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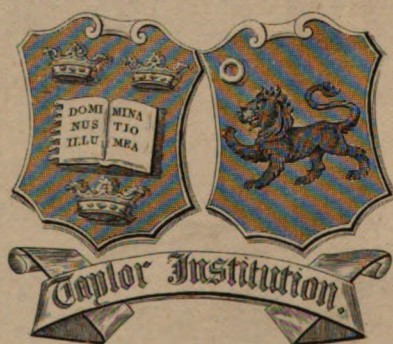
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*A WEEKLY REVIEW OF LITERATURE, SCIENCE,
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THE STAGE.

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SATURDAY, JULY 1, 1882.

No. 530, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

Reminiscences, chiefly of Oriel College and the Oxford Movement. By the Rev. T. Mozley. In 2 vols. (Longmans.)

THE interest of reminiscences never can equal that of a daily journal in which the fresh impressions of the moment are recorded. As Mr. Mozley says of Newman's *Apologia*, "it is possible that a new search into first memories, under a strong suggestion, may vary their order and prominence." The recollection of age is capricious; and it is not the things we should most care to recollect which stick by us longest, or which occur to us most readily. Anyone who happens to take up Horace Walpole's *Reminiscences*, written in old age, after his *Letters*, will feel the difference at once. But when we cannot have a diary, we are thankful for recollections.

Many before now—Oakley, Froude, Kennard, not to mention Newman himself—have contributed to the story of the Tractarian movement. None of these, not even the famous *Apologia*, will compare with the two volumes now before us in respect of minute fullness, close personal observation, and characteristic touches. At an age when most men have ceased to think of writing, Mr. Mozley has produced what he calls, with a touch of irony, his "first work." We all know that, if what he has written in the shape of article were collected and printed, it would rival in bulk, perhaps in other qualities also, Carlyle's thirty volumes. Even to the general reader, who knows nothing and cares nothing for the merits of the Oxford movement, these *Reminiscences*, in their vivid power and eminent candour, must possess a great charm. To the few survivors of the tragic *mêlée* who knew the actors, or had a personal stake in the issues, they are fascinating. Unlike Rousseau's *Confessions*, they are not personal or egotistical, but objective. That is, in their greater part. In a very few places the writer reveals with simplicity and truthfulness his own experience of mental struggle; but this is a quite subordinate element of what he has to tell. It was said of Lord Clarendon that he could recollect more minds than other people could faces. Mr. Mozley can recall minds and characters by the score of acquaintances long passed from the scene, and present them with a life and reality which is a sufficient guarantee of faithfulness.

Where the matter is so abundant and all of it good, a reviewer is baffled in making a selection. And the difficulty is made greater by the absence of order and method. It was

probably essential to the success of the effort to recollect, that that which offered itself to the memory should be written down as it came up. If the *Reminiscences* had been redacted and arranged they would have lost more in spirit and freshness than they would have gained in symmetry. A kind of chronological succession is attempted—i.e., we begin at the writer's boyhood and youth—but even this is laxly adhered to, and we find ourselves in the same page touching at widely remote epochs. The centre figure, if there be a centre, is of course John Henry Newman. Some things are told of the now Cardinal which, after all that has been written about him, will be new to all but his intimate friends. The writer's near connexion has not interfered with the free and genial flow of his reminiscences. He tells us that the *Apologia* has not done justice to Newman's early sallies into the domains of thought, fancy, and taste. He very early mastered music as a science, and attained such proficiency on the violin that if he had not become a doctor of the Church he would have been a Paganini. At the age of twelve he composed an opera. He had no suspicion that theology would become his absorbing interest. His parents intended him for the law, and he kept some terms at Lincoln's Inn. He always said he had lost by not being a public-school man, though the private school to which he was sent—Dr. Nicholas's at Ealing—was considered one of the best in the country. He regarded with admiration and generous envy the facile and elegant construing which a boy of very ordinary talents would then—it is now a lost art—bring with him from the sixth form of any public school.

In 1817, in spite of his want of a public-school training, Newman obtained a scholarship at Trinity, Oxford, which was then to schools and school-boys what a Balliol scholarship is now. In 1821 he published two cantos of a poem, "St. Bartholomew's Eve," a copy of which would now be a prize for any collector. Notwithstanding a disastrous breakdown in the examination schools, he carried off an Oriel fellowship, then regarded as the highest prize the university had to offer. He went into Oriel common-room "a shy man, with heart and mind in a continual ferment of emotion and speculation, yearning for sympathy and truth."

Of the two influences which, put together, moulded J. H. Newman, he encountered one for the first time at Oriel in 1823. One he brought with him from home, implanted by the not harsh Calvinism of his mother, a Foudrinier, of a French Huguenot family. The later influence, barely indicated by Mr. Mozley, was that of the "old Oriel school"—Copleston (persistently misspelt Coplestone), Whately, Blanco White, Hampden, Arnold. Not that Newman was acted on by any one of these men individually, but by the atmosphere in which they lived, and which they had created. Newman "would have been ready to love and admire Whately but for the inexorable condition of friendship imposed by Whately—absolute agreement in thought, word, and deed." It is hardly possible that Whately's clear and logical, but superficial, way of looking at things could have ever taken a grasp upon Newman's

mind. Mr. Mozley does not, I think, do justice to this very remarkable school. The old Oriel school—the Noetics—had no dogmas, and left no books; neither *Davidson on Prophecy* nor Whately's numerous publications could be said to represent it. The greatest outcome of the school was the Tractarian movement, of which the historian of the future will write that Newman, Keble, Pusey, &c., were the instruments, but that the prime movers—they who implanted the germ—were the Noetic school of the generation before, men of no learning, men who did not read, but who sat in their easy-chair and "thought." But the "old Oriel school" produced the Tractarian movement, not, as Mr. Mozley says, in the way of reaction, but directly, through the determination to sound your intellectual position on which it insisted. He sees this too, for in another place Mr. Mozley says that Arnold's explosiveness was reproduced in the movement. Cant words are often unfair, but in the analysis of the High Church movement there are two such words which do much to explain it; these are "earnestness" and "realise." Newman's mother put into her children's hands Watts, Baxter, Romaine, Newton—any writer who seemed to believe and feel what he wrote about. The word "realise" is of perpetual occurrence in the *Parochial Sermons*; it is nothing more than a shorthand expression of the process of the old Oriel school when applied to the objects of religious thought. This was the secret also of Newman's influence over others. His personality was not imposing; he disappointed those who saw him for the first time. They found him more like a Wesleyan preacher than a pillar of the Church. Robust and ruddy sons of the Church looked on him with condescending pity as a poor fellow whose excessive sympathy, restless energy, and general unfitness for this practical world would soon wreck him. Thin, pale, and with large lustrous eyes ever piercing through this veil of men and things, he hardly seemed made for this world. But his influence had in it something of magic. It never was possible to be a quarter-of-an-hour in his company without a man feeling himself invited to take an onward step; and Newman was sure to find out in time whether that onward step had been taken. One of his principles was that every man was good for something, but you must find out what it was, and set him to work accordingly. He kept a careful account of his pupils, always having his eye on the metal rather than on the dross. Wiseacres often commented on his misplaced labour, when tutor of his college, upon the most barren material. He would invite to his rooms for private talk and instruction men who went away and called it a bore. Newman always tried to reach the heart and understanding of those with whom he had to do. One remarkable instance was the case of Sidney Herbert, who was a gentleman commoner of Oriel. Sidney Herbert, while at college, repelled every advance or attempt of Newman. He studiously adopted the tone and the conduct which he knew would be most distasteful to Newman. But the redeeming features of Sidney Herbert's later career—too brief—betray the influence of

Newman penetrating him, and asserting possession of him, in spite of a stubborn and wilful resistance. When Newman gave up the tuition, his pupils subscribed to purchase a set of the *Fathers* as a testimonial; and the committee would gladly have done without Sidney Herbert's money, yet did not like to return the £10 10s. which he sent. But the subscribers knew that Newman would refuse the testimonial if he found that Sidney Herbert was one of them, and had, in consequence, to keep the names from him.

This is a very small sample of what Mr. Mozley has to tell about Newman. About Keble much less is told because there was less to tell; yet Mr. Mozley's half-dozen pages devoted to the author of "*The Christian Year*" give more that is characteristic than Coleridge's two volumes of *Memoir*—one of the flattest biographies ever written. It is well known that when the Provostship of Oriel became vacant at Copleston's promotion in 1827, Newman gave his vote and influence against Keble, and in favour of Hawkins, the man with whom he lived eventually most in collision. Pusey put in print the statement that Newman had lived to regret the part he had taken on this occasion. Mr. Mozley denies the truth of this; Newman's most intimate friends cannot remember a single word tending in this direction. He does not, however, throw any light on Newman's reasons. It may be presumed that he judged the shy and unready poet not practical enough for the post. Everybody who visited Oriel enquired after Keble. He was present in everybody's thoughts as a glory to the college, a comfort and a stay; the slightest word he dropped was remembered, because there was so little of it, and because it seemed to come from a different and holier sphere. His manner of talking favoured this; there was not much continuity in it, only every word was a pearl. Such a man was little likely to be elected to a post for which habits of business were required. Mr. Mozley adds, too, that Keble soon lost his temper in discussion, and that there was no getting on with him without entire agreement—i.e., submission. As far as happiness is concerned, Keble's after-lot fell to him more fortunate than if he had been successful against Hawkins. Away from the garish metropolis, proud cathedrals, and the restless university, Keble pursued quietly that sublime life of pastoral duty which is so little esteemed in these days. He ceased to be a public man; and those who choose to read his later letters as printed in Coleridge's second volume will feel that his views were narrow and his sympathies contracted, and that he had no intelligent grasp of the course of things in the Church or the world.

"People felt that Keble was a little smothered in the embrace of a not very large-minded or open-minded section of the aristocracy. Land-owners cannot help being sensitive on points that affect their very existence. I remember one of Keble's curates, a strong, healthy man, bursting into tears as he related that Sir William Heathcote would probably have to put down one of his equipages on the repeal of the Corn Laws."

Keble's jocular proposal during the vacancy of the Provostship, that the prize should be

divided, is told by Mr. Mozley as having been "to give Tyler the red gown, Hawkins the work, and himself the money;" but in Coleridge's *Memoir* the words are "and himself the play." It would be interesting to know whether *pay* or *play* is here the true reading.

Of Pusey, who for a time gave a name to the movement, nothing is told. He is only mentioned as the preacher of an alarmist sermon on "Sin after Baptism," of which the key-note was the word "irreparable" pronounced every now and then with the force of a judgment. It was the effusion of a fiery zealot who had lost his balance, and falls under a dictum which Mr. Mozley has dropt in another part of his volumes, that the leaders of a movement are almost always pursued by a spirit of exaggeration which reacts upon themselves.

Had Richard Hurrell Froude not been out of early, he, and not Newman, might have taken the direction of the party. He was one "of whom it is impossible for those who have known him to speak without exceeding the bounds of common admiration." "Tall, erect, unnaturally thin, investigating and explaining with unwearied energy, incisive in his language, with a fiery force of look and tone, he seemed a sort of angelic presence to weaker natures." Ascetic in his habits, he despised comfort. Merciless to shams and evasions, he was inspired by that transcendental idea of the gentleman which has almost disappeared from middle-class society in England.

"When Mr. Bulteel, a fellow of Exeter College, mounted the pulpit of St. Mary's, denounced the university and the Church of England, took his name off the books, married the sister of a pastry-cook in High Street, and set up a meeting-house behind Pembroke College, Froude went about for days with a rueful countenance, and could only say, 'Poor Bulteel!' He had married a housekeeper, Froude thoroughly believed, to chasten his earthly affections, and show what a minister ought to be. Nor was Froude's faith in his fellow-countryman shaken when it turned out that the pastry-cook's sister was young, accomplished, good-looking, not at all dowdy, and that she had a good fortune of her own" (i. 228).

Froude could believe in self-renunciation in every form, most of all in a gentleman, particularly one of a good Devonshire family. It was in perfect good faith that he exclaimed, on hearing the description of a member of the reformed Parliament, "Fancy a gentleman not knowing Greek!" He was a High Churchman of the ultra-intense school, taking part with Thomas a Becket, who was a gentleman. He used to talk of those who preached the prayers, as if edification was their object, and not that for which we ask. As a protest against this system, he fell himself into a monotonous, unmeaning style of reading the church service.

It is courageous in Mr. Mozley that he does not shrink from photographing Richard H. Froude's younger and more celebrated brother, though he is still living; and it is creditable to his judgment and feeling that he says nothing unkind of him, though Froude early left the Tractarian ranks. Perhaps it is more true to say that Antony Froude was never enlisted, though he undertook one of the "Lives" in Newman's series of the English saints, and that, too, one which made

the heaviest demands upon credulity. The result is well known; the slight bond of connexion was broken. Froude himself has told the story more fully than it is told here by Mr. Mozley.

Other Oriel names are commemorated in these pages, men of note in their generation, but not known beyond the limits of the university—Hawkins, Tyler, Dornford. The last-named, a Peninsular hero, son of Simeon's tea-maker, had been at the same private tutor's as Macaulay, "a shy, awkward, pale-faced boy," he said, with whom he never could get on. After his Peninsular campaign Dornford entered at Wadham, carried off the highest honours, and became fellow and tutor of Oriel. The undergraduate account of his return from Spain was that, being told off for a forlorn hope, he found himself so ill that he had to apply for sick leave. Henry Wilberforce used to say on this, "I am sure that, if I knew I was to be in a forlorn hope to-morrow, I should be very ill indeed." There was a college feud between Dornford and the Wilberforces, provoked by Dornford having in a high-handed manner appropriated a study which had formed part of H. Wilberforce's rooms in Oriel. The encroachment improved Dornford's set of chambers, and he defended his action on the ground that "no undergraduate wanted more than a sitting-room and bed-room." For two years it was impossible for either Dornford or R. Wilberforce to open his mouth in the common-room without receiving a contradiction or a sarcasm from the other. The Peninsular hero ripened ultimately into a sort of Tractarian; and, going off into a country parish, lived in hot water with his parishioners. The provocation alleged was, of course, ecclesiastical innovation; but the real cause was the veteran's success in ingratiating himself with the female part of the parish. It is difficult to be loved too much by one sex and enough by the other. An avenue of seventeen cypresses in his garden at Plymtree had been the monuments of as many unsuccessful courtships. A man who was popular with the sex had met with seventeen refusals. His mode of address was too gallant; there was too much strutting and crowing in it.

Beyond the limits of Oriel College, Mr. Mozley's gallery contains portraits of many a university notable of that generation—nearly all passed away now. Foremost among them is Manuel Johnson, who, at the age of thirty-five, and after some length of military service in various parts of the world, put himself to school to learn Latin and Greek, became Radcliffe Observer, and a Gaius mine host to the younger Tractarians who gathered round his table on Sundays. Enthusiastic in his love for his science, he had a fine knowledge of engraving, and knew all the states of a Marc Antonio. None who have seen it can forget the beaming countenance, the laughing eye, and the genial presence which thawed the sternest; but only the few who were admitted to closer intimacy could know that this popular manner covered one of the most staunch and loyal hearts that ever existed.

Of Sir George Bowyer, the refounder of the Order of St. John of Jerusalem; of William Sewell, who ruined himself and others in found-

ing Radley; of Thomas Stevens, who fared the same at Bradfield; of Golightly, unchanged among the changing; of Charles Neate, Edward Blencowe, Sir Gilbert Scott, and a score beside, Mr. Mozley remembers something always worth telling, not as good stories, but as characterisation. Good stories, such as a diner-out likes to produce, Mr. Mozley has not run after. The one or two which he has thought worth preserving have not novelty to recommend them. The tale (ii. 77) about the white trousers and the black necktie used in my day to be told of S. Wilberforce and Burgess of St. John's; Mr. Mozley tells it of Dornford and H. Philpotts. Probably it is older than either. When G. A. Denison applied to Drury to allow him to cut turf on Shotover, Drury refused, and Denison immediately sent a cart and horses, and drew as much as he wanted, "calculating that, after so curt a refusal, the owner would think his turf safe." As the story was told to me at the time, there was a PS. to the note taking back the refusal contained in the body of it.

MARK PATTISON.

Animi Figura. By John Addington Symonds. (Smith, Elder & Co.)

THIS interesting volume is made up of a series of sonnet-sequences, each sequence being the soul's dialogue with itself concerning some problem or mystery of life, or some special experience of the lover of beauty who is at the same time a lover of truth. Taken all together, the poems, it is said, delineate the mind of one who possesses the artistic temperament, with more, however, of speculative than creative faculty, and who is placed amid the trials, difficulties, and dangers of this our modern world. Such debates as these many of us have held each with his inward self in solitude. With what result we can hardly tell. Sometimes the thoughts that emerged dropped back into our moral being a little quickened by their play upon one another; sometimes they tangled and fretted into a bewildering skein, and then we sought relief in action, or pleasure, or sleep; now and again some beautiful form seemed to rise unlooked-for from the trouble of the brain, but whether a dream or a reality we dared not say; now and again we seemed to touch some clew which must bring us out into a wealthy place, but did we ever follow the clew far enough? In general, we doubted whether it would make for happiness or for truth to put on record these dialogues of the soul with itself. They appeared to be means—painful means—to an end beyond themselves. If a resolution of the discord came, song might follow; but why vex men's ears with the discord itself? One Hamlet, one Faust, we said, is profoundly interesting; but the world does not need numerous hop-o'-my-thumb Hamlets nor a new variety of the Faust-homunculus.

Yet even the "Confessions of a Third-rate Mind" would be of extraordinary value and interest, if only they were sufficiently truthful. Unfortunately, the third-rate mind cannot be truthful; it is inaccurate; it cannot draw a firm, precise line; it blurs and splashes with pseudo-philosophy, sentiment, rhetoric—

anything to hide the faulty drawing. In a master's hand even the peasant mind, with its few and heavy movements, becomes an object of profound interest; out of some such moral protoplasm as this have been evolved all fine sensibilities, all complexities of feeling, all graceful agilities of intellect. To know the mind of a cultivated modern man is of proportionately greater interest; to know its edges of slippery doubt, its black chasms, its oracular mists, its shining heights. With such a modern mind Mr. Symonds would make us acquainted by means of a selection from those inward debates which we all carry on—a selection including only those of vivid interest, those in which the theme is high and the dialogue of the soul with itself is keen and passionate. In large measure he succeeds; he is truthful; he lifts real experience into an ideal region; he is sufficiently definite; he is not often rhetorical; he rouses us to think and feel; he does not stun the mind into vacuity by a turmoil of poetic sound and spray.

What is the general outcome of these debates? Let us try to gather into a few lines of prosaic statement the drift of what we may call Mr. Symonds's teaching, and then show by a few examples how the dull precipitate of prose differs from the same truth or surmise as taken up by its solvent of beauty.

Vital truth, Mr. Symonds tells us, is not to be had from creeds and dogmas. Tradition expresses what was needful to the life of past ages, and so is not worthless; but in our best self and in the ideals which beacon us forward we shall find the living sources of truth for to-day and to-morrow. Let us therefore dare to venture into untried ways of thought and feeling. This courage of the brain and heart is checked from growing irreverent by mysteries which environ us and lie within us—even by the mystery of our own personality. Escaping from the isolation of self, we find union with others through love which must be constant to one, and through comradeship which may be sought with many in a spirit of gay adventure. We sin; but may not even sin sting us out of a sleep of death, and be a means of awakening the dormant energy of the soul? At least, let not sin kill the soul's courage; nor is it well to eat out our heart with brooding self-enquiry. Rather act and love; "now abideth faith, hope, and charity, but the greatest of these is charity." A remarkable group of poems follows which delineates the special trial of the artistic temperament—the anguish and exhaustion which come in the pursuit of unattainable beauty, "l'Amour de l'Impossible." From this anguish relief is found in the cooling influences of Nature, and in our wiser will which sets a limit to desire; above all, in humble service to our fellow-men. Humble we needs must be, and at one with our fellows, for the sin of proud isolation has brought dread punishment and ruin in its train. Yet good has somehow been wrought out of ill; we have learnt to master self, and to feel our need of God. To God let us press forward; he, too, advances to meet us—far off his coming shines. We find God even now in our best thoughts, desires, and volitions, and yet we know not what God is; the name

awaits a new interpretation. As to a future life for each soul of us, it is hard to believe, yet almost harder to disbelieve; may we not dare to hope? And while humanity endures its passion in this world, may we not trust that, for past, present, and future, Evil is not Lord of all?

Such in brief abstract is the intellectual warp of Mr. Symonds's *Animi Figura*, which in his verse is shot across with the iridescent woof of imagination. In some respects the volume reminds one of M. Sully Prudhomme's *La Justice*. M. Prudhomme urges his intellectual contention against the aspirations of the heart more keenly than does Mr. Symonds, and urges it more from the side of science. Determined to argue out the case thoroughly, he is prepared to sacrifice much of the charm of poetry; nor does he rest satisfied until he has reached a supposed scientific basis of belief—a supposed ethics of science, dominated by the idea of evolution. Mr. Symonds deals rather with those aspects of truth which disclose themselves to a thinker whose temperament is that of the artist; yet perhaps hardly that of the highest artist, or only of a peculiar class; for the persecution of unattainable beauty, of which we hear much in modern verse, though it was known to Michelangelo and conquered by him, as his sonnets testify—though it was known to Marlowe, as some wonderful lines in "Tamburlaine" prove—and though it pursued the painter of Mona Lisa for a lifetime—did not greatly affect Shakspeare, we may believe, nor Homer, nor Raphael, nor Mozart. Beauty may strengthen and rejoice instead of slay.

And now the reviewer's pleasantest duty remains. Here are the fifth and twelfth sonnets of the group entitled "L'Amour de l'Impossible":

"THE VANISHING POINT.

"There are who, when the bat on wing transverse
Skims the swart surface of some neighbouring
mere,
Catch that thin cry too fine for common ear:
Thus the last joy-note of the universe
Is borne to those few listeners who immerse
Their intellectual hearing in no clear
Paeon, but pierce it with the thin-edged spear
Of utmost beauty which contains a curse.
Dead on their sense fall marches hymeneal
Triumphal odes, hymns, symphonies sonorous;
They crave one shrill vibration, tense, ideal,
Transcending and surpassing the world's chorus;
Keen, fine, ethereal, exquisitely real,
Intangible as star's light quivering o'er us."

"DOVE SONO I BEI MOMENTI?

"Morning of life! O ne'er recaptured hour,
Which some have dulled with fumes of meat
and wine;
And some have starved upon the bitter brine
Of lean ambition grasping place and power;
And some have drowned in Danaë's vulgar shower
Caught by keen harlot souls whose ingots shine;
And some have drownd with ivy wreaths that
twine
Around Parnassus and the Muses' bower;
And some exchanged for learning, pelf of thought;
And some consumed in kilns of passion hot
With lime and fire to sear the sentient life;
And some have bartered for high-blooded strife
Of battle; where art thou? These all have
bought
With thee their heart's wish. Youth! I sold
thee not."

Mr. Symonds supposes that he has innovated in treating the sonnet so that the meaning obviously runs from one sonnet to another,

neither being complete in itself. The claim to be an innovator must be peremptorily disallowed; but it is not prudent to advance any rival claim, lest too many disputants should appear.

EDWARD DOWDEN.

A Short History of the Kingdom of Ireland.
By Charles George Walpole. (Kegan Paul, Trench & Co.)

THIS book is a bold attempt to sketch the leading features in the history of Ireland from the earliest times down to the union with Great Britain, and would appear to be meant as a text-book for those now engaged in the vexed question of Irish politics. The author does not pretend to any original research; his work is a compilation, and a compilation from Histories, written in many instances with a strong religious or political bias, as well as from published State papers, correspondence of eminent statesmen, and the statutes of the realm. To these is appended a full chronological table of the leading events in Irish history from the arrival of St. Patrick in 432 to the Act of Union in 1800. In the Appendices we find a list of the Governors of Ireland from the reign of Henry the Second to that of George the Third. Five maps are included in the work, showing the distribution of the clans and Danish settlements throughout Ireland before the Anglo-Norman invasion; the distribution or localities of the Anglo-Norman settlement in the thirteenth century; the divisions of the country among the English of the Pale, the English who had united themselves with the native tribes, and the independent native Irish. Map iv. shows the plantations of Mary, Elizabeth, James the First, and so on. A list of authorities quoted is given at the opening of the work, but no signs for reference appear to direct the reader to or from the text derived from such sources.

Critical accuracy is not always the primary object of writers on Irish history, and a deficiency in this respect is apparent even in the title and headings of the leading portions of this work. Ireland never was a kingdom and never was conquered, and yet the work is divided into five books describing the five "conquests" of this "kingdom" of Ireland. Again, when, in the chapter on the condition of the early Irish, reference is made to the houses of the chieftains, the writer seems to imply that such structures were contemporary with the great sepulchral chambers of New Grange and Dowth; yet these, with the dolmens so common in Ireland, are held to be monuments of a pre-Celtic race of whom we know absolutely nothing. Passing over the sketch given of the introduction of Christianity into Ireland, we come to the subject of the missionary work of the Irish Church:

"Though the spread of Christianity in the sister isle amongst the pagan Scandinavian settlers was largely due to the efforts of Columbanus and Columba and others, the Irish missionaries on the Continent in the seventh century, and later, caused considerable scandal and indignation by reason of the roving commission under which they intruded into the dioceses of other bishops."

The "sister isle" here we presume means Great Britain, and the mission of Columba in A.D. 563 was to the Picts, although the influence of his school at Iona spread for

three centuries later through the North of England. But the mission of Columbanus in A.D. 589 was to France, Switzerland, and Italy, and cannot in any sense be connected with the spread of Christianity in Great Britain.

This whole sentence is rather a summary way of dismissing one of the most remarkable features in the history of Ireland; and the true significance of a movement which endured for seven centuries, as indicative of a noble vitality in the old country, is lost sight of. The missionary work commenced early in the sixth century, and its field extended from Iceland and the Farö Islands to Italy and Carinthia. So late as 1082 we find Tighernach at work on his great chronicle of the world in Mentz, having come there from the Irish monastery at Cologne in 1056; and in 1148 the Irish monastery of Ratisbon was still enriched by donations from Ireland. In fact, the most prosperous time of many of these Irish missions was the middle of the twelfth century; and then it was but natural that the degeneracy to which nearly all monastic institutions fell a prey should affect the Irish monks no less than others. They did but yield with their fellows to that mournful law of declension and decay that seems to rule all human effort; their cause became degraded, and the first pure impulse that fired their undertaking in its youth sank into corruption at its close.

So, also, in the treatment of the struggle between the Irish and the Northmen, the fact is ignored that this strife, which lasted upwards of 200 years, and ended in the final defeat of these invaders in 1014, does not seem to have materially paralysed the energies of the Irish nation as regards their native arts. A people must be possessed of some moral stamina who, in the midst of such harrowing distractions, continue to send forth teachers in science and arts, ecclesiastics upholding Greek learning and philosophic speculation, asserting the freedom of the will even at this date while still clinging fast to their faith, and who have left monuments behind in architecture, sculpture, and other arts which show that, spite of all hindrance, they kept pace with the civilisation of the rest of Western Europe. The fact is that a gradual and sure development was taking place in Ireland down to the middle of the twelfth century which tended towards a central monarchy and a less local church system. In the reign of Henry the First friendly relations existed between England and Ireland, as we are told by William of Malmesbury:—"Our Henry had such devoted followers in Murchardu, King of the Irish, and in his successors, whose names report has not handed down, that they wrote nothing except what flattered him, and they governed in no respect except as he commanded."

If historians continue to ignore these evidences of mind and education in the inhabitants of Ireland, they will miss the one point which might tend to give dignity to their work. Their subject is a tragic one, but the interest of tragedy consists in the revelation it affords of the moral worth of those concerned in it. Unless this is drawn forth so as to awaken sympathy, not pity or anger, the history of the six centuries of ever-recur-

ring, not to say continuous, strife in Ireland will affect the mind like a study of morbid anatomy, and remain a useless repetition of past wrongs and a raking up of memories that should long ago have been laid to sleep.

At the conclusion of his account of the Act of Union, the author observes that the most remarkable thing about the whole transaction was "that so many as one hundred members of the Lower House were found whose integrity the Government were unable to corrupt, and whose honour it was powerless to purchase." When will the fact be perceived that the true Ireland is never revealed in the political arena but by such a minority, and yet that the class represented by it is a living reality, and has been doing honest work from the beginning? Like leaven, its influence makes itself felt through all hindrance, and to it England owes many a genius she is proud to call her own. This half-stifled but never dying virtue that underlies the troubled stream is ignored; the scum upon the surface only is regarded; but if ever there is to be a true history of, or a wise policy for, Ireland it must be based upon appreciation of the moral worth to be found in the country, even though the class that exhibits it be in the minority.

MARGARET STOKES.

VACCARONE'S TUNNEL OF MONTE VISO.

Le Pertuis du Viso. Etude historique d'après des Documents inédits du XV^e Siècle conservés aux Archives nationales de Turin. Par Louis Vaccarone. (Turin: Casanova.)

THE steep and shattered crest which divides France and Italy—the head-waters of the Po and the Guil—is pierced a few miles north of Monte Viso, at an elevation above the sea of 9,470 feet, by a tunnel about 250 feet in length, 8 in breadth, and 6½ in height. This work has been referred, as might be expected, by local tradition to very various authors. Hannibal, according to Dante, crossed the Alps near the sources of the Po. Here clearly was the result of his vinegar! Or, if not Hannibal's work, it might be ascribed to Pompeius Magnus, the Saracens, Francis I., or even that greatest of all Alpine engineers, Il Diavolo. Even serious writers, such as Ladoucette, who had some knowledge of the contents of the documents which made manifest its origin, have been ill content to allow, where it was due, the credit of this the first, and for so many centuries the only, Alpine tunnel.

The author of the tract before us, Sig. Vaccarone, is on the staff of the Royal Library at Turin, and is already favourably known by the papers on the ancient passes of the Western Alps, which he has published in recent numbers (41 and 47) of the *Bollettino* of the Italian Alpine Club. In the course of his duties he came one day on a bundle of MSS. labelled "Super Negocio Apertura Collis Montis Visolj." It proved to be a collection of the documents relating to the conception and execution of the tunnel of the Col de la Traversette. These Sig. Vaccarone has carefully transcribed and edited, with a commentary tracing the history of the pass down to the present day.

Louis II. Marquis of Saluzzo was the author of this, for its epoch, singularly bold undertaking. He was anxious to provide his subjects with a road which would enable them to carry on their trade with Dauphiné and to import the salt of Provence without passing through the frontiers of any other State. Having first assured himself by competent advisers that the scheme of a tunnel was practicable, he in June 1475 applied to the Parliament of Grenoble to co-operate in carrying it into effect. That body was not disposed to accept the project hastily. Before applying to the King or giving any answer to the Marquis, they appointed a commission to take evidence as to the probable advantages of the proposed work—its effect on the royal revenue and the prosperity of the province. The depositions of the witnesses are printed by Sig. Vaccarone.

The business did not come before Louis XI. until December 1477. He saw at once the advantages of the scheme, and took it up warmly. The Governor of Dauphiné replies in the King's name: "Il m'a chargé expressément que le chose fust entreprise et parachavée, et pour ce vous pry que y besougner car ce sera ung grant bien pour le pays et grant honneur a tous vous que de votre temps ung si grant bien se face." The King was in earnest, and, when at the beginning of 1480 some question between the Parliament and the Marquis threatened to put a stop to the work, he replied promptly to the Marquis's appeal by an order for its immediate completion.

A few weeks later, the Roman Emperor, Frederick III., having heard of what was being done, and anxious, perhaps, to assert his interest in the Debateable Land of the Marquisate, addressed Louis II. in a very characteristic epistle, in which the King of France is completely ignored. Being always looking out from his Caesarean loftiness over the universe to see when any boon is conferred on humanity and to reward the benefactor, he has noticed the admirable and altogether novel enterprise undertaken by Louis of Saluzzo, and, as a mark of his august approval, authorises the Marquis and his successors to levy certain tolls on all merchandise passing by the new road, subject, however, to the obligation to build and maintain a chapel displaying the imperial arms at the mouth of the tunnel, where masses might be said for the souls of "living and dead Roman Emperors." The tolls were probably taken; the chapel was never built.

By the end of 1480 the excavations were finished and the approaches completed on both sides. Commerce at once took advantage of the new route, as is shown by letters patent granted by Charles VIII. to the Marquis in 1483. For the subsequent history of the tunnel we must refer readers to Sig. Vaccarone's narrative. We trust his book may lead to further researches and the discovery of documents throwing fresh light on the ancient condition and history of the Alpine region. For one other such discovery, that of an account of the condition of the glacier passes leading out of Val d'Aosta in the seventeenth century, we are already indebted to Sig. Vaccarone.

DOUGLAS W. FRESHFIELD.

NEW NOVELS.

Democracy: an American Novel. (Macmillan.)

Redeemed. By Shirley Smith. In 3 vols. (Hurst & Blackett.)

One of "Us." By Edmund Randolph, jun. In 3 vols. (Sampson Low.)

Sweetheart and Wife. By Lady Constance Howard. In 3 vols. (F. V. White.)

The Shackles of an Old Love. By Märä. (W. H. Allen.)

The Stolen White Elephant, &c. By Mark Twain. (Chatto & Windus.)

THIS English edition of *Democracy* will be welcomed by many readers whose curiosity has been excited by such reports of it as have come across the Atlantic. The book is so clever, and so rich in a peculiar kind of interest which makes a special appeal to cultivated persons, that it is hardly likely to disappoint anyone who is competent to appreciate the qualities which give it a charm; though, as it is not only a novel, but a satire, it must needs be most thoroughly appreciated by those countrymen and countrywomen of its author who can feel the force of every allusion, and are in a position to amuse themselves by guessing at the identity of the characters. That *Democracy* comes from the pen of an American is, of course, a mere assumption, for the secret of authorship has been well kept, even the question of the sex of the writer being one upon which parties are still divided; but the assumption is a fairly safe one, for, though not absolutely impossible, it is in the highest degree improbable, that anyone not native and to the manner born should have acquired the intimate knowledge of the byways of political life in Washington to which every page of the book bears witness. *Democracy* is the record of an important chapter in the life of a Mrs. Lightfoot Lee, a young widow who, though healthy, wealthy, and wise with the kind of wisdom which can be gained from New York society and "philosophy in the original German," becomes possessed by the demon of *ennui* and consumed by a desire to "get at the heart of the great mystery of American democracy and government." To satisfy this desire Mrs. Lee migrates to the capital, and pursues her enquiries to a point at which she is quite content to enquire no longer. The great mystery, the heart of which is the goal of Mrs. Lee's quest, seems for her to incarnate itself in the person of Senator Silas P. Ratcliffe, described by the newspapers as "the Peonia giant, the favourite son of Illinois," and regarded by both friends and foes as a man with a career before him. For the story of how Mrs. Lee fared with the mystery and with Mr. Ratcliffe the reader must be referred to the book itself, for the record is not one to be briefly summarised. The portrait of the ambitious senator is a powerful and curiously interesting study; and some of the subsidiary sketches (notably those of old Baron Jacobi, the Bulgarian Minister, and Mr. Gore, the historian), though necessarily slighter, are equally telling. The literary workmanship as a whole reminds us of Mr. Henry James; but the new writer's method is more direct and less tantalisingly elaborate than that of the author of *Washington Square*, suggest-

ing occasionally the homelier, because less aggressively analytic, manner of Mr. Anthony Trollope. Cleverness is not the most valuable quality in art, but it is always interesting; and *Democracy* is certainly the cleverest novel which has appeared for some time.

"Shirley Smith," the name which appears on the title-page of *Redeemed*, is probably a *nom de guerre*. "Shirley" has an epicene quality, for, though it sounds decidedly masculine, Charlotte Brontë has made it feminine; and there seems little doubt that this well-told and pleasant story is written by a woman. With the author's previous works I am not acquainted, but it is evident that she has left behind her the mere 'prentice stage of literary development; and the hypothesis just hazarded is based upon the fact that, though all the personages in *Redeemed* are firmly and consistently drawn, the female characters have much more of realisable individuality than their male companions. The most life-like of the men is the wicked Sir Hercules Leigh, but even he is sketched from the outside; while Lucille Howard, Mrs. Romney, and, best of all, Lady Sarah Haldane are clearly studied from within, and are accordingly much more interesting and satisfying. There are single scenes, too, such as that in which Lady Cheston makes love vicariously to Mr. Seatoun, and single passages, such as that describing the effect produced on Mrs. Romney by her knowledge of Arthur Mowbray's profligacy, which could only be written by a clever and refined woman. The story is both interesting and healthy; and in the way of adverse criticism there is hardly anything to be said save that the first two or three pages are an artistic blunder, and that the author's notions concerning the comparative social standing of a surgeon and a "doctor" seem somewhat hazy.

Mr. Edmund Randolph has produced a very amusing book which will be equally popular in the drawing-room and the smoking-room; but *One of "Us"* is less a novel than a series of bright social sketches strung together on a thin thread of connecting narrative. Mr. Randolph has both humour and wit; and, though the farcical element in his book may seem to some sober readers a little too predominant in a work which is not, like Mr. Burnand's *Happy Thoughts*, avowedly comic, there are no violations of good taste. And nowadays, when so much of our fiction is sicklied o'er with the pale cast of thought, one can sincerely welcome a book of which—if the parody can be pardoned—it may be declared, "thought is not, in amusement it expires." As *One of "Us"* can be put down and taken up at any time "without solution of continuity," it is an invaluable companion for the odd ten minutes.

It is to be hoped that Lady Constance Howard will live to regret the publication of *Sweetheart and Wife*. Everybody knows that a book which is the very reverse of edifying may have artistic qualities which in some sort vindicate its right to exist; but the critic must be indeed complaisant who can find either art or edification in Lady Constance Howard's story of an illicit love, the main incidents in which are a series of rapturous embraces described with an elaboration which

is nothing less than sickening. During the first stage of the passion for each other of Erroll de Grey and Lady Magdalen Hillsborough he is married and she is single; during the second stage he is a widower and she a married woman; and it is difficult to say which portion of the story is the more unpleasant. Miss Rhoda Broughton has provided her readers with some full-flavoured situations; but even Miss Broughton is left far behind by the chapter in which Magdalen after her marriage is held to her lover's breast "in an embrace so eager, so tender, so longing, that the very life seemed to ebb from her in delicious ecstasy, while kisses the most passionate, the most self-sacrificing [what can be the meaning of a self-sacrificing kiss?], the most forcible and reckless, were rained by Erroll's impassioned lips upon her eyes, her hair, her willing, hungry lips that had fasted so long in silent, hopeless misery for the touch of his lips upon hers."

In spite of this sad stuff, of which there is a great deal too much, it must in fairness be said that Lady Constance Howard has the gift of constructing and telling a coherent story, and there seems to be no reason why she should not some day produce a book as readable as *Sweetheart and Wife*, and considerably less unpleasant.

All that can honestly be said in favour of *The Shackles of an Old Love* is that there is only one volume of it, but, as this one volume contains 377 closely printed pages, even this solitary merit is subject to large deductions. Had "Mārā" devoted the amount of time spent in collecting words and phrases from half-a-dozen living and dead languages to the acquisition of such acquaintance with English as is possessed by the ordinary school-girl, her book would have been considerably better than it is at present; but even then it would have been deplorably bad. The feat of producing a novel which is thoroughly absurd, and yet not in the least amusing, is somewhat difficult; but it has been performed, apparently without effort, by the author of *The Shackles of an Old Love*. As the story is quite unreadable, enough—perhaps more than enough—has been said of it.

Mark Twain's new book bears, as might be expected, a very close resemblance to its numerous predecessors; and, as those who enjoy his peculiar kind of humour do not seem soon to tire of it, there is little doubt that they will give *The Stolen White Elephant* a cordial reception. Some of the papers will not be new even to readers on this side of the Atlantic, for they have appeared in American periodicals which circulate here, and have, moreover, in one or two instances been reproduced in English newspapers; but this fact will not seriously interfere with the popularity of the volume. The story about the white elephant is by no means the best in the book, for the burlesque of detective procedure in the United States is too extravagant to be really funny; but several of the sketches are decidedly amusing; and, though there is nothing here so good as the account of Buck Fanshawe's funeral in *The Innocents at Home*, the volume as a whole is quite up to its author's average.

JAMES ASHCROFT NOBLE.

CURRENT LITERATURE.

THE best that can be said of Mr. Adolphus Ward's little volume on Dickens, in the "English Men of Letters" series (Macmillan), is that it betrays the endeavour to appreciate the master; and the worst that can be said of it is that the writer remains, nevertheless, without a full appreciation of Dickens's humour, though with much acknowledgment of his pathos. Mr. Ward is a careful student, and has read and thought. He does not fall into the error of intelligent young men from Oxford, with whom it is rather the fashion nowadays to consider Dickens as wholly for the vulgar and Thackeray as something greater than a genius—a gentlemanly person. Mr. Ward knows better than to judge two great artists by this latest standard of the drawing-room, about the last that anyone fit to be a critic—that anyone detached enough from the class-prejudices of a moment—would apply to a creator of fiction. Mr. Ward's standpoint is not that of a corner in which the negative virtues of faultlessness and politeness count for all. He is sufficiently out in the open to be aware of the place that Dickens has filled in the national life, and to give him the credit that he cared for the most—that of a genius thoroughly in sympathy with the most humane movements of his time, and one able to add appreciably to the better feelings of the race. Mr. Ward understands that the impression made by Charles Dickens upon nearly two generations of readers and writers is indelible; but, when he comes to details, his criticism is apt to have the somewhat tame defect of obviousness. He does not tell us much that is new. Not to tell us anything at all that is new is yet, it may be, sufficiently to fulfil the function of an intelligent young writer asked to discourse to a popular audience about some minor classic; but with Dickens how different is the case! Dickens is known to everybody. Excellent criticisms upon Dickens—Mr. John Forster's in the familiar *Life*, and a score of others—are known to everybody. So Mr. Ward's task was difficult. A little workmanlike and industrious boiling down of other folks' materials could here be of no avail. The materials were in everybody's possession. That was Mr. Ward's misfortune. He has, we feel sure, done his utmost to overcome it. But his efforts have not been entirely successful. He has possessed information and industry and sound sense. He has wanted originality in a matter as to which it would in any case have been hard to be original.

MR. AUSTIN DOBSON's selection of *Eighteenth-Century Essays*—the penultimate volume of the "Parchment Library" (Kegan Paul, Trench and Co.)—is an extremely happy one. It shows not only much *à propos* reading of eighteenth-century history and social history, but likewise a nice discrimination as to the examples of the eighteenth-century essay which it was fitting to include. No better choice could have been made, we venture to think, as a whole, than that which Mr. Dobson has made, just as it is certain that no better choice of an editor could have been made than that which fell upon Mr. Dobson. Few contemporary writers are so completely in possession as Mr. Dobson of that "slower pen"—and that carefully sharpened one—which belonged to the eighteenth-century men of letters. As to the editor's selection, it includes thirty-four papers, ranging from the work of Steele to that of the Scotchman Mackenzie. In Mackenzie's time the "slower pen" was fairly on the way to become hastened and spoilt. The best essayists—nearly all the essayists—represented in this volume produced things which must be better liked at a fourth reading than at a first. Their occasional writings had the finish or the force of literature. Few men nowadays have time

to possess these, or to read them in bulk, and so the "Parchment" volume is on all accounts welcome. We have tried our eyes very painfully over the exquisite but diminutive print.

The Speeches and Table-talk of the Prophet Mohammad. Chosen and Translated, with Introduction and Notes, by Stanley Lane-Poole. (Macmillan.) When we have once got over our surprise at finding Selections from the Kuran following upon Selections from Wordsworth and Byron, and when we have also reconciled ourselves to the somewhat misleading title, we have nothing but praise to give to this little book. It represents that result of historical criticism (which it is too much the fashion to ignore) by which the past and its literature are made to live for us in a way that was unattempted till the present generation. Criticism is not all destructive. Indeed, it would be more true to say that its real work is but now opening before us. Here, for example, we have not only translations from the Arabic turned out with scholarly precision and arranged with a view to their historical order, but also a sketch of the life of Mohammad and of his surroundings which does not overwhelm the reader with strange facts, but presents a faithful and simple picture to his mind. It is hardly too much to say that the ordinary English public have never before had the opportunity of learning what manner of man Mohammad was, and what the religious and ethical teaching of the Kuran is. What Dr. Rhys Davids has done for Gautama the Buddha and his creed, Mr. Lane-Poole has here done for the founder of Islam. And if Buddhism seems more closely akin to certain philosophical ideas of the time and to the modern temperament, the importance of Mohammadanism (if Mr. Lane-Poole will let us use the word) is far greater from the historical and political standpoint. In the view of passing events, it cannot be too often and too loudly repeated that Mohammad was neither impostor nor lunatic. What he was, can now be read by anyone in this last addition to the "Golden Treasury Series."

Five Minutes: Daily Readings of Poetry. Selected by H. L. Sidney Lear. (Rivington.) This little book falls somewhere between the old-fashioned anthologies and the modern "birthday books." It consists of a selection of poems, some short, some longer, arranged for every day of the year. And as the Preface is dated "The Close, Salisbury, Whitsuntide," we may add that the year is the year of the Church rather than of Nature. The title is intended to convey a suggestion that a few minutes every morning may profitably be given to committing a few verses to memory. The selection itself is in many respects notable. It omits much—very much—with which all are familiar. Unless we are mistaken, Campbell and Mrs. Hemans (to mention no other names) are entirely absent. The Church poets—a long series, from Herbert and Quarles to Neale and Newman—are numerously represented, though there is but very little from Keble. There is much from Crabbe, and we are thankful for it all. And living authors have been very generous to the compiler, who has not, for his part, corrected the press so carefully as he should have done. On p. 76 we have "Browning, Art Vogler;" and on p. 93, "George Eliot, The Legend of Tubal." We cannot, either, reconcile ourselves to the spelling *Eschylus*.

WE are much behindhand in noticing the successive issues of Mr. W. J. Rolfe's pretty editions of Shakspeare's plays in separate volumes. The last we have received is "Timon of Athens," June 8; and before that came the "Two Gentlemen of Verona" (May), "Love's Labour's Lost" (April), "Merry Wives" and "Measure for Measure" (March). At the

pace at which these editions are turned out, their excellence is astonishing. In only one point have we found the latest information missed, and that was in the non-notice of Mr. Sidney L. Lee's interesting paper on the historicalness of the leading personages and some of the incidents in "Love's Labour's Lost." On the other hand, Mr. Rolfe has included in his latest critical notices, among those by Verplanck, Coleridge, Hazlitt, Knight, Dowden, Furnivall, &c., several hitherto unprinted and very interesting extracts from the papers of the late Charles Cowden Clarke, which Mrs. Cowden Clarke has placed at his disposal. This is a distinct gain. In "Timon of Athens" Mr. Rolfe has carried out Mr. Furnivall's suggestion that the spurious part of the play should be printed in smaller type, and thus every reader can at once judge for himself whether the lines between genuine and non-genuine work are rightly drawn. To all the plays are appended Mr. P. A. Daniel's valuable Time Analyses of them as dramatic performances. In the treatment of his text Mr. Rolfe is not quite so conservative as the new school of English editors, but he is immeasurably superior to Hudson, whose wanton changes of Shakspeare's words are simply lamentable.

NOTES AND NEWS.

WE regret to hear that the state of health of the historian Mr. John Richard Green is causing anxiety to his friends.

THERE is a treat in store for the Bewick-worshippers. Thomas Bewick's daughter still survives, at the age of ninety-two; and, by her desire, a "Memorial Edition" of her father's works is to be produced in a limited edition, with impressions from the original wood-blocks. It is to be a local work in every sense, as the press-work is to be done at Newcastle in the great engraver's house, and even the paper is the product of a Northern mill. The printer, whose competence and practical skill are undoubted, is confident that, by the use of improved methods now in vogue, he can, without tampering with the wood-blocks, produce impressions equal to the best of the old ones, and give the world a book that shall be worthy of the occasion and do credit to everyone concerned in the undertaking. It is to be in five octavo volumes—Birds (2), Quadrupeds (1), Aesop's Fables (1), Memoir of Bewick (1)—and only 650 copies will be printed. We have little doubt of the success of the "Memorial Edition," which will probably in a few years' time command in the market a price higher than that of subscription. Mr. Quaritch, who is to publish the book, will give all the necessary information to intending subscribers.

THAT indefatigable worker, Mr. B. N. Cust, is engaged upon a book treating of the modern languages of Africa, somewhat similar to his useful *Modern Languages of the East Indies*. It will classify, condense, and arrange the scattered knowledge on the subject, following the most esteemed authorities. A linguistic and ethnical map has been specially prepared by Mr. Ravenstein to illustrate the volume; and in the Appendix will be a bibliography exhibiting all the grammars, dictionaries, translations of the Bible, &c. The work will be published by Messrs. Trübner and Co.

AN influential deputation, including the Greek Archbishop, the Cadi, and Mufti, waited upon the Governor of Cyprus on Thursday, June 15, to present a petition for the formation of a museum in the island. The Governor approved of the scheme; a council was forthwith appointed, and held its first sitting, at Government House, the same day. Mr. H. H. Kitchener, R.E., was appointed curator

of the museum and hon. secretary. Subscriptions to the amount of £110 were announced. Subscriptions are urgently needed, and will be acknowledged by the hon. secretary, Nicosia, Cyprus.

PROF. PEABODY, of Harvard, is ending his year's holiday in England and Scotland, and will return to the United States early in September. Prof. Corson, of Cornell, will spend his vacation in the Channel Islands.

MR. FURNIVALL is just putting together for the New Shakspeare Society his collection, from friend and foe, of fresh allusions to Shakspeare, 1592-1692, beyond the 358 that were in the second edition of Dr. Ingley's *Centurie of Phrases* issued by the society. He has above 300 of these fresh allusions, and will feel obliged by the contribution of any more that Shakspeare students may have lying by them.

SIR ROBERT TORRENS has written an essay on *The Transfer of Land by Registration under the Duplicate Method operative in British Colonies*, which Messrs. Cassell, Petter, Galpin and Co. are about to publish for the Cobden Club.

Dante Gabriel Rossetti: his Work and Influence, is the title of an essay by Mr. William Tirebuck which will be issued very shortly by Mr. Elliot Stock.

MR. ALEXANDER GARDNER has in the press a volume of *Selections from Wordsworth*, edited by Mr. J. S. Fletcher, who has also written an Introductory Memoir.

MR. T. FISHER UNWIN will shortly publish a work treating of surnames connected with Lincolnshire, and particularly with Grantham. It will be entitled *Our Noble Selves*.

The publishing partnership of W. and A. K. Johnston has been dissolved by consent, and for the future the business will be carried on at 6 Paternoster Buildings by Mr. A. Johnston.

SIR JOHN MACLEAN is preparing for publication (by subscription) *The Annals of Chepstow Castle*, left in MS. by the late John F. Marsh. The work, which was the result of much research, will give a complete history of the castle and of its custodians from its first erection down to the present time.

MR. A. M. E. SCARTH will shortly publish by subscription (with Mr. Peach, of Bath) a short history of the Old Catholic movement, with references to earlier kindred movements, and as leading up to a confederation of independent national churches. Three chapters will be devoted to the Church of Utrecht, from which the Old Catholic body received their orders.

THE City financial journal, *Money*, has despatched Mr. Charles Marvin to Russia upon a special mission of enquiry into the actual condition of Russian finance, particularly with regard to the rumoured issue of a new foreign loan and the state of the railways. After completing his investigations at St. Petersburg, Mr. Marvin will proceed into the interior and report upon the National Exhibition now being held at Moscow.

MR. ROBERT HOLT, bookseller, of Shudehill, has presented to the Manchester Free Library the copy of Oaxton's *Chronicles of England* (Wynkyn de Worde, 1497) the discovery of which in March of this year caused so much stir among bibliophiles.

A GREAT assistance has been rendered to scholars by the printed Index of the early wills in the archiepiscopal registers at Lambeth, issued with the recent numbers of the *Genealogist* edited by Dr. Marshall. It should be remembered that the Palace Library is open to the public almost daily, and that modern books are lent out to the clergy and the laity in the

parishes of Lambeth, Southwark, and districts of Westminster.

WE have more than once noticed the system of publishing novels as *feuilletons* in a number of local newspapers which Messrs. Tillotson and Son, of Bolton, have so largely developed. They now announce no less than seven new works to be issued in this way. Among the writers are Mrs. Oliphant, Miss Braddon, Miss Helen B. Mathers, Mr. Clarke Russell, and Mr. B. L. Farjeon.

MESSRS. J. NISBET AND Co. will henceforth publish the *Homiletic Magazine*, edited by the Rev. F. Hastings.

FOR the Browning Society's evening of music and recitations on Friday, June 30, Mr. J. Greenhill composed a setting to Mr. Browning's "Lovers' Quarrel" for his pupil, Miss M. Adderley; and Miss Carmichael's MS. setting of "A Woman's Last Word" was also to be sung, with Virginia Gabriel's "At the Window" from "James Lee's Wife," Mrs. Reinagle's "In a Year," &c.

PROF. INGRAM, the librarian of Trinity College, Dublin, has issued some separate copies of his very interesting paper on "Two Collections of Mediaeval Moralised Tales" belonging to the diocesan library at Derry. The first is of the fourteenth century; the second is an inferior duplicate of a MS. of the fifteenth century, in the library of Trinity, Dublin, and contains the *Speculum Laicorum*, &c. The first volume is "called in the Catalogue Harrison's Manuscript," and belonged unquestionably to the William Harrison, Rector of Radwinter and Canon of Windsor, who wrote the "Description of Britain" in Holinshed's *Chronicle*. It was in and from this Derry library that Mr. Furnivall was lucky enough to find and get Harrison's MS. *Chronologie* that was supposed lost (see his Forewords to Harrison, part i., New Shakspeare Society, p. v. note). In the second part of the first Derry MS. is a French verse:

"quod Anglice dicitur

Whan þe nyhyng [miser] is ded, and lyþ by þ' wowe [wall]

Comeþ a prout 3ong man and wo3eþ [wooth] his love

Drynkeþ of his broun ale and et of his lhoue [eats off his loaf]

And singeþ for his saule gyvelgove."

As the last word may be new even to the Philological Society's Dictionary, we have reprinted the verse, and now add the French, to throw such light as it can on "gyvelgove":

"Quant ly avery et mort et gyt south la bere
Vient un iofene bacheler, e dannye sa bele
Boit de souyn vne e mount sa sele
Et chaunt pur saime va la ly durele."

Prof. Ingram prints nine of the curious tales in the *Speculum*, and several extracts from the other volume, including passages of Scripture, "on account of the frequent and sometimes curious variations which occur in them from the received text of the Vulgate."

MESSRS. ROBERTS, of Boston, U.S., announce a reprint of the *Dial*, the organ of New England transcendentalism, which only lived for four years (1840 to 1844), but during part of the time Emerson was editor. The regular contributors also included Margaret Fuller, Theodore Parker, George Ripley, Henry Thoreau, and William Channing. The reprint will make four volumes; and an additional volume will contain an Index, and *ana* about the contributors by the Rev. G. W. Cooke.

THE following announcement is quoted from the *New York Publishers' Weekly*:—"Richard Henry Stoddard is preparing a series of English and American poets—American for the English market, and English for the American market."

MESSRS. LITTLE, BROWN AND Co., of Boston, U.S., announce a work by Mr. George E. Ellis entitled *The Red Man and the White Man in North America, from its Discovery to the Present Time*. Special attention has been given to the Indian system of land tenure, to missionary efforts among the Indians, and to a comparison of their treatment by the Spanish, French, and English, and by the United States Government.

THIS day was to be published at Paris a book that has aroused no little interest. It is from the pen of Mme. Adam (Juliette Lamber), and is entitled *La Chanson des nouveaux Epoux*. The frontispiece is a portrait of the writer; and there are besides ten drawings by Doré, Detaille, Lefebvre, Munkácsy, and other well-known artists. Only 400 copies are to be struck off; the price is 200 frs. per copy.

THE Boston *Literary World* for June 3 gives a bibliography of Victor Hugo, including sixteen of his unpublished works. To some extent this list is confirmed by M. Jules Claretie in the *Temps*, who writes that Victor Hugo has in his portfolio a drama of modern life, entitled "La Faim," a third series of "La Légende des Siècles," a volume of political satires, and an epic called "La Fin de Satan." Victor Hugo is said to have declared that he should leave ready for the press almost as many volumes as he had published.

THE second and third numbers of *El Folk-lore Andalus* contain two very useful articles by Señor García Blanco, "Filología Vulgar," on the Andalusia dialect, with especial reference to Latin and Hebrew sounds. "El Folk-lore del Perro," by Don Antonio Machado y Nuñez, and the "Supersticiones populares Andaluzas" show how well this new society is working. Similar folk-lore societies are being formed in Catalonia, Estremadura, the Basque Provinces, the Asturias, and even in Cuba and in the Canaries.

AN important collection of *Cantos Populares Españoles*, with music to many of them, selected by Señor F. Rodríguez Marín, is announced for publication by Francisco Alvarez and Co., of Seville, in three volumes of 500 pages each. The subscription for the whole, paid in advance at Seville, is 22 frs. 50 c.

PADRE F. FITA has nearly terminated his work on "Six Inedited Spanish Councils." These Councils contain matter of great interest concerning the acquittal of the Templars in Spain, and on the treatment of the Jews in the first half of the fourteenth century.

M. HERZEN has issued (Lausanne: Benda) a reprint of the little work which his father, Alexander Herzen, the well-known Russian refugee, wrote in 1864 upon Garibaldi's triumphal reception in London in that year and his speedy departure from this country. It is entitled *Camicia rossa*.

PROF. TRAUTMANN has just issued his bibliographical part of *Anglia* (vol. v., part 2), in which the following works are noticed:—A. Brandl's edition of *Thomas of Erceildoune* and G. Lüdtke's *Erl of Tolous and the Emperes of Almayn*, both in Weidmann's series of critical English editions; the *Catholicon Anglicum*, edited by S. J. Hertrage. R. H. Hutton's *Sir Walter Scott* ("English Men of Letters" series) is appropriately noticed by Dr. A. Brandl; B. Eizenkel treats of O. Zielke's edition of the Middle Age fairy tale, *Sir Orfeo*, and discusses at some length the valuable work by Prof. Schipper on *Englische Metrik* (part i.); Prof. Trautmann points out, with a well-deserved word of praise, the contents of Dr. Horstmann's new series of "Old English Legends," a large volume with a considerable introduction—taking occasion to debate the authorship of the legend of St. Erkenwald. Dr. Tanger has an explanation as to his paper on "Hamlet" of

Quarto 1, Quarto 2, and the First Folio: their Relations to Each Other" (Shakspeare is responsible for two battles of the wits recorded in this number). The editor, in dealing with two pamphlets by D. Asher and G. Körting, makes some remarks on a subject which he has much at heart—the instruction in Modern French and English given in German public schools.

UNDER the title of *Combat du cap Ortégal* (Paris: Chair), M. Gemähling has published an interesting historical document, being a description of the naval engagement which followed one month after Trafalgar. It was written at the time by M. Gemähling's father, who then commanded a French ship, and was captured after an honourable resistance. The English were commanded by Sir John Strachan.

M. ANDRÉ LEBON has published (Paris: Plon) a volume entitled *L'Angleterre et l'Émigration française de 1794 à 1801*, which throws much new light upon the relations between the British Government and the banished courtiers of Louis XVIII. The author has made use of unpublished documents in our Record Office. A Preface to the work is contributed by the historian, M. Albert Sorel.

WITH reference to a notice of Mr. J. H. Ingram's *Claimants to Royalty* in the ACADEMY of last week, a correspondent writes that the last Count of Albany died about one month ago, not eighteen months. It was his father who died in 1880.

IN the letter on Walton's *Compleat Angler* which appeared in our last week's number, Mr. Holford's name was inadvertently spelt Halford twice. The copy of Walton referred to belongs to Mr. Holford, of Park Lane.

ACKNOWLEDGMENTS.

WE have on our table the following pamphlets, &c.:—*The Revisers and the Greek Text of the New Testament*, by Two Members of the New Testament Company (Macmillan); *The Recovery of St. Thomas: a Sermon* preached in St. Paul's Cathedral on April 23, 1882, with a Prefatory Note on the late Mr. Darwin, by Canon Liddon (Rivingtons); *Deliver us from Evil: a Second Letter to the Bishop of London in answer to Three Letters of the Bishop of Durham*, by Canon Cook (John Murray); *The Church and the Ministry: a Review of the Rev. E. Hatch's Bampton Lectures*, by the Rev. Charles Gore (Rivington); *Great Britain and Rome: or, Ought the Queen of England to hold Diplomatic Relations with the Sovereign Pontiff?* by Mgr. Capel (Longmans); *An Exposition of Isaiah lli. 13, 14, 15, and liii.*, delivered before the Council of the Senate on April 28, 1882, by S. M. Schiller-Szinessy (Cambridge: Deighton, Bell and Co.); *A Reply to Dr. Farrar's Answer to Sir Edmund Beckett's "Should the Revised New Testament be Authorised?"* (John Murray); *The Collects rendered into Plain, Easy Verse*, for School and Family Use, by the Rev. E. W. L. Davies (Bagster); *Prayers for Every Hour*, by Day and by Night, Second Edition (Parker); *A Census of Religions: Three Essays*, by the Right Hon. J. G. Hubbard (Longmans); *Mr. Tennyson's "Despair": a Lecture on its Moral Significance*, by Thomas Walker (Elliot Stock); *Modern Dissent: What is It?—a Retrospect and a Prophecy*, by Walter Carey (Simpkin, Marshall and Co.); *Thoughts on the Evolution Theory of Creation*, by the Rev. John Andrew (Marcus Ward); *Fragments from the Early History of the Christian Church*, Parts I. and II. (James Nisbet); *Present Day Tracts*, Nos. I. to V. (Religious Tract Society); *The Faiths of the World*, Lectures V. and VI. (Blackwood); *Faith or Unfaith? a Modern Phase of the Question*

discussed in Two Letters to a Guardian, by An Earnest Layman (Provost); *A Critical Examination of Bishop Lightfoot's Defence of the Last Petition of the Lord's Prayer*, by the Rev. T. H. L. Leary ("Christian Opinion and Revisionist" Office); *Bible Words and Phrases*, explained and illustrated, by Charles Michie (Edinburgh: Macniven and Wallace); *The Olergy: or, Truth and Unity*, by W. H. Trenwith (New York: J. W. Pratt); *De la Sépulture de Jésus-Christ*, par A. Jameson (Paris: Leroux); &c., &c.

ORIGINAL VERSE.

IN THE HEART OF THE FENS.

GREEN breadths, red oxen, fade to far gray skies—
Skies black where gathering rain-burnts may be seen,—

With many a plashy waste and isle between;
Slow the gaunt poplars wave, the peewit cries;
Smit with rough blasts each whitened osier sighs,
And crosses flame amid the dreary scene,
Where the tall iris flaunts, a water queen;
O'er leagues of sedge their pale, wan radiance flies,
Long aeons here unchanged did nature reign,
Till faith breathed into her a soul divine
And scattered darkness. In the grassy main
Far-gleaming note that peak,—that tower shine;
There, ringed by poplars, holy Guthlac's face
O'er reedy meres greets Pega's sister shrine.*

M. G. WATKINS.

* Crowland Abbey and Peakirk.

MAGAZINES AND REVIEWS.

THE third number of *La Revue de Droit international* for the present year commences with an interesting paper on "The Vestiges of an International Law in China," by Dr. W. A. P. Martin, President of Tungwen College at Peking. The paper is, in fact, a French version of a memoir read by the author at the Congress of Orientalists held at Berlin in September 1881. Dr. Martin has been the Director, since 1868, of a college established by the Chinese Government at Peking for the education of the sons of mandarins who contemplate an administrative and diplomatic career, where they may study the languages and sciences of Europe in Chinese translations of the best European works. The modern empire of China, which may be said to date from the third century before the Christian era, was established upon the ruins of a more ancient system, under which the Chinese territory was distributed among a group of ten principal States, connected together by a certain feudal dependence on a common Sovereign, to whom they rendered homage under the title of Tien-Tzeu, or Son of Heaven. This feudal organisation was gradually replaced by a confederation of independent principalities recognising a nominal suzerain; and such an order of things, which lasted down to the third century before the Christian era, gave rise to relations of war, as well as of peace, between the various members of the confederation, whose intercourse came gradually to be regulated by a system of rules analogous to an international code. The great "holocaust of books" which the conqueror Chi-Hoangti, "the first of autocratic Sovereigns," effected in the middle of the third century before Christ has destroyed all official records of these rules; but traces of them are to be found in the writings of Confucius and of Mencius, and in philosophic works of the fifth century before Christ, as well as in the "Tcheo-li," or book of rites of the dynasty of Tcheo. This latter work, which dates from the eleventh century before Christ, and was compiled under imperial authority, throws considerable light on the darkness which would otherwise envelop the feudal period. The present Chinese empire was the creation of

"Chi-Hoangti," already mentioned, who, in the year 246 before Christ, established his supremacy over the other princes of the confederation. He built the Great Wall of China, and has handed down to his successors, who still bear the title of "Hoangti," a centralised system of government, built up on the ruins of the ancient feudal constitution, which is, apparently, as indestructible as his Great Wall. Prof. M. F. de Martens, of St. Petersburg, follows with a short article on "The Foundation of International Law," which is intended to form part of a treatise on International Law shortly to be published. Dr. Molengraaff, of Amsterdam, continues his article on "The Contract of Affreightment," which will be the subject of discussion at the approaching Conference of the Association for the Reform and Codification of the Law of Nations to be held at Liverpool on August 8 next. His views differ somewhat from those propounded by Mr. Richard Lowndes, of Liverpool, at the Cologne Conference of last year, as well as from the scheme drawn up at Sheffield in 1865 under the presidency of Sir Robert Phillimore, and known as "the Sheffield Rules." Mr. John Westlake, Q.C., continues his article on "La Doctrine anglaise" in matters of private international law. Prof. Louis Renault, of Paris, contributes a second article on "La Jurisprudence française" in matters of private international law. A notice follows of the proceedings of a Commission of the Institute of International Law, which met at Wiesbaden in September 1881 to consider, among other subjects, the application of the European Law of Nations to Oriental States, when Prof. M. F. de Martens, of St. Petersburg, presented a report. An important consultation of the members of the same Commission is also published on the subject of the principles of prize law laid down in a judgment delivered by the Supreme Court of the United States in 1863 in the case of the neutral barque *Springbok*. This consultation is signed by Profs. Arntz, of Brussels; Asser, of Amsterdam; Bulmerincq, of Heidelberg; Gessner, of Berlin; Hall, of Oxford; de Martens, of St. Petersburg; Pier-Antoni, of Naples; Renault, of Paris; Alberic Rolin, of Gand; and Sir Travers Twiss, Q.C., of Oxford. Prof. Saripolos, of Athens, has furnished a brief reply to Mr. F. S. Reilly's paper on the recent English legislation for the Island of Cyprus. Prof. Saripolos is a native of Cyprus, and he wishes to see the legislation of the kingdom of Greece introduced into his native island. A very interesting bibliography concludes the number, which notices more especially the *Rechts-Lexicon* of Prof. von Holtzendorf; the "Right of War and the Precursors of Grotius," by Dr. Ernest Nys, of Brussels; "International Maritime Law," by M. Perels, Counsel to the German Admiralty at Berlin; "Enemy's Property under a Neutral Flag," by Dr. de Boeck, of Paris; "The Extradition of Delinquents and the Right of Asylum," by Dr. von Holtzendorf; "Is it desirable that there should be an Identity of Criminal Law among the European States?" by Dr. Franz von Liszt; and "Austria-Hungary and Roumania on the Question of the Danube," by Prof. Ursiano Valérian, of Jassy. Other interesting recent publications by Italian and Swiss jurists complete the list.

In the *Revista Contemporanea* of June 15, Señor Jordana y Morera gives some bibliographical notes on the botany of Tetuan and its neighbourhood, extracting largely from Hooker and Maw, but stating that much still remains to be explored. A lyrical poem, by Campoamor, on the "Utility of Flowers," treats of them as the playthings of childhood, the souvenirs of love, and consolations in death. In his notes on the MSS. of the

"Archivo histórico nacional," Ubique has some remarks on the development of the Spanish language. In a document of A.D. 927 he finds some words still in use, a great advance in 1017, and the idiom almost fully formed in 1234. "The Last Sigh," by V. Tinajero, is a highly aesthetic, but not very intelligible, description of a painting of the Crucifixion by J. A. Casares. The "Juventud Dorada" of A. de Montaberry deals with the reigns of Charles VII. of France and Henry IV. of Spain. "The Expedition to Italy in 1849," by Gen. de Cordova, is drawing to its close with the flight of Garibaldi.

THE two first quarterly numbers of the *Revue de Linguistique* for the current year contain some interesting articles. Padre F. Fita begins the publication of lib. iv. of the *Codex Calixtinus* of Compostella. A valuable study of the Gascon dialect of Bayonne from the archives of the town is by M. E. Ducérs. M. V. Henry concludes his Afghan studies. Prof. J. Vinson contributes a lecture on the French East Indies and on Indian studies in 1880-81, in addition to papers on agglutination and on the American languages; while L. Adam, in a paper on "La Linguistique et la Doctrine de l'Evolution," asserts that the development of language forms no exception to the theory.

THE present number of the *American Antiquarian and Oriental Journal* has an article by A. W. Williamson on the "Dakota Languages and their Relations to Other Languages," in which he points out that, both physically and in language, the Dakotas approach much more nearly the Indo-European type than do the other Indians, from whom in the structure of their language they are widely separated. Mr. John Campbell compares, with illustrations, the lately discovered Hittite characters with those used by the Davenport mound builders. Another usefully illustrated article is that on a "Find of Ceremonial Axes in a Florida Mound," by A. E. Douglas. The editor has an essay on "Ancient Temple Architecture," also illustrated.

THE THIRD PART OF THE SUNDERLAND SALE.

THERE is no lover of books whose mind must not fill with wonder at the sustained splendour of the riches displayed by this Catalogue; it must also fill with dismay at the scattering to the four winds of a collection whose chief value consists in the completeness of its stores on special authors, or special epochs of bibliography. Of the great classical authors not only is each *ed. princeps* to be found, but every other early or curious or beautiful edition. Thus, there are more than forty *Martials*, all dating before 1700, and six of them before 1480. There are fifty-five *Juvenals* (most of them with *Persius*), nine of them before 1480, and many curious and beautiful, either for binding, or for material (a Lyons counterfeit on vellum). There are first editions of some thirty classics, many of them of extreme beauty and rarity; there are ten splendid books printed on vellum; and, in addition to these curiosities, there are large and curious materials, not only for French history, as the compiler observes, but for Italian (chiefly between Nos. 5532 and 5587), Turkish, Spanish (6202-23), and American history. Many forgotten histories, travels, and reflections will meet the eye of the specialist on these subjects all through the Catalogue. The editions of Horace (6352-533) are a library in themselves, and contain all sorts of curiosities; nowhere could the bibliophile better compare the varieties of type in the splendid old Italian presses of the fifteenth century. But there are also Spanish and French editions, such as the vellum

copy from Osen, and the best old English, such as those of Pine and Foulis.

Any attempt at enumerating the treasures is so idle that one turns from the task with a feeling of curiosity as to where money can be found to give fair prices for such a collection. I will add a few words on the most interesting Greek types indicated in the part before us. First in interest is, doubtless, the great Florentine Homer of 1488, a book in itself beautiful, and printed in the most charming of Greek types, containing, moreover, all the extant poems ascribed to Homer. However valuable, it can hardly be described as *very rare*, for Brunet says forty copies (!) were known in England and elsewhere. One hears of three in the Eton Library, Lord Spencer has one, Lord Cowper has one, and there was one (a poor copy) lately at Mr. Quaritch's, for which £100 was asked. But this book, together with the very rare *Batrachomyomachia* in red and black printing, the Milan *Isocrates* of 1493, and the Florentine Lucian of 1496, affords specimens of what Greek printing was before it was ruined by Aldus. Of these books the Lucian is one of the most splendid copies of any classic I ever saw, but the type approaches the Aldine type, and is quite inferior to the *Isocrates*. The *Batrachomyomachia* (1486) is by far the rarest, with a beautiful type, but very rude printing. This is the first Greek classic ever printed; the first Greek book is also in the list, Lascaris' Grammar of 1476. The type of this book is very like that of the Florentine Homer. Even more interesting in the history of Greek printing are the editions of Lactantius and Macrobius in the present volume. The Lactantius of Subiaco in 1465 is the first book honestly using Greek types, the rude attempts in Fust and Schoeffer's *Cicero de Officiis* being unworthy of notice. The printers Sweynheym and Pannartz seem not to have had the types ready till the first ten leaves were printed, as is pointed out for the first time by Mr. Lawler here. They shortly after quarrelled with the monks, and removed to Rome, where they brought out new editions of Lactantius in 1468 and 1470. The latter (like the Aulus Gellius of 1469) shows Greek type in the quotations; but the Lactantius of 1468 ought to prove whether the printers did, or did not, carry their type of 1465 with them. The next earliest use of Greek type is the Venetian Lactantius of Adam in 1471, and then the Macrobius (1472) of Nic. Jenson. All these books are in the Catalogue, so that the *whole history of the incunabula of Greek printing is contained in the books of this section of the Sunderland Library*. To have these documents together is of inestimable value; it is earnestly to be hoped that some rich collector will endeavour to acquire them all.

The small number of titles under the heading Marlborough suggests that the books of interest concerning the great Duke have been very properly retained in Blenheim Palace.

J. P. MAHAFFY.

THE ASHBURNHAM MS. OF THE YORK MYSTERY PLAYS.

WE are glad to hear that Lord Ashburnham has at length consented to the publication of his unique fifteenth-century MS. of the York Mysteries, which has never been printed, though its existence has long been known. With much liberality, he has placed it in the hands of Miss Toulmin Smith, who is preparing to edit the whole, with notes and a short introduction, the Delegates of the Clarendon Press having agreed to publish the volume.

The collection is an important addition to our early drama; it contains forty-eight plays—more than are found in any of the other three great collections, which have, Coventry

Plays forty-three, Towneley Mysteries thirty-two, and Chester Mysteries twenty-four plays. The subjects of the first eleven York pieces are taken from the Old Testament, as far as the flight of the Israelites and the drowning of Pharaoh in the Red Sea; the remainder are taken from the New Testament, the Gospel of Nicodemus, and some of the Marian legends. The Biblical narrative is closely followed in many parts. The handwriting is that of about 1450, but the composition and other facts point to an earlier date for the plays. They comprise several interesting varieties of metre—among the rest, some fine alliterative rhyming verse. The volume was, in all likelihood, the official "register" of the plays belonging to the Corporation of York, whose duty it was to assign the performance of the plays to the different crafts. We know from Drake, and from the evidence of the volume itself, which must have been in active use after 1553, that alterations were sometimes made by the performers, as well as revision of the text to suit later taste. Some interesting points arise as to the authorship of the plays. On comparison with the Towneley Mysteries, also a Yorkshire collection, and written in the same Northern dialect, four or five of the plays are found to be not only parallel in subject, but to be identical in long passages and scenes; in fact, they are the same plays with additions or omissions. The York collection being perfect, it may be expected that it will serve to correct the Towneley set—many of the plays in which are imperfect, and one, at least, of which seems to be displaced in order—as well as to supply useful variations in readings for the parallel plays. Not the least interesting feature of the MS. is that it supplies the score for the music sung by the angels, recurring in the play on the vision of our Lady to St. Thomas, probably one of the earliest specimens of the use of music in the English drama.

The MS. single play of this collection (the Scriveners', on the incredulity of St. Thomas) which has been printed, first by Croft in 1797, and reprinted by the Camden Society in 1858, appears to have been an actors' copy. It is a separate MS., lately belonging to Dr. Sykes, of Doncaster. The text agrees with that of the York play.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARTHÉLEMY, C. La Comédie de Dancourt, 1685-1714. Paris: Charpentier. 3 fr. 50 c.
 BENOIST, G. Voltaire: Bibliographie de ses Œuvres. Paris: Rouveyre. 25 fr.
 BRANCONI, F., et Ph. GUILON. Les Menées de M. de Bismarck en Orient. Paris: Ghio. 3 fr.
 D'HEVILLI, G. Rachael d'après sa Correspondance. Paris: Lib. des Bibliophiles. 15 fr.
 ERCKMANN-CHATRIAN. Quelques Mots sur l'Esprit humain. Paris: Hetsel. 1 fr. 25 c.
 GAUTHIER, T. Guide de l'Amateur au Musée du Louvre. Paris: Charpentier. 3 fr. 50 c.
 RIVOIL, G. La Vallée du Darrat: Voyage au Pays des Comalis (Afrique orientale). 15 fr. Faune et Flore des Pays Comalis. 40 fr. Paris: Chailamélin aîné.

THEOLOGY.

- KORLLING, H. Der erste Brief Pauli an Timotheus, aufs Neue untersucht u. ausgelegt. 1. Thl. Die allgemeinen Fragen. Berlin: Rother. 6 M.

HISTORY.

- BROCHER DE LA FLÈCHÈRE, H. Les Révolutions du Droit. Etudes historiques. T. 2. Basel: Georg. 3 M. 20 Pf.
 FARRER, J. Washington, Libérateur de l'Amérique: suivi de la Révolution américaine et Washington. Paris: Delagrave. 3 fr. 50 c.
 GUILLAUME, l'abbé. Histoire contemporaine de l'Eglise, 1789-1878. Paris: Lecoffre. 5 fr.
 LONGPÉRIER, A. de. Mémoires sur la Chronologie et l'Iconographie des Rois parthes Arsacides. Paris: Leroux. 25 fr.
 PRIFTER, L., u. O. RULAND. Pestilenz in numis. Geschichte der grossen Volkkrankheiten in numismat. Documenten. Tübingen: Laupp. 6 M.
 PRÜGER, W. Ueb. die Anfänge d. kirchenpolitischen Kämpfe unter Ludwig dem Heiligen. München: Franz. 5 M.

- SAINT-AMAND, J. de. Marie-Antoinette et l'Agonie de la Royauté. Paris: Dentu. 3 fr. 50 c.
 WILKE, J. Philipp der Grossmüthige v. Hessen u. die Restauration Ulrich v. Württemberg 1536-35. Tübingen: Laupp. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOLLIGER, A. Anti-Kant od. Elemente der Logik, der Physik u. der Ethik. 1. Bd. Basel: Schneider. 8 M.
 HANDBUCH der Botanik. Hrg. v. A. Schenk. 2. Bd. Breslau: Treves. 18 M.
 HERRHART, J. F. sämtliche Werke. In chronolog. Reihenfolge hrg. v. K. Kehrbach. 1. Bd. Leipzig: Veit. 9 M.
 LORIOL, M. de. Paléontologie française. Terrain Jurassique. T. XI. Livr. 51^e. Paris: Masson.
 NAROWI, O. v. Untersuchungen üb. niedere Pilze aus dem pflanzenphysiolog. Institut in München. München: Oldenbourg. 7 M.
 SCHMIDT, L. Die Ethik der alten Griechen. 2. Bd. Berlin: Besser. 8 M.
 SCHNEIDER, G. H. Der menschliche Wille vom Standpunkte der neueren Entwicklungstheorien (d. "Darwinismus"). Berlin: Dümmler. 8 M.

PHILOLOGY, ETC.

- DES MICHELIS, A. Tam Ta Kinh; ou le Livre des Phrases de trois Caractères. Paris: Leroux. 15 fr.
 GRIMM, J. u. W. Deutsches Wörterbuch. 6. Bd. 9. Lfg. Mandelkern-Mass. Bearb. v. M. Heyne. Leipzig: Hirzel. 2 M.
 HOLLE, K. F. Tabel van oud- en nieuw-Indische alphabetten. Bijdrage tot de palaeographie van N.-Indië. The Hague: Nijhoff. 12s. 6s.
 NAPIER, A. Ueb. die Werke d. altenglischen Erzbischofs Wulfstan. Berlin: Mitscher & Rostell. 2 M.
 PAVET DE COURVILLE, A. Mir'aj Nâsch, publié d'après le Manuscrit originaire de la Bibliothèque nationale. Paris: Leroux. 15 fr.
 PRIGNOTTA, J. Cursus Apuleianus. Breslau: Koebner. 1 M.
 RUODLICH, Der Mithras Roman d. Mittelalters, nebst Epigrammen. Hrg. v. F. Seiler. Halle: Waisenhaus. 4 M. 50 Pf.
 SPENGLER, A. Reformvorstellung zur Metrik der lyrischen Versarten bei Plautus u. den übrigen latein. Comicern. Berlin: Weidmann. 10 M.

CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?

Somerleaze, Wells: June 21, 1882.

The letter of Mr. Howorth, whom it was not hard to spy out under the signature "H.," is so specially courteous and kind to myself personally that I cannot help taking up my pen again, if only to thank him. And, having taken it up, I may as well make one or two more remarks on the subject of controversy. That subject is indeed one about which one might dispute for ever, as neither side brings forward any evidence unknown to the other. The whole matter turns on the degree of trust to be put in this or that witness. But there are one or two points on which I venture to think that Mr. Howorth would look at things differently, if he had lived as long and as familiarly with the witnesses as I have.

I must decline Mr. Howorth's appeal to Sir Thomas Hardy. No one did better service to the study of English history than Sir Thomas Hardy did in his own line. But his line was the history of the books themselves, not the appraising of the matter which they contained. His estimates of the different authors in his Catalogue have always seemed to me singularly weak. Put a book into the hands, I will not say of Dr. Stubbs, who stands by himself, but of Dr. Luard or the late Mr. Dimock, and you get a different result. They understood their authors. Sir Thomas Hardy did not.

Invention is the last thing with which to charge Master Wace—least of all in his narrative of the battle. It is the central piece of his work, to which everything else is subordinate. It is done with the utmost care; while he gave far less heed to some of the later parts of his story. His account of the war between William and Rufus and Helias is full of error. It came too near to the time of his own birth for him to know or care much about it. But his story of the battle will stand testing. Above all, contrary to what Mr. Howorth suggests, it will stand testing in the most purely English matters. I will mention only three examples out of many. I pointed out long ago (*Norman Conquest*, vol. iii. p. 425) that Wace's list of shires from which men came to Senlac

(12848 Pluquet), which at first sight reads like names set down at random, proves to be drawn up with the minutest geographical and political accuracy. Again (12970), Wace makes Harold ride round his men to marshal them, and then get down from his horse for the actual fighting. That is to say, Wace describes an English army and its commander as acting according to the English tactics of that day. This is in marked contrast to Snorro, who describes the English army at Stamfordbridge after the pattern of an English army of his own day. Again it is from Wace (13119, 13194) that we learn the English war-cries—"Holy Cross," "God Almighty," "Out, out!" The first of the three has the force of an undesigned coincidence. Why should the English cry "Holy Cross"? In honour, no doubt, as I pointed out long ago, of their King's church of the Holy Cross at Waltham, and of the relic which was the special object of his reverence. When a man has given, as I have done, a large part of his life to a subject and its authorities, all these little points have a force and a meaning for him, which they perhaps may not have for those who casually drop in upon them, like Sir Thomas Hardy and Mr. Howorth. Instead of giving in to Mr. Howorth as to the amount of trust to be placed in Wace, I am more inclined, now that I have turned again to these instances of minute accuracy, to withdraw a censure of my own. I am now half tempted to believe that William Fitz-Osbern's horse was, for some cause or other, "all covered with iron," though so to cover horses was certainly not the usual fashion of his time.

Mr. Howorth says that he does not know how I "arrived at the conclusion" that Roger of Montgomery's sons had not reached manhood in 1066. I told him my chief bit of evidence before. Orderic (532 D) records that Robert of Bellême was knighted in 1073 on William's march to Le Mans. How old was he? Henry the First was dubbed to rider (Chron. Patrib. 1086) at the age of eighteen. Fifteen years after Robert's dubbing, he still figures (Chron. Patrib. 1088) among "cnihtas," and William of Malmesbury (v. 306), clearly with the Chronicle before him, applies the word "juventus" to him and his comrades. Now both the English and the Latin words are laxly used, and I would not build too much upon them. Still, when a man is knighted in 1073, when he is still classed among the "juventus," even in the very widest sense, in 1088, I cannot believe that his younger brother was old enough for a high command in 1066. Mr. Howorth remarks, with great truth, that Roger of Poitou was a married man before 1085. I cannot think that this proves that he had reached the age of generalship or even of soldiery nineteen years earlier. I can believe that the United States army contains many officers who are now married men, but who would not have been thought old enough for great commands in the days of Grant and Lee.

Mr. Howorth points out, what is certainly remarkable, and what must have struck most students of Domesday, that Roger of Poitou appears as holding, or rather as having held, a vast estate, while his brothers hold little or nothing. Mr. Howorth infers, very justly, that this must have been the reward of some special service or merit. But he further infers that this service must have been rendered in the warfare of 1066-70. He infers this because no special service of Roger's is recorded at any time. I cannot follow this argument. It seems to run thus:—"Roger must have done some special service; but we have no record what the service was; therefore it must have been done on Senlac or at York." It seems to me that I should have just as much right to argue that the unrecorded service must have

been done at Gerbevin or Ste. Susanne. Domesday does now and then give the reason for a particular grant; but this is not the usual practice of the great record. I wish it had been.

Mr. Howorth still has not got his head quite clear of the nightmare of Battle Abbey Rolls. He must learn to take in that Battle Abbey Rolls are of exactly the same value as the story of Jack the Giant-killer or the tales in Sir Bernard Burke's Peerage. They are not merely "most corrupt and most sophisticated;" they are sheer inventions. They are not even "subordinate evidence of tradition and general reputation." They were devised simply to gratify family vanity and nothing else. In the Battle roll printed in Duchesne, Roger of Montgomery is left out; but so are a good many other of the chief men whom we know to have been there. In a mere list of surnames—a fashion very unlike the eleventh century—it is, as I said before, not easy to see whether the real men are there or not. But if it is hard to find Roger of Montgomery, it is also hard to find Ralph of Wader, William Fitz-Osbern, William Malet, Ralph of Tocsny; it is hard to find Taillefer himself, who would certainly find a place in any list drawn up in Virginia. It may be that Walter Giffard lurks under "Lonquale," and Robert Count of Mortain under "Mortmaine." They are not there in any more intelligible shape. The reason is plain. The families of the great men of the Conquest were mostly extinct or had vanished from England long before the time of the forgery. They had no one to plead for them. But Boteler, Fitz-browne, and Taverner wished to be put in, and they doubtless found arguments which were very convincing to those who had to put them in or not.

It is just the same with Benoît of Ste. More. Mr. Howorth talks of his "graphic details" of the battle. But his account is very short, and greatly lacking in detail, when compared with that of Wace. Naturally enough; it was not his period, and it was Wace's. In his account I do not see Roger of Montgomery. But then, to mention two names only out of many, I do not see Robert Count of Mortain or Odo Bishop of Bayeux.

The matter really stands where it did. Is the narrative of Wace, detailed and probable in itself, set aside by the absence of Roger's name from the list given by William of Poitiers? I have nothing further to say on this head, nothing further to say about the place in Orderic, where I still believe that one Roger has got in instead of another. But I must again thank Mr. Howorth for his remarkable courtesy and fairness, as also for the suggestion at the end of his letter which is at least kindly meant.

EDWARD A. FREEMAN.

THE ONLY ENGLISH PROCLAMATION OF HENRY III., OCTOBER 18, 1258.

London: June 21, 1882.

In Prof. Skeat's second paper upon the discovery of the Oxfordshire copy of this proclamation (ACADEMY, May 13, p. 339) he says:—"The chief gain is the correction of *inoge* for *moge* as printed by Mr. Ellis . . . probably this fine line may be detected in H. [the Huntingdonshire copy preserved at the Record Office, patent rolls 43 Henry III.], now that we know we are to look for it."

This refers to the last word of the proclamation, which I, in common with all other copyists, had read "*moge*" (Italic *g* representing the Saxon letter for which "*g*" is misprinted in Prof. Skeat's article). This word had occasioned me much difficulty, and I was very glad to find that the Oxfordshire copy read "*inoge*." Acting, then, on Prof. Skeat's suggestion, I went to the Record Office on June 19, and inspected

the original. On a first glance I could see no sign of the fine stroke distinguishing "*in*" from "*m*;" but on more attentive examination I saw a kind of worn groove in the parchment, and, on applying a magnifying glass, I saw that scattered through this groove were a series of dots, very small, and at sensible distances apart, evidently the remnants of the fine stroke. On comparing it with other instances of "*i*" throughout the proclamation, I found the stroke of precisely the same shape and thickness, and the colour of the ink also the same—that is, apparently of a redder brown than the rest of the proclamation, as if all these fine strokes had been added afterwards. But this may be due only to the extreme thinness of these strokes. The reading "*inoge*" may therefore be considered established. ALEXANDER J. ELLIS.

THE SUMERIAN AND ACCADIAN DIALECTS.

London: June 24, 1882.

As I was one of the first to whom Mr. Theo. G. Pinches, of the British Museum, communicated his discovery of important tablets showing the co-existence of the Sumerian and Accadian dialects in the pre-Semitic cuneiform texts, will you allow me to state here that as early as May 1880 Mr. Pinches, with the object of helping me in my comparative studies of the early writing of China and the pre-cuneiform characters of Babylonia, gave me, as proof of his discovery, two large pages, which I still have, containing the decipherment of the fragments K. 4319, K. 4604, afterwards (November 3, 1880) published in the *Nachrichten* of Göttingen by Dr. Paul Haupt?

Some scholars have been led to doubt the genuineness of these languages by reason of the play on polyphons and ideograms in which the Assyrian scribes indulged in their transcriptions of old texts in order to give satisfaction to their proud Semitic nationality and augment the mysterious importance and sacredness of these early texts.

These doubts, which have been useful in the progress of decipherment, were possible several years ago—in face of the too hasty conclusions drawn by some students of Accadian; but they cannot be maintained at the present day. The real existence of the two leading non-Semitic dialects of Babylonia, as well as the existence of several other local dialects, is now no longer a matter of hypothesis, but a real certainty.

Numerous grammatical tablets giving in Assyrian the analysis and explanation of every element of the Accadian text; trilingual tablets in three columns containing the equivalent words in Sumerian, Accadian, and Assyrian; tablets exhibiting the phonetic and regular differences of pronunciation between the Sumerian and Accadian words; lists of names of deities in the several dialects, each called by his proper name; besides the many proofs of various kinds given by the specialists since the beginning of these studies—all form a strong array of convincing testimony which cannot be misunderstood.

To those who maintain their doubts, and refuse to yield to such clear evidence, may be applied the words, *Oculos habent et non vident*.

TERRIEN DE LA COUPERIE.

A GARIBALDI IN THE EIGHTH CENTURY.

Glasgow: June 23, 1882.

A very early occurrence of the name Garibaldi is in a document printed by Bluhme and Carl Meyer in their *Sprache und Sprachdenkmäler der Langobarden*, p. 206. This document is dated 757, and a Garipald is witness. Paul Warnefrid (Paulus Diaconus) also mentions a *Garipaldum Taurinatum ducem*, iv. 52. In

v. 33 there is another Garibaldi. The Teutonic etymon of the name is obvious.

JAMES MORISON.

GABRIEL PEIGNOT'S WORKS.

Birmingham: June 24, 1882.

Mr. Krebs will be glad to learn that another large collection of the works of this famous French bibliographer exists. I have collected fifty-three separate works—nearly all the separate issues; I believe that several of the others (to make up the ninety-six) are articles contributed to periodicals which cannot be procured now. It may further interest Mr. Krebs to know that I have 100 autograph letters of Peignot which have been published; and sixty-three which have not been published, and which were addressed to "M. Baulmont, Contrôleur des Postes à Vesoul" during the years 1816–12.

SAM. TIMMINS.

"THE MARTYRDOM OF MADELINE."

London: June 20, 1882.

A man who is Quixotic enough to attack windmills must expect summary and clumsy treatment. My windmills are, as everybody knows, the English journals of society and criticism—in the present instance, I regret to say, the ACADEMY. One of your miller's-men, whose name is unfamiliar to me, has loosed the big wheel to unsettle me—a *propos* of *The Martyrdom of Madeline*; but I hope that the miller-in-chief, who has always seemed to be good-natured enough, will allow me a few words of protestation.

Now, I am not going to defend my novel as a work of art against any mere miller's man that ever, in coat or cassock, cast dust into the people's eyes. The public will read my work and form its own opinion—the generous perceiving, perhaps, how difficult was the adequate illustration of my theme in a story meant for popular circulation in England. But your reviewer, because he dislikes my big-eyed heroine, and sympathises with certain of my foes, roundly accuses me of Charlatanism, applying that loose word, if I understand him rightly, not merely to my last work, but to my writings in general. Such a charge, indeed, concerns rather the secret motives of a man than his special inspiration; and, much as your reviewer may distrust my motives, he should at least be accurate in his descriptions of my performances. He accuses me, in the first place, of attacking my "old friends the fleshly poets." Who are the fleshly poets, so-called? If your reviewer refers to Mr. Swinburne, to Mr. Morris, to Mr. Rossetti, and to those whom I once classed as their disciples, I beg leave to re-assert (in addition to the disclaimer in my Preface) that my satire concerns not *them*, though it may, I suppose, have a certain retrospective application to writings which were merely a phase of their genius. Mr. Swinburne has long left the pastoral region shepherded by the impeccable Gautier; he has risen to heights of clear and beautiful purpose, where I gladly do homage to him. Mr. Morris may be passed by without a word; he needs no apology of mine. Mr. Rossetti, I freely admit now, never was a fleshly poet at all; never, at any rate, fed upon the poisonous honey of French art. Who, then, remains to complain of misinterpretation? If your reviewer had said that I satirised Gautier and his school of pseudo-aesthetics, and their possible pupils in this country, he would have been within his right. Then, again, your reviewer complains of the severity of my attack on society journalists. He thinks it "Pharisaic." Surely only the most reckless of miller's men would treat Pharisaism and Charlatanism as interchangeable terms? My attack was either Pharisaic and mistaken, or Charlatanish and in-

sincere—either designation might have suited your reviewer; but, in true windmill-compelling fashion, he must clutch at both.

In reference to the charge of personality, I should like to tell you a little parable. Once upon a time, there came to a wild village "out west" a quiet individual of studious tastes. His unsocial ways annoyed the original denizens of the place. Their annoyance presently took the shape of strong language, then of stones and other dangerous missiles. They disturbed the recluse's rest with hideous howling, they battered down his door, they broke his windows, they popped at his house with their revolvers. One day he lost his temper, and fired a shot out of his window in return. That afternoon there was a meeting at the local "bar," when one of the ringleaders, virtuously indignant, exclaimed, "What's to be done neow, with that dern'd stranger? He never understood sarcasm, and neow he's clean outside civilisation—he's nick'd Long Jim in the heel!"

The parable would be even more appropriate if the stranger, instead of firing a shot, had simply published an exact description of the amenities practised in the village, accompanying it, perhaps, with a pen-and-ink sketch of his chief assailants. This, at any rate, is just what I have done. After suffering a long literary persecution, after being treated to all the amenities of civilised criticism, I have simply put on permanent record the precise condition of matters journalistic. And so I don't understand sarcasm, and am outside the pale of your reviewer's civilisation.

Perhaps, if I were a Charlatan indeed, I should have let the windmills alone; for no honest man was ever truly victorious over any one of them. But, though rudely assaulted, and even unseated, I shall at least have published a description of these monsters of mechanism, which grind no corn and make hideous the fair landscape of literature. I am not their only victim. I am not the only man of letters who, smarting under injustice and indignant at wrongdoing, has been called a Charlatan and a Pharisee. But the truth is great and will prevail, though Don Quixote tumbles in the mud.

One word more. Your reviewer insinuates (there is no mistaking his innuendo) that a certain character in my story is a shadow-picture of the late Mr. Dante Rossetti. To show the injustice of this supposition, I will simply ask your readers to compare the lineaments of my Blanco Serena, a society-hunting, worldly minded, insincere, but good-humoured, fashionable painter, with the literary image of Mr. Rossetti a solitude-loving, unworldly, thoroughly sincere and earnest, if sometimes saturnine, man of genius, in revolt against society. The blundering of windmill-criticism could surely go no further. I wish to have no mistake on this, to me, very solemn matter. What I wrote of Mr. Rossetti, ten years ago, stands. What I wrote of Mr. Rossetti in the inscription of *God and the Man* also stands. Time brings about its revenges. Can the least acute observer of literature have failed to notice that the so-called fleshly school, in proportion as it has grown saner, purer, and more truly impassioned in the cause of humanity, has lost its hold upon the so-called fleshly public—even on the dapper master-millers and miller's men of the journals of nepotism and malignity? Certain of our critics said to certain of our poets—"Go that way; there lies the short cut to immortality!" But the poets, after going a few paces, paused, recognising, as only true poets can recognise, the easy descent to Acheron. How strange it would be, after all, if we, the so-called Pharisees of ten years ago, should find ourselves called upon, in the end, to defend these very poets against their own critics, against society, against the world!

Stranger things have happened. Ishmael, after all, is close akin to Esau; and I can say for my own part that not even the dread of the brutal, blundering windmills would prevent me from championing Esau, if ever I should find the smooth hands of Jacob raised to destroy him.

ROBERT BUCHANAN.

Oxford: June 28, 1882.

Mr. Blanco Serena, while parodying the opinions of one artist, painted the *Nocturnes* of another. I, therefore, carefully qualified my identification by the words "if we mistake not." I am now happy to hear that I was mistaken, and accept with deference the author's disclaimer. My other remarks I did not qualify, nor can I do so now—unless it be my infelicitous allusion to the Higher Charlatanism.

THE REVIEWER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 3, 4 p.m. Asiatic: "The Buddhist Caves of Afghanistan," and "The Identification of a Sculptured Top with Sanchi," by Mr. W. Simpson; "Some Observations on Chinese Written Law," by Mr. Christopher Gardner.

2 p.m. Royal Institution: General Monthly Meeting. 7.30 p.m. Aristotelian: Election of Officers; Discussion: "Subject and Object."

WEDNESDAY, July 5, 7 p.m. Entomological. 8 p.m. National Indian Association: "High Education in India," by Mr. Roper Lethbridge.

FRIDAY, July 7, 8 p.m. Browning: Special Meeting; Election of Officers.

SCIENCE.

SOME DICTIONARIES AND GRAMMARS.

Simplified Grammar of Hindustani, Persian, and Arabic. By E. H. Palmer. (Trübner.) Messrs. Trübner's idea of a collection of short Grammars which shall set forth in the simplest and clearest manner the construction of the principal languages of the world will probably result in a very useful grammatical cyclopaedia. To those who wish to gain a rapid insight into the principal characteristics of inflection and syntax in a good many languages, without intending to study further, these short Grammars will be invaluable. They are treated in the true principle of merely explaining the actual inflections, &c., without attempting to make them conform to any supposed universal grammar, or to assimilate them to the stereotyped arrangement of Greek or Latin grammars. They require, however, a certain linguistic faculty to appreciate them, and we are inclined to think they are too short for a beginner to find his way by them. A Grammar, to our thinking, needs many qualities before conciseness, and you may use as many words as you like provided you make the learner really understand the principles you are setting forth. The beginner might, perhaps, get on fairly with the Arabic grammar in the present volume, in which, by-the-by, the treatment of the root-words (pp. 59 ff.) is admirable, but we doubt whether he would make much of the Persian or, still more, the Hindustani verb. Twenty pages is too little for Hindustani, we think, simple as it is. Experience, however, alone will test this; and meanwhile we can cordially recommend Mr. Palmer's little volume to those who want a good outline of the grammatical structure of three leading Eastern tongues. Their union in one volume is, we conclude, due to Indian Civil Service arrangements.

An English-Persian Dictionary. Compiled from original sources by Arthur N. Wollaston. (Allen.) Mr. Wollaston takes the reader of his Preface entirely into his confidence, and gives him quite a pedigree of the dictionary, which passed through a good many phases before it came to the present state, and now appears to consist of a vocabulary written by Mr. Munro

Binning enlarged and improved by Mr. Wollaston, with the assistance of Col. Ross and Mirza Bakir. It does not, however, matter much by what process the dictionary arrived at its present form. A good English-Persian dictionary was certainly needed, and the only question is whether Mr. Wollaston's is good. We believe it will be found extremely serviceable. It contains a very large number of words, including modern scientific terms, names of diseases, implements, &c., and a vocabulary of proper names. It is not an elaborately exact dictionary like that which Dr. Badger has so successfully compiled for Arabic. Several Persian equivalents are commonly given for one English word, without any indication as to which is preferably to be used. These equivalents, however, are not always synonymous, and have shades of meaning which ought to be distinguished. We must also regret that no distinguishing mark has been added to show which are Persian and which Arabic words. An initial letter or asterisk prefixed to all Arabic words would not have added seriously to the bulk of the work, and would unquestionably have increased its value. Nevertheless, it will prove very useful; and we may hope that eventually Mr. Wollaston may be able himself to add to and improve it to the high standard he originally set for himself, and which pressure of other work alone has temporarily postponed.

A Manual of the Malay Language. By M. E. Maxwell. (Trübner.) This is an elementary work with copious exercises on the Ollendorffian system, and is likely to prove a useful introduction to the Malay of the Straits. It is a pity, however, that some specimens of Malay written in the Arabic-Persian alphabet as adopted by the Malays have not been given, as there is no likelihood that such bitter Muhammadans will soon adopt the Roman character used in this book, though it is largely in use in Java. This is not a scientific work, and the author is very emphatic on the uselessness of such Grammars as Marsden's and Crawford's for beginners; but, considering the object he had in view, it is a pity that he should have filled some forty pages with "An Introductory Sketch of the Sanskrit Element in Malay," as is ostentatiously announced on the title-page. It would, for practical purposes, be quite enough to point out that the earliest Malay civilisation is clearly Hindu, and that this has been followed and partly set aside by Muhammadan influences. But the Hindu influences that effected the earliest Malay civilisation were not purely Sanskrit, but clearly came from Southern India, as the use of the name *Kling* by the Malays proves, as well as the existence of a number of Dravidian words in Malay, &c. Some labour spent on W. von Humboldt's great work on the Kawi language, and on Prof. Kern's recent most valuable works on the same, would be far more useful than the collections of words such as are given here, often with spurious and fictitious equivalents in Sanskrit. Such imaginary words as *mas* (as = gold, p. 15), and *cinna* (as = tin, p. 15), and *sodaryo*, show clearly that the author has hastily used one of those pitfalls for the unwary—a romanised Sanskrit vocabulary. He quotes also Hindustani; but how little that he gives can be trusted, is shown by his giving (p. 25) an American word "ananas," comparatively recently introduced into India, as Hindustani! The pineapple was introduced into India in the sixteenth century by the Portuguese. A really accurate list of the foreign elements in Malay would be of much value; but hastily compiled lists in which imagination has a large part can only mislead. It is due, however, to the author to say that much of this questionable matter has been taken by him from others, such as the Abbé Fayre.

A Lascari Dictionary. (W. H. Allen.) This is the fifth edition of a curious collection of nautical terms which are (or, rather, were) used by the "Lascars," or sailors of different Oriental races to be seen on India ships. It was originally compiled (in 1810) by a Capt. Roebuck, and is now reprinted by an ex-missionary who has had much to do with Lascars. These terms are of some interest as a specimen of one of the numerous Hindustani *lingua franca*s of Indians as opposed to the literary dialect. Another similar variety is the very mongrel Dakhni, or native soldiers' language, which has become necessary in South India and other parts owing to the variety of races to be found in Indian regiments. The Lascars are Indians, Africans, Arabs, Burmese, and even Malays, with a Chinaman here and there. This being the case, it would be well to give etymologies, which are wanting here. From a practical point of view, this vocabulary does not promise much. During the last few years, sailing ships have been almost entirely superseded by the Canal steamers well known to Anglo-Indians as "ditchers." The different English lines employ a large number of Indian Lascars, but the French and Dutch lines do not allow their splendid vessels to be defiled in this way. But this dictionary is for the sailors of sailing ships; and the terms used on board steamers are not to be found in it. Any officer of the Peninsular and Oriental Line could easily supply this want, which would bring the book down to modern times. As it is, it is full of old words which hardly any but the readers of nautical novels of a time long since past will ever meet with. The terms relating to the machinery of steamships should also be added; also the terms used by the Indian servants on board passenger ships. The Lascars form a useful, if filthy and repulsive, class of men, and a practical dictionary of their *lingua franca* would be of use to many.

MAJOR WALTER GOWAN has published (Kegan Paul, Trench and Co.) an English version of Ivánoff's *Russian Grammar*. It is stated by the translator in the Preface that, having resolved to supply English students with a thoroughly practical Grammar of the Russian language, it struck him that to adapt a work by some recognised Russian grammarian—it may here be mentioned that Ivánoff's book has gone through sixteen editions—to the special needs of English students would be a task at once easier of fulfilment and more likely to prove of service than the compilation of a technically original Grammar from the existing Russian and English sources that are available. We think he was quite right. Although Ivánoff writes as a Russian for Russians, his handling of the special difficulties of the syntax and grammar is as careful and delicate as if he were instructing foreigners. Take, for example, the treatment of mood aspects. Where the Russian grammarian does fail to supply some requirements of foreign students, such as the value of the letters and the peculiarities of the pronunciation, his translator fairly meets each deficiency. We are glad to see that Major Gowan has been at pains to mark by typographical devices the root as far as possible in each word, compound or simple.

A Dictionary of the Suahili Language. By Dr. Krapf. (Trübner.) A melancholy interest attaches to this valuable and long-expected work. In the words of Mr. Oust, who writes a short Introduction to it, "while a few sheets remained in the press, the venerable compiler fell on his last sleep." But the work of a lifetime was substantially completed, and a full and accurate dictionary of one of the most important of the Bantu languages of Southern Africa consequently now lies before the public. In compiling it Dr. Krapf made use of

materials furnished by his friend Dr. Rebmann; and this is in great measure the cause of the varying orthography which we find in it, and which, from a scientific point of view, cannot be otherwise than regrettable. For the Bantu scholar the purity of the Ki-suahili dialects spoken at Mombas and the neighbouring localities makes them superior to the dialect of Zanzibar, which has borrowed a large number of Arabic and other foreign words; though, for practical purposes, this foreign infusion is an advantage, as a translator, to use Dr. Krapf's own statement, has "the resource of being able to adopt at will an Arabic word when in difficulty for a proper expression in Ki suahili." The fullness of explanation every word in the dictionary has received throws a good deal of light on the manners, customs, beliefs, and superstitions of the natives. Thus, under *pinqa* a description is given of the ceremonies used by the *mganga*, or doctor, when trying to cure a patient; and under *mgalla* reference is made to the Galla legend that when God created man he called out first the Abba Lonni—i.e., the possessors of cows, or Gallas; then the Abba Shuffa—i.e., the possessors of clothes, or Suahili; and at last the Abba Zema—i.e., the possessors of hoes, or agricultural tribes. So, too, we learn, under *jami*, that to tread upon a mat is a sign of mourning; and under *chua* that "the Suahili believe that the sun sinks into a pool of frogs, others that he is drawn down by people in the Western Hemisphere; first boys pull, then old men, and last of all, the strong youths; the splash and rush of the water is prevented by the multitude of people drawing water to wash before prayers." In fact, the dictionary is more than a mere dictionary of words; it contains facts of the highest interest for the student of social life and savage mythology. When we remember that the Suahili belong to the same race as the Zulus it will be seen that a knowledge of their language and beliefs should have a special attraction for Englishmen. We must not omit to add that a brief sketch of Suahili grammar is prefixed to the dictionary.

MR. HALSLEY'S *Etymology of Latin and Greek* (Boston, U.S.: Ginn and Heath) is composed of two very discordant elements. After a short Introduction, in which we are duly told that the original vowels were *a, i, u*, and that original *k* becomes *p*, we have a *résumé* of the views of "the new school," which overthrow both positions. Then we get 140 pages devoted to an abstract of the word-groups in Ourlus' *Grundzüge*, and, among other things, learn that "some" connect *porto* with *fero*. After this the new school again asserts itself, at least as far as the vowels are concerned, and in the remaining twenty pages Ourlus' roots are partially restated on Brugman's principles. The two chapters giving the modern views, the author tells us in his Preface, are condensed from two articles by Prof. Maurice Bloomfield in the *American Journal of Philology*. The body of the work was probably written before the appearance of these articles.

Chambers's Etymological Dictionary of the English Language. Edited by Andrew Findlater. (W. and R. Chambers.) This is an entirely new edition of a justly popular book. The careful revision to which it has been subjected has greatly increased its usefulness. The vocabulary is extensive, the pronunciation carefully marked, and the etymological portions fairly abreast with the latest developments of philological research.

Die Bilin-Sprache in Nordost-Afrika. By Leo Reinisch. (Vienna.) This is a work of considerable value, both for the Semitic scholar and the comparative philologist. It embodies the discovery of a new Semitic language. The Bilin of Bogos speak a dialect, which, like the

neighbouring Tigre, is clearly of Ethiopic or Gheez origin. At the same time it has peculiarities which make it particularly worthy of philological study. Thus, while the grammar is throughout Semitic, the grammatical forms for the most part being those of Gheez, the position of the genitive, which precedes its noun, as in Indo-European, stands in marked contrast to general Semitic usage. Dr. Reinisch's present work, he tells us, is only preliminary to a longer Grammar, accompanied with texts and dictionary, which is already in the press. He is also preparing for publication a translation into Bilin of the Gospel of St. Mark.

Gutiska. II.—De adjective in het Gotisch en hunne suffixen. Door Dr. J. H. Gallée. (Utrecht: O. H. E. Breijer.) Dr. Gallée has done good service to the English student by his interesting article on the Dutch language under the heading "Holland" in the *Encyclopaedia Britannica*; and we are glad to call attention to another of those scholarly contributions to a verification of what we really know of Gothic which he began in 1881. In the first number (noticed in the ACADEMY of March 12, 1881, p. 193) he treated of words whose gender or declension cannot be determined from the Gothic texts themselves; in the present number he deals with the adjectives and their suffixes, classifying the adjectives according to the suffixes, and tracing the suffixes as they appear in Sanskrit, Greek, Latin, &c. Many of the etymological observations which incidentally occur in the course of the investigation are striking and suggestive, and deserve the attention of students who may not be directly interested in the treatment of the main subject.

Trübner's Catalogue of Dictionaries and Grammars of the Principal Languages and Dialects of the World. Second Edition. (Trübner.) Mr. Trübner's long and well-known connexion with linguistic subjects has placed him in an exceptionally good position for compiling a Catalogue such as that before us. Mr. Trübner does not profess that the Catalogue is absolutely complete, but he is able to say with perfect justice that it provides students and booksellers with a book of ready reference to the titles of all those approved Grammars and Dictionaries that can be obtained without difficulty. All students are familiar with the vexation and loss of time that too often accompany the beginning of the study of any out-of-the-way tongue from the difficulty of discovering the best Grammars and Dictionaries relating to it. In the presence of Mr. Trübner's Catalogue this difficulty should disappear, and the student must be ambitious of travelling very far a-field indeed if he cannot find the objects of his search among the works on the upwards of five hundred languages and dialects described in its pages. The arrangement of the materials is good, the type is excellent, and the volume is of a handy size.

NOTES OF TRAVEL.

THE Chevalier Ernst von Hesse-Wartegg, whose book on Tunisia was reviewed in the ACADEMY of February 18, has just returned from a scientific journey through Mexico, New Mexico, and Arizona. He has brought back with him several hundred photographs on a large scale, and an interesting collection of arms, pottery, and stone implements, which are now on view in the map room of the Royal Geographical Society. We hope that his researches will throw light upon the origin and history of the so-called Pueblo Indians—a subject which is now being much discussed in America.

THE March part of the *Proceedings* of the Asiatic Society of Bengal (received by the last mail) has a valuable paper, together with a map, on "The Singpho-Kampti Country, or Neutral Ground

between India and China," by Mr. Charles H. Lepper. This gentleman has interested himself, during a long residence on the extreme frontier of Assam, in collecting information about the debateable ground between Assam and China, and about the tribes that inhabit it. During the past winter he made an excursion across the frontier, in company with a gentleman who possessed all the information available from the Chinese side, but whose name is withheld for political reasons. The geographical interest of this unknown country arises from the fact that it must contain the source of the Irrawaddy, for the hypothesis that would connect the Irrawaddy with the Sanpu, or Great River of Tibet, is absurd. The source of the Irrawaddy is reasonably inferred to lie in about the twenty-eighth degree of north latitude; whereas it has been ascertained that the Salwin, the sister river of Burmah, rises probably four degrees farther north, in the heart of the great plateau of Eastern Tibet. The political interest of this region is yet greater. Hence have come the tribes that overrun Assam in comparatively recent times, and by this way there has always lain a trade route between India and China. At the present time a gap of only eighty miles separates British from Chinese territory. This gap is chiefly occupied by two tribes—the Kamptis in the north, and the Singphos in the south. The latter speak a language akin to the Siamese, and pay tribute to nobody; the former recognise Burmese authority, though (curiously enough) their tribute to Mandalay has to pass across British territory. Both tribes belong to what may be called the Tibeto-Burmese family, which is non-Aryan; and both are described as unwarlike. For various reasons, Mr. Lepper is of opinion that the trade route of the future between India and China should pass southwards, through the country of the Singphos.

M. MIKLUKHO-MAKLAY is on his way home from Australia, and is expected to arrive in Russia about the beginning of August. After a stay of two months at home on private business, he intends returning to his station on the Island of Pelu, north-east of New Guinea, where he enjoys every facility for the prosecution of his scientific researches. These have reference to the anthropology and ethnology of the islands of the Pacific, especially New Guinea, as well as to the comparative anatomy of the animals indigenous to these regions. The records of his investigations are scattered over a number of MSS. and diaries, and he expects that at least two years will be required to arrange and digest them. He has projected an association, the object of which is to unite into one society all who take an interest in the progress of biological science in Australia. M. Miklukho-Maklay brings a part of his collection with him for presentation to the Russian Geographical Society.

SCIENCE NOTES.

Newly Discovered Remains of the Moa.—Some remains of the gigantic birds of New Zealand, remarkable for their perfect state of preservation, have been lately sent over to this country. They were obtained from a fissure-cavern which was exposed by a landslip near Lake Wakatipu, in Otago. Not only are the claws and the beak in excellent condition, but the skin is still adherent to some of the bones, and even the feathers are well preserved. Evidence derived from the moa-ovens and from Maori traditions tends to show that the great wingless birds were living in New Zealand during the human period; and such specimens as those lately discovered seem to prove that the extinction must be of very recent date. Prof. Owen has referred these remains to a new species

under the name of *Dinornis didulus*. Some specimens lately acquired by the British Museum were exhibited by Dr. H. Woodward at the last meeting of the Geological Society.

THE committee formed for the purpose of establishing a Darwin Memorial has now issued a public appeal for subscriptions. The chairman of the general committee is Mr. W. Spottiswoode; the treasurer is Mr. J. Evans; and the hon. secretaries are the Rev. T. G. Bonney and Mr. P. Edward Dove. It may be worth noticing that the following names are also to be found on the committee:—The Archbishops of Canterbury and York, the Bishop of Exeter, the Vice-Chancellor of Cambridge, the Principal of St. Andrew's, the Provost of Trinity, Dublin, the Master of Balliol, the Deans of Westminster, St. Paul's, and Christ Church, and Canons Farrar and Tristram.

THE Parkes Museum, first established at University College, London, in 1876, has now been incorporated under licence of the Board of Trade. It is stated to be probable that a new building may shortly be found for the museum in a more central position.

THE Belgian Government has obtained from the Chamber a credit of 96,000 frs. (£3,840) to found an astronomical observatory in connexion with the University of Liège. In contrast with the existing observatory at Brussels, whose chief work is research, this new one will be specially organised for the instruction of students in geodesy and geographical surveying.

The Botanical Atlas. By D. M'Alpine. Part I. (W. and A. K. Johnston.) The plan of this atlas is, by giving representatives of the leading forms of plant-life, to furnish a guide to the practical study of plants. Part I. contains plates of phanerogams, with full explanatory descriptions. As is usual in illustrated works on botany, the colouring seems a little overdone, but the drawing is probably accurate, and the analysis complete. Separate pictures or diagrams are given of the leaves, the inflorescence, the blossom as a whole, the blossom in section, the bracts, the sepals, the stamens, the pistil, and the fruit; also magnified sections of the seed, and plans of the blossom. Care is taken to indicate the arrangements of the plant for self- or cross-fertilisation, and for the diffusion of its seed, as first popularly described in this country by Sir John Lubbock. For instance, the two states of *Dianthus deltoides* (which is proterandrous) are shown. We have carefully tested the drawings and letterpress by specimens and by comparison of authorities, and believe them to be very correct; thus, the capsules of *Stellaria media* are drawn characteristically reflexed. But the glandular nature of the sepals in that plant is not indicated; and the plate in which it occurs is, perhaps, a little confused by the introduction of a nameless *Cerastium* as fig. 2. We should have liked a picture of the carpel of *Geranium robertianum*, as well as of the seed; the one is wrinkled, the other smooth. But we have found no other flaws, and shall watch the progress of Mr. M'Alpine's plan with great interest.

PHILOLOGY NOTES.

WE are able to give some more details about the proposal of the Society for the Promotion of Hellenic Studies to obtain a facsimile reproduction by photography of the Laurentian codex of Sophocles. Not only is this codex the best authority, on the whole, for the text, but the margin contains scholia of considerable value. From the palaeographic point of view, it is also interesting, as several different hands,

from the eleventh to the sixteenth or seventeenth century, were engaged upon it. Prof. Jebb, of Glasgow, has consented to write an Introduction on the critical value of the MS.; and Mr. E. Maunde Thompson, of the British Museum, will describe the details of its palaeography. Subscriptions (£6 each) will be received by Mr. G. A. Macmillan, 29 Bedford Street, Covent Garden.

THE twelfth volume of the *Archaeological Survey of India*, which has recently been issued, contains Mr. A. C. L. Carlisle's reports on his tours in the Central Doab and Gorakhpur in the years 1874-75 and 1875-76. It was then that he identified the site of Kapilavastu, the birthplace of Gautama Buddha.

THE announcements of Herr Teubner, of Leipzig, include a treatise on the structure of the Pindaric strophe, by Moritz Schmidt; *Alazon*, a contribution towards the study of ancient comedy, by Otto Biebeck, with a German translation of the "Miles Gloriosus," originally published in 1881; and the correspondence between August Boeckh and Carl Otfried Müller from 1818 to 1839.

THE American Bureau of Ethnology will shortly publish an Indian Vocabulary, compiled at the end of last century by Capt. William Preston.

THE Académie des Inscriptions has awarded the second prix Gobert to M. Godefroy for his Dictionary of Old French, now in course of publication.

M. MARTIN SCHWEISTAL has printed (Paris: Leroux) an essay upon the phonetic value of the Latin Alphabet, principally based upon the grammarians of the Imperial epoch.

AT a recent meeting of the Société nationale des Antiquaires de France, M. d'Arbois de Jubainville suggested an etymology of the word Galatians (*Γαλατῆς*), used by the Greeks for the Gauls after the invasion of 279 B.C. It is a transliteration of the Celtic adjective *galatios*, formed from the substantive *gala*, "courage"—in Old Irish, *galde* and *gal*. For the termination he compared *γαλατῆς*, meaning a Gaulish soldier, which comes from the Celtic adjective *galatios* (Old Irish *gaide*), itself formed from the name of a sort of javelin—the *gaisum* of Latin authors. At the same meeting M. Sacaze communicated several Latin inscriptions from the Pyrenees, containing dedications to Mithra, Abellion, and Baigorius or Baigorixus. The latter name he compared with the modern Bigorre, and found in it a Basque root meaning "red."

IN the new number of the *Journal of Philology* Dr. W. H. Thompson contributes some introductory remarks on the *Philebus*; Mr. E. Ellis, some emendations of the Greek anthology and the difficult fragment of Hermetianax given by Athenaeus; Mr. J. Masson, a criticism, at once appreciative and severe, of M. Guyau's *La Morale d'Epicure*; Mr. D. B. Monro, some further notes on Homeric subjects, and a short, but admirable and convincing, paper on some passages of the second book of the "Iliad;" Mr. Herbert Richards, a theory as to the original meaning of the words "tetralogy" and "trilogy;" Mr. J. H. Onions, some notes on Placidus and Nonius; Prof. Nettleship, some lexicographical and glossarial notes and conjectures; Mr. J. Oook Wilson, conjectures on the text of Aristotle and Theophrastus; Mr. H. A. J. Munro, some emendations of the *Agamemnon* and of Catullus; and Mr. W. H. Ramsay, some new, but not very interesting, inscriptions from Cilicia, Cappadocia, and Pontus. The whole number contains only 160 pages, and must be considered disappointingly short if compared with the extent of the journals on the same subject in Germany.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 25.)

THE REV. H. A. J. MUNRO, President, in the Chair.
—Dr. Kennedy read a paper upon Thucydides ii. 42, with special reference to the concluding words of the chapter. He specially insisted that *ἀξιῆς* must be rendered by some purely subjective word, such as "determination" or "expectation," and not by "glory." Of the entire chapter he gave the following free translation:—"I have dwelt at length on the character of our city for these reasons:—I wished not only to prove that people without any of the advantages resembling ours have not an equal stake with us in the present contest, but also to justify clearly by striking facts my eulogy of the men over whom I am now speaking. Its chief grounds are contained in what has been said already: the glories of our city which I extolled were conferred on her by the virtues of these men and of others like them: and there are few Greeks in whose praises word and deed would be shown so evenly balanced as in this case. In my opinion, the death of each now lying before us amply proves the worth of a man, whether it be the first indication or the final confirmation. For in favour of those whose conduct in other respects was less creditable, it is but just to put forward their bravery in war for their country's cause: they have cancelled evil by good, and the benefit of their public services has been greater than the harm of their private acts. No rich man among them became a coward from over-esteeming the prolonged enjoyment of his wealth: no poor man put off the hour of peril in the natural hope that even yet he might escape poverty and be rich. Such aims they embraced with less longing than the chastisement of their enemies; and, as they deemed this, moreover, the noblest of dangers, they frankly welcomed it, resolving, while they punished the foe, to let their aims stand over; trusting to hope for success in a future which they could not see, but for a work in a present which they did see minded to rely upon themselves. In that work they thought more of resistance even to the death than of safety by retreat: the word of shame they fled from, the brunt of action they personally bore, and in fortune's briefest crisis, full of high-wrought determination, free from dread, they passed away."
—Mr. Roby read a paper on points arising out of the *Gromaticæ Veteres*, of which the following is a summary: *Arcifinius*. The derivations which have been given of this word from *arcere fines* or *arcere vicinos* are all impossible. *Arcifinius ager* is land with wavy natural boundaries. So Balbus describes it (p. 98), *extremis generis sunt duo unum quod per rigorem observatur, alterum quod per flexus: rigor est quicquid inter duo signa veluti in modum lineæ perspicitur, per flexus quicquid secundum locorum naturam curvatur ut in agris arcifiniis solet*. Hence it is derived from *arcus* and *finis*. *Decumanus* is the name of a balk between centuries, normally running east and west. It has been the subject of wild speculations. But it must be derived from *decuma*, and must mean "of the tenth." The *centuria* was a square plot of land divided into *sugera*, two *ingera* forming an *heredium* or original allotment, and there being a hundred *heredia* in the century, which were not separated by balks, but only by marks erected by the proprietors. Measuring along a side after the tenth *heredium* comes a balk, *times*, which might have been called *lines decumanus* and then simply *decumanus*. Mr. Roby then controverted Mommsen's view of the difference between *ager uiridianus* and *ager colonianus* (*Corp. Inscr.* i. pp. 58, 59)—viz., that colonial land was divided into centuries by balks and given by lot and only to a relatively small number of persons, which was fixed by a law authorising the distribution: whereas *ager uiridianus* was divided into *saltus*, it was not given by lot and to all Roman citizens subject only to their willingness to receive it and the amount of distributable territory. Mommsen's seven instances of *uiritum diuinus ager* prove nothing, as he does not assert that *uiritum* cannot be applied to a colony, and in two of them, according to Livy (iv. 47, 48, v. 24), the distribution was colonial, which shows that Livy did not recognise the distinction. In *Pestus 1st aul. Epit. L. 373*, *uiritanus ager dicitur qui uirito populo distribuitur* (the only place where *uiritanus* is found) *populo* proves nothing. Nor does

Varro *R. R.* i. 10, *quattuor centuriæ coniunctæ appellatur in agris diuinis uirito publicæ saltus comparatur with territoria in saltibus assignata in the so-called libri coloniarum* (p. 211). The third place from *Siculus Flaccus*—*Diuisi et assignati agri non unius sunt condicionis; nam et diuiduntur sine assignatione et redduntur sine diuisione*. *diuiduntur ergo agri limitibus institutis per centurias*. *assignantur uirito nomenclibus*—may be translated freely "Divided and assigned lands are not all held on the same tenure. You may have a division of lands without their being assigned, and you may have a restoration of lands without their being divided (*cf. Grom. p. 162*). Division is the separation of land into centuries by regular balks, assignment is the appropriation of the land to individuals by name." Assignment and division are thus different things, and are not always found together. Assignment may be made without division (*Frontinus Grom.*, p. 4, *Siculus Flaccus*, p. 160, a passage which seems to have escaped Mommsen) and division without assignment (*cf. p. 163*). It may be added that *nominibus assignare*, to register the land in the proprietors' names, is opposed to *per centurias diuidere* as a different part of the same process. *uiritum diuidere* is not necessarily division to all the people, but merely to individuals of the body or number specified. Mr. Roby next criticised Mommsen's rendering of *Cic. Brut.* 86, 136 (*Corp. Inscr.* i. 77), *Sp. Thorius . . . qui agrum publicum uitiosa et inutili lege neotigali leuauit*, and his refusal to refer it to the *lex agraria* of which fragments in bronze are preserved at Naples and Vienna. *Applan B. C.* i. 27 gives the history of the public land after C. Gracchus. The Gracchi had prohibited the sale of the allotments and imposed a tax on the holders. Three laws followed. The first removed the prohibition of sale; the second put an end to any further allotments and allowed the holders of lands yet undistributed to retain them by paying a tax or rent, the revenues thence accruing to be distributed to the people in lieu of the lands. The third law removed the rent. *Applan* attributes the second law to *Ἀρόπριος Βόπριος*, probably a misreading of *Ἰόπριος*. The discrepancy which thus arises between *Oleoro* and *Applan* Mommsen would remove by translating the *Cicero* "*Sp. Thorius . . . who, by imposing a rent on the public land, relieved it from the faulty and impolitic law of the Gracchi*:" an impossible translation not justified by *Cic. Lael.* 20, § 72, where no ambiguity could arise. Mr. Roby finally criticised some remarks of Niebuhr's in his *Roman History*, ii. 140, on the tenure of public lands.—Mr. Jackson read a paper on Aristotle, *Politics*, i. 6. 1255 a 7 sqq.

BROWNING SOCIETY.—(Friday, June 23.)

F. J. FURNIVALL, Esq., in the Chair.—Prof. Hiram Corson read a paper on "Personality and Art as its Intermediate Agent." He began by touching on the importance of Browning's poetry, as embodying the deepest thought, the subtlest and most complex sentiment, and, above all, the most quickening spirituality of the age. Browning, though endowed with a powerful, subtle, and restless intellect, has made the strongest protest that has been made in these days against mere intellect. It is the human heart, that is, the intuitive side of man, with its hopes and its prophetic aspirations, as opposed to the analytic understanding, which is to him a subject of the deepest interest. He knows it is in the depths of the human heart that life's greatest secrets must be sought. Mrs. Browning, in the fifth book of "Aurora Leigh," says:—

"The growing drama . . .
May . . . take for a worthier stage the soul
itself,
Its shifting fancies and celestial lights,
With all its grand orchestral silences
To keep the pauses of the rhythmic sounds."

Browning's poetry is the fullest realisation of what is here expressed; he has taken for a stage the soul itself, and he has worked with a thought-and-passion capital greater than the combined one of the richest of his poetical contemporaries. And he has "thought nobly of the soul," and has treated it as, in its essence, above the fixed and law-bound system of things which we call Nature. "Mind is not matter, nor from matter, but above," he makes the Pope say, and the recognition and

acceptance of this must be the starting-point for every student of Browning. Paracelsus says:—"Truth is within ourselves, it takes no rise from outward things, whatever ye may believe . . . to know rather consists in opening out a way whence the imprisoned splendour may escape, than in effecting entry for a light supposed to be without." "The fair, fine trace of what was written once," it was the mission of Christ, it is the mission of all great personalities, to bring out into distinctness and vital glow. It is brought out by the attracting power of magnetic personalities. Perhaps the most comprehensive passage in Browning's poetry, expressive of his ideal of a complete man under the conditions of earth-life, is found in "Colombe's Birthday," act iv., where Valence says, "He gathers earth's whole good into his arms, standing, as man now, stately, strong, and wise, . . . and lead him at his grandest to the grave." Though, with Browning, the spiritual bearing of things is the all-in-all, the robustness of his nature, the fullness and splendid equilibrium of his life, protect him against an inarticulate mysticism. A cardinal idea in Browning's poetry is the regeneration of men through a personality who brings fresh stuff for them to mould, interpret, and prove right; whose life teaches them what life should be, what faith is, and loyalty, and simplicity. The intellect plays a secondary part. The quickening, regenerating power of personality is everywhere exhibited in Browning's poetry. It is emphasised in "Luria," and in the monologues of the Canon Caspascchi and Pompilia in "The Ring and the Book"; it shines out in "Colombe's Birthday," in "Saul," in "Sordello," and in all the love-poems. In "Balaustron" it may be said to be the leavening idea which the poet has introduced into the Greek play. An exalted magnetic personality is the chorus of Divinity, which, in the great drama of Humanity, guides and interprets the feelings and sympathies of other souls, and thus adjusts their attitudes towards the Divine. The stronger personality leads the weaker on by paths which the weaker knows not. Humility, in the Christian sense, means this fealty to the higher. Pride, in the Christian sense, is the closing of the doors of the soul to a great magnetic guest. If Browning's idea of the quickening, the rectification, of personality through a higher personality be fully comprehended, his idea of the great function of Art as an intermediate agency of personality will become plain. To emphasise this latter idea may be said to be the ultimate purpose of his masterpiece, "The Ring and the Book." "It is the glory and good of Art," says Browning at the close of this poem, "that Art remains the one way possible of speaking truth, to mouths like mine at least. . . . Art may tell a truth obliquely, do the thing shall breed the thought"—in other words, prepare the way for the perception of the truth—"nor wrong the thought, missing the mediate word." Meaning that Art, so to speak, is the word made flesh, is the truth. "So may you paint your picture, twice show truth, beyond mere imagery on the wall, . . . So write a book shall mean beyond the facts, suffice the eye, and save the soul beside." The inference from this is that the life and efficacy of Art depends on the personality of the artist, which "has informed, transpired, thrived, and so thrown fast the facts else free, as right through ring and ring runs the djerred and binds the loose, one bar without a break." And it is this fusion of the artist's soul which kindles, quickens, informs those who contemplate, respond to, reproduce sympathetically within themselves the greater spirit which attracts and absorbs their own.

THE PHYSICAL SOCIETY.—(Saturday, June 24.)

PROF. CLIFTON in the Chair.—New members: Prof. Bartholemew Price, Principal Viridam Jones.—A vote of thanks to Prof. Clifton, president of the society, for the kind manner in which the society was received by him at Oxford on June 17, was proposed by Prof. G. C. Foster and seconded by Prof. W. G. Adams.—Prof. Clifton replied, and, in the course of his remarks, said that the University of Oxford has liberally supported him in his endeavours to advance the study of physics there.—Prof. Bjerkness, of Christiania, then delivered a lecture on the hydrodynamic analogies to the phenomena of electricity and magnetism which he

has established, and illustrated it by a number of beautiful experiments showing the attraction and repulsion between small bodies vibrating in water.—The society will meet again in November.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. REES, 112, Strand, near Waterloo-bridge.

THE ART JOURNAL for JULY, 2s. 6d.—PLATES: "A MIDDLESEX LANE," drawn and Etched by Fred. Slocombe. "THE LANDING STAGE, LIVERPOOL," facsimile of a drawing by W. L. Wyllie. "BOHEMIAN GIRLS," engraved from a picture by J. F. Porteau.

The Life and Works of Jacob Thompson. By Llewellyn Jewitt. (Virtue.)

THIS large and most sumptuously got-up volume is a marvel of typographical art, but the engraver's contribution is not always on a level with that of the printer. Jacob Thompson was a native of Penrith, Cumberland, came of a Quaker family long resident there, was apprenticed to a house- and sign-painter, worked his way into pictorial art, acquired a considerable reputation as a landscape artist who made frequent use of the figure also, was patronised by the Lowther family, became intimately associated with certain art movements that found their rallying point at Liverpool, and died in 1879 at seventy-three years of age. That Thompson at any period of his career attained to national distinction it would certainly be much to aver, notwithstanding the evidences of pretty general appreciation which a long subscription list to the present volume affords. His position in Cumberland was similar to that occupied by William Daniels in Liverpool—so far, at least, as professional reputation is concerned, for in personal character and repute these men had little in common. Daniels was indisputably a man of genius, with a strong vein of poetic aspiration, with the dramatic temperament, and with a great knowledge of human nature. But, besides his lack of a sense of colour and his apparent incapability of realising beauty, there was a streak of vulgarity, not to say brutality, in his nature; and this often came uppermost, to the injury of work which in other respects was true and vigorous. Due partly to this defect, and partly, no doubt, to an undisguised intemperance in every habit of life, Daniels was scarcely known outside his native town; and his obscurity is now so complete and final that, notwithstanding the efforts of a biographer, his townsman, a recent number of the *Magazine of Art* in a pleasant paper tells the story of his life as "the story of a failure." Thompson cannot be numbered among the failures in art, unless, indeed, the expectations of the artist and his friends have been set too high; but his final place is very likely to be on a level with that of the wayward painter we have referred to. Despite the eulogy of injudicious admirers and poetic panegyrists, or the more temperate laudatory criticism of Mr. Jewitt in this handsome volume, it goes without saying that Thompson, whatever his aspirations, was a long remove from being a Turner. His range was limited, although it would appear that he regarded it as otherwise. It was restricted, in fact, to certain of the more prosaic aspects of mountain scenery.

Where the artist attempted to compass classical subjects he failed only too conspicuously—as, for example, in his ungainly "Acis and Galatea," or, even more painfully, in his "Proserpine," which seems to represent an unlovely woman writhing beneath an unlovely tree. Indeed, the absence of literary interest and of that fertility of invention which education is supposed to chasten, if not to generate, is very marked in Thompson's work. The portrait of Southey, as engraved in this volume, has something of the superficial sentimentality of expression which we have somehow got to associate with the face of Tom Moore; while that of Wordsworth is merely the portrait of an amiable Westmoreland "statesman," being wanting altogether in introspective expression, deficient in the strength proper to the lower features, and in width and mass across what is called the region of ideality. And these are defects of presentment which, as we say, come of Thompson's defective literary culture; and are such as Daniels would have avoided, not so much by superior education as by keener intellectual insight. Thompson's figures are often curiously cumbrous, and often amusingly spic-and-span in their apparent observance of social decorum. His children are much too well-bred in his "Height of Ambition" to sport about the dales with reckless juvenility; and his ladies and gentlemen "Drawing the Net at Haweswater" have the appearance of having combed their several heads of hair with courtly scrupulosity after having put on their respective new suits of clothes and costumes. But these are, for the most part, the artistic faults of the period of Thompson's youth, and must not undividedly be charged upon him. More serious are radical defects of composition, as in the "Highland Ferry Boat," where the straight line of the boat passes three-quarters across the picture. Perhaps Thompson's best contribution is rather topographical than purely artistic—his view from Rydal Mount being an admirable and most faithful picture, and his view of the poet's house being valuable as a record of what once was, and is not now. Why, however, do we always get the front view with the steps? One would think the side-view from the Mount would be more picturesque both in itself and for its background looking towards Grasmere. The picture representing the "Rush Bearing" is also interesting to those who treasure the record of customs falling into disuse. The one claim Thompson has as an artist is familiarity with the beautiful lake country in which he made his home. He paints the hills and dales of his native county as one who knew well their minutest changes of configuration. But he lacks poetic sympathy. A love of Nature he undoubtedly possessed, but he has never a momentary visitation, perhaps, of that natural rapture which transforms mere portraiture into transfigured realisation. His picture entitled "Solitude" is proof of what we say. It is difficult to understand how the piece of flat country, slightly wooded and with its streak of lake, could serve as an embodiment of natural solitude to one who must have known West Water and its Scares, Thirlmere and its Raven Crag, the Vale of St. John, the Vale

of Newlands, Ulleswater, and Ennerdale. But Thompson knew these solitudes without feeling them. Certain of the engravings in this volume—as, for example, "The Signal" and "Haweswater"—are admirably executed; the half-page illustrations are not always so satisfactory. Mr. Jewitt's part of the work is well done, being characterised by moderation and judgment. One good result will be pretty certain to ensue upon the publication of this book, and that will be to direct the attention of landscape artists afresh to the matchless lake country as a scene for study. Bettws y Coed has long enjoyed a monopoly of interest, and the charm of its deep tints entitles it to lasting admiration; but the wonderful colour and alternately narrow nooks and broad stretches of scene in Cumberland and Westmoreland (though once overrun by artists) have never been explored by any considerable section of the younger school of English water-colour painters.

T. HALL CAINE.

THE HAMILTON SALE.

II.

THE second portion of the Hamilton sale has taken place since our last issue; and, though some very remarkable furniture—the best being of the Louis Quatorze period—was included among the objects dispersed, it is likely that the greatest interest attaches to certain purchases of pictures for the National Gallery. Mr. Burton was the buyer, on behalf of the nation, of an extremely characteristic example of the later art of Mantegna, "a pair of upright panels, painted with figures of vestals on agate ground." This he acquired at the price of 1,700 guineas. The National Gallery will also be the resting-place of the noble late Venetian picture ascribed to Giorgione, "The Story of Myrrha." This was acquired for 1,350 guineas. Two reputed Botticelli's have likewise become public property. The minor example alone is to be doubted—that is, "The Adoration of the Magi," from the Beckford Collection. In the distant landscape are seen the procession of the kings and some pilgrims. Something in the work is suggestive of Filippino Lippi; yet it may well be Botticelli's own. The sum of 1,550 guineas was paid for this picture. The remaining National Gallery purchase of great importance was that of the historic Botticelli, "The Coronation of the Virgin," which Vasari writes about. It was painted for a Florentine church, and was the gift of Matteo Palmieri, "an able and learned man," Vasari writes, and one who in some sort ordered the design. The further story of the offence given by the picture and of its consequent privacy during many years is sufficiently known. This famous Botticelli is a great acquisition. Though it is likely that certain of the heads have been repainted or retouched, the work, as a whole, is intact, and it is fully representative of what is at least a very important side of Botticelli's art. After some comparatively insignificant biddings, the representative of the Louvre alone remained to compete for it with the representative of the National Gallery. The work fell to Mr. Burton's bid of 4,550 guineas.

The National Gallery of Ireland acquired for the modest sum of 250 guineas an exquisite and characteristic picture attributed to Francia, but which was accepted as in all likelihood a Perugino. Indeed, to Francia it bore no resemblance, while it bore amply sufficient evidence of Perugino's hand. Its condition was most excellent. A delightful Cima da Coneg-

liano, a Virgin and Child—the Virgin of the broad-faced, petty-mouthed, and, be it said with all respect, somewhat stupid type not unfrequently associated with the master—was among the most widely admired pictures of the sale. The charm of the design, and the greater part of its charm of execution, lay in the fine and dainty background. This, in addition to its own beauty, had the merit of faultless condition. It represented the winding of a stream through flatish and well-watered meadows, whereon sheep grazed and a shepherd pondered. Behind the extent of quiet field land there rose a sudden hill. A city was set on it; its fortifications surrounding and crowning the height. This desirable picture had been, in the year 1770, in the collection of the Nuncio di Verona at Venice—that city itself the natural resting-place of pictures by Cima; it had been subsequently at Fonthill, and it now passed into the hands of Mr. Agnew for 620 guineas. Two beautiful pictures, attributed, perhaps rightly, to Fra Angelico, though painted on a scale somewhat unusual for him, were sold for 1,250 guineas (Winckworth). The one of them represented the Virgin Mary, and the other, and more attractive, the Angel of the Annunciation. A fine and notable drawing by Sansovino was sold to Mr. Thibaudeau for 300 guineas.

In the remaining portions of the sale there will occur some works attributed to Velasquez, of which report speaks highly, and a Luca Signorelli, as to which accounts differ. Further important Dutch pictures may likewise be awaited; but, whatever these may prove, it is not premature to say that in one respect this greatly vaunted auction has proved disappointing—if it has allowed occasion for the purchase of a few masterpieces, it has already flooded rich men's houses with pictures of uncertain character, profiting only by the fact that it is in a palace that their fine names have been bestowed upon them. The existence of a wiser public—that is, a public more sensitive to things of beauty—would have made it impossible to part with much of the Hamilton collection at the prices that, as matters stand, have been realised. But the major portion of the gazers at Christie's, and some of the purchasers besides, have shown themselves as deficient in that learning which it is possible to acquire as in that gift of taste which learning does not bestow.

M. NAVILLE'S VISIT TO THE RUINS OF TANIS (ZOAN).

THE *Journal de Genève* for June 22 contains a long and interesting account of the present condition of the ruins of Tanis, communicated by M. Edouard Naville, who has lately returned from a short tour of exploration in the Eastern Delta. The following, translated and abridged, is taken from the latter part of his narrative:—

The ruins lie high above the marshy plain, upon a kind of plateau surrounded by an amphitheatre of low hills. These hills are the rubbish-mounds of the old crude-brick city, surrounding the great wall within which lay the temples and palaces of Tanis. The scene of desolation which this wall encloses is described by M. Naville as quite overwhelming. He found himself standing in the midst of a vast waste strewn and piled with columns, architraves, obelisks, statues, and enormous blocks of hewn stone, all shattered, overturned, and showing marks of wilful destruction. Traces of the tools with which the ruin was done are visible on almost every stone. In one superb colossus, which has happily resisted the hand of the destroyer,

M. Naville found wedge holes into which wood blocks had been inserted for the purpose of splitting the granite. He inclines to think that this was the result of war, and not of iconoclasm. The temple was probably occupied as a fortress in Roman times or during the Middle Ages, and both besieged and besiegers may have used its materials for offensive and defensive purposes. The destruction is too complete, and would have cost too much time and trouble, to be the work of either plunderers or fanatics. The principal temple was built entirely of red granite brought from the quarries of Assouan, on the Nubian frontier. The labour and difficulty of transporting these enormous blocks is quite incalculable. Fourteen obelisks, described by M. Naville as the largest in Egypt, strew the mounds with their gigantic fragments. All these, and nearly all the statues and sphinxes, which appear to have lined the avenues to the principal temple, were erected by Rameses II. Not only do their inscriptions celebrate the glory of this great Pharaoh, but even the bases of these overturned monuments, which rested on the ground, and were intended never to be seen by human eyes, are engraved with his well-known cartouches. Many of the colossi still retain traces of colour. Those which represent Rameses II. seem to have been purposely more mutilated than the rest, some being "almost pulverised." Many of the wives and daughters of Rameses are represented on a small scale beside the knees of the Pharaoh. Among these, M. Naville found the daughter of the King of the Kheta, whom Rameses married when the famous international treaty of Karnak was concluded. A bust of the mother of Rameses II., greatly mutilated; two statues of Menephtah, the supposed Pharaoh of the Exodus; and a vast number of fragments of statues of more ancient kings, whose cartouches have been surcharged by those of later Pharaohs, are lying in and about the great pile of red granite which marks the site of the principal temple. Some of these are Hyksos kings; some bear the cartouche of Apepi, who is believed to be the Pharaoh of Joseph; and many of the sphinxes are charged and surcharged with the heraldic insignia of usurper after usurper. M. Naville found no Ptolemaic remains; but they are known to exist somewhere under the soil. It was here that Lepsius found the famous trilingual Stone of Canopus. The statues seem all to have been executed in red granite, gray granite, green breccia, and other equally hard materials. Some are of great size. M. Naville specifies one tolerably preserved head, the eyes of which, from corner to corner, measured 20 centimetres. The leg of another measured 2 metres and 10 centimetres from the knee to the sole of the foot. M. Naville is of opinion that there is a great work to be done at Tanis in the way of excavation. The little, comparatively speaking, which has yet been accomplished there was by Mariette-Pasha; but his discoveries were limited by want of time, health, and funds; and much that he uncovered is again buried. "In severe grandeur and solemnity, these ruins," says M. Naville,

"surpass even those of Karnak. Herodotus, who had never seen Tanis, expatiated at much length on the beauty of Bubastis. To judge by what is left of the one and of the other, Tanis must have greatly surpassed its rival. Supposing that some part, at least, was left standing—that all was not, as it now is, overthrown and shattered—I have no hesitation in saying that Tanis would have been the most beautiful ruin in Egypt."

Though exempt, by reason of its inaccessibility, from the depredations of tourists, Tanis is suffering from the fatal effects of an atmosphere laden with saline exhalations. M. Naville reports that the surfaces of these granite monuments are rapidly decaying.

AMELIA B. EDWARDS,

DR. SCHLIEMANN'S EXCAVATIONS IN THE TROAD.

AT the last meeting of the Académie royale de Belgique, classe des beaux-arts, a letter was read from Dr. Schliemann, dated May 23, giving a full account of the excavations he is now carrying on in the Troad, in company with two German architects. The chief results are threefold.

First, he has come to the conclusion that he was mistaken in his identification of Homer's *Ilium*. The enormous mass of *débris* that surrounds Hisarlik is now distinguished by him into two cities, of which one occupied only a portion of the hill, while the other extended not only over the whole hill, but also over a large portion of the ground below. It is this second and larger city that he would now identify with the Troy of Homer, with its citadel only upon the hill. The remains lie on the plateau south and east of the citadel. Both cities were evidently destroyed by fire.

Second, the brick mounds marked H in plan iii. given in *Ilios*, which were before thought to be part of the outer wall of a city, now prove to be the ruins of two square brick buildings, a larger and a smaller one, both of which seem to have been temples. A great number of *ex voto*s of Athens were found here; and a gate was discovered on the citadel leading down to them. Both temples, though apparently built at different periods, had fallen in a common conflagration. Traces are still to be seen not only of *agots*, but also of beams let into holes in the wall to assist the burning.

Lastly, Dr. Schliemann has explored the two conical tumuli which tradition associates with the names of Patroclus and Achilles. In both of these he found archaic Greek pottery, not later than the ninth century B.C.; but nothing else. He has also explored one-half of the larger tumulus, named after Protesilaos, on the shore facing the Hellespont. This is strewn with potsherds of prehistoric age—the most ancient that Dr. Schliemann has yet found in the Troad; stone weapons and implements were also found. The diameter of this tumulus is not less than 125 metres.

ITALIAN JOTTINGS.

THE museum at Orvieto, which has been installed in the Opera dell' Duomo, facing the well-known cathedral, was recently opened to the public. This collection has been organised with the help of subsidies granted by the Municipality and the Minister of Public Instruction. The trustees of the Opera have not only granted the use of their building, but have also contributed to the material of the museum by presenting the mediæval antiquities which were originally exhibited in the Palazzo. As yet, two rooms only have been finally arranged. In the first are placed the bronzes, fictile ware, arms, and other relics found in the archaic cemetery known as Crocifisso del Tufo. Here also may be seen a plan of the portion of the cemetery already explored, on which are marked the exact spots where each object was found. These are classified according to the graves wherein they lay. In the second room have been placed a quantity of terra-cotta architectural decorations belonging to a small temple which came to light near the public gardens as a road was being made. In this room is to be seen a reconstructed archaic Etruscan tomb, similar to the most ancient specimens from the Crocifisso del Tufo cemetery, described by Koerte (*Annali dell' Istituto*, 1877, p. 95, Mon. vol. x., tab. xvii.). In the upper story of the Palazzo are exhibited several relics of mediæval art which belonged to the Duomo itself, and form a commentary on its history.

THE works undertaken in the Cathedral of Orvieto for the removal of all the monuments built during the sixteenth and seventeenth centuries are in active progress, and the cathedral is being restored to its original state of severe but beautiful simplicity. Paintings of the thirteenth century have already been discovered on several altars; and it is hoped that these relics, with the inscriptions they bear, may be preserved where they stand.

ANOTHER Etruscan tomb containing sculptured sarcophagi as well as inscriptions has been recently discovered at Ficomontano, near Chiusi. A monograph on this find, by Prof. Helbig, will shortly be published in the *Bullettino* of the Instituto archeologico.

PROF. GAMARRINI has received a commission from the Italian Government to examine the topography of a certain portion of South Etruria, to which the attention of archaeologists had already been called. This district lies between the Lakes Bracciano and Vico. We are glad to learn that the Professor has already succeeded in extending our knowledge of Etruria, and has mapped out the direction of some of its ancient roads.

NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN M. GRAY purposes to produce a book on the Scottish artist David Scott, a graceful record of whose life and imaginative inventions he contributed to a recent number of *Blackwood*. The volume will be uniform with Mr. Gray's *Life of George Manson*. It will contain the result of many researches, and will be largely and carefully illustrated, the remarkable designs to "The Ancient Mariner" being by no means lost sight of, and, among other illustrative contributions, a facsimile in colours of "Man and his Conscience" being inserted in the book. Messrs. Blackwood will naturally be the publishers of Mr. Gray's new volume.

DR. CHARLES WALDSTEIN'S new book on Pheidias will be published simultaneously by the Cambridge University Press here, and by the Century Press in the United States.

MR. G. BARNETT SMITH has published at his address, Cuba Villa, Bickerton Road, Highgate, an almost life-sized etching of the head of Thomas Carlyle, which has obtained the approval of more than one well-known critic. If it recalls in some measure previous portrayals of the subject, it is the result also, we are assured and can well believe, of personal observation. It suggests the character which one is now more than ever inclined to associate with Carlyle, and it is evidently the production of a man of natural insight.

THE opening in the evening of the exhibition of the Royal Academy is a great boon to those who are unable to visit it during the day, but it is given in a way which robs it of half its value. Why should the unfortunate persons who cannot get away from work till night have to wait for two months before they can go at all? Could not the exhibition be opened in the evening for, say, the last week or ten days of each month?

THE exhibition of "American Paintings and the celebrated Low Tiles" at the Fine Art Society's is an interesting one, although the "American Paintings" are all by one artist, and in black and white, and the "celebrated Low Tiles" are only about a dozen in number. Mr. A. H. Bicknell's paintings are in oil, and produce much the effect of etching. They are painted on zinc and transferred to paper. The subjects are mostly woodland scenes, executed with great skill. The "Low Tiles" are still more remark-

able. They seem to us not only beautiful, but to reveal a new phase of art, somewhere between sculpture and painting, admirably suited for decoration. The tiles have all kinds of subjects—pigs round a trough, a starved sheep in a landscape, an old woman's or a young man's head, seem equally adapted to their style. The whole of the design—streets or horses, trees or figures—is modelled in low relief, coloured with one colour, and glazed. The tints employed are rich and soft olive-greens and bronze-yellows; and they are applied with great artistic judgment, giving no little sense of light and air and distance to the landscapes, and heightening, and at the same time softening, the modelling of the heads. Some of these have much of the effect of a vignette, and remind us of the late Mrs. Cameron's beautiful photographs. We are obliged to Mr. J. A. Lowell, of Boston, for introducing us to these charming things, as well as to some beautiful steel-engravings of his own. The tiles are made at Chelsea, Mass., by Messrs. J. and J. G. Low.

AT a small exhibition in King Street, St. James's, with some striking works by Messrs. Monet, Pissarro, and a few other modern French "impressionists" are to be seen good specimens of the lesser works of Delacroix and Millet. By the former is "Les Convulsionnaires de Tangier," a street scene, in the centre of which is a band of the well-known dancing fanatics of Morocco. One man, evidently approaching the final stage of exhaustion, is with difficulty upheld by two others; a fourth, with raised arms and wild, fixed eyes, is the finest figure in the composition; another has fallen on the ground, and is drawing blood from his arm with a fierce bite. A crowd in the streets and on the housetops are watching the scene with Oriental apathy. The colour is rich and fine. The Millet is a picture of a troop of geese taking the water. A few are eating grass and pruning their feathers on the banks; up the road to the river, and winding to the right, are seen the rest of the stiff-necked flock. Each bird has a different character and bearing, and the picture is altogether a grand study of animal life treated with profound knowledge and masterly breadth.

M. BARTHÉLEMY GRÉNIÉ has succeeded in making the colours used in painted tapestry bear prolonged submersion in soap and water. This is the only thing necessary to give confidence to the admirers of this very pretty and useful "minor art," which has made great progress in this country since first introduced by Messrs. Howell and James. M. Grénié is well known as one of the most accomplished artists who have turned their attention to decorative painting, and his exhibition at 168 New Bond Street is well worth a visit. He is well seconded by MM. Antoine Lapenne, Remy Bisch, and Claude Pinet, and by Mr. H. McDowell, his managing director, who is himself a clever artist. Excellent examples of tapestry-painting by M. Grénié, Mr. McDowell, and Mrs. McDowell will be remembered by visitors to the exhibition of tapestry-painting at Messrs. Howell and James's last winter. In a copy of "The Death of Paolo and Francesca" by Cabanel, the strength and range of the colours used are seen to great advantage. "A Nymph," a joint work of MM. Grénié and Lapenne, is one of the most beautiful and suitable designs. As copies of old tapestry, it would be difficult to excel those by Mrs. H. McDowell of the famous "Pluto" and "Europa" panels at Buckingham Palace, which have been taken by the permission of the Queen.

ALTHOUGH Nottingham cannot be said to have produced a school of art of equal importance to that old one of Norwich, it yet claims the names of Niemann and Henry Dawson; and, if we mistake not, that very strong

young landscape painter, Mr. Edwin Ellis, comes from Nottingham. It now possesses a local academy of sufficient strength to make up an interesting exhibition of its own. This is being held at Nottingham Castle, and contains some landscapes of much merit, contributed by Messrs. Black, Bilbie, Seymour, Crossland, Shaw, Turner, Wilde, Wallace, and others. We have seldom seen a better piece of fish-painting than the "Small Fry" of Mr. F. Belshaw; and, of figure-subjects, the "Tired Out" of Mr. Neville Wright and the "Rest" of Mr. Edwin Ward deserve special praise. The Rev. C. H. Baynes sends three charming little pictures of Scotch scenery, full of poetic feeling and fine in colour.

THE fragment that remains of Rembrandt's once famous picture of "Doctor Deyman's Lesson in Anatomy," which was recognised by Dr. J.-P. Richter at the sale of Mr. Price Owen, and bought by Mr. Six for the town of Amsterdam, has been placed provisionally in the Van der Hoof Gallery. The head of the lecturer has gone, but his hands, the corpse, and the portrait of Dr. Calcloen remain. It was painted by Rembrandt in 1656 for the College of Surgeons at Amsterdam, and the greater part of it was burnt when in the possession of that guild in the year 1723. Sir Joshua Reynolds described it in 1781. What the fire left of it was sold in 1842 to Mr. Chaplin, after which it was lost sight of till the exhibition at Leeds, but its authenticity was not established till the Price Owen sale.

THE death is announced of two French artists, both at an advanced age: one is Jadin, the animal painter, who was thought especially great in his hunting scenes; the other is Jouffroy, the sculptor, who obtained the grand prix de Rome in 1842, and was elected to the Académie des Beaux-arts so long ago as 1857.

THE French Government has obtained a vote for 207,000 frs. (£8,280) to purchase for the Louvre the entire collection of the late Charles Timbal. Besides paintings and bronzes, this collection includes a large number of specimens of Italian decorative work in wood and marble of the fifteenth and sixteenth centuries.

AT a recent meeting of the Académie des Inscriptions M. Renan presented, on the part of M. Dumont, the first plates of a collection of photographs of the great mosque at Kairuan, taken by order of the French Government. He said that the photographs fully maintained the fame of this mosque as an exceptionally grand specimen of early Muhammadan architecture. It was probably built in the early years of the ninth century; but, unfortunately, no date has yet been discovered in the inscriptions.

THE statue to Rouget de l'Isle at Choisy-le-Roi, his birthplace, will be inaugurated on July 23.

THE city of Barcelona announces a prize of 20,000 pesetas (£620), founded by the late F. Martorell y Pená, for a work upon Spanish archaeology. The competition is open to foreigners; the work may be written in either Latin, Spanish, Catalan, French, or Portuguese; and it must be sent in by October 1886.

THE prize-jury for the Zwingli-Denkmal, which is to be erected on the Lindenhof in Zürich, has just published its decision. The competition was open to sculptors and architects of any nationality. The first prize has been awarded to Heinrich Natter, of Vienna; and the second to the combined work of the sculptor Ferdinand von Müller and the architect L. Rohmeis, both of Munich. A special commendation has been given to a Swiss sculptor, Ferdinand Schölth, of Basel. The *Zürcher Post* and *Basler Nachrichten* give detailed accounts

of the various sketches, which are now being exhibited to the public.

KARL ECHTERMEYER, one of the most eminent masters of the Dresden school of sculpture, has just finished the last of his series of eight allegorical statues for the Gemäldegalerie at Dresden. Four of these—"Greece," "Rome," "England," and "France"—are already in their places. The remaining four—"Germany," "The Netherlands," "Spain" and "Italy"—will soon be set up.

THE *Gazette des Beaux-Arts* for June is principally occupied with exhibitions. The Salon, the Lisbon retrospective exhibition, that of the works of Courbet, the Salon des Arts décoratifs, the International Exhibition at Paris, the Royal Academy, and the Grosvenor are treated by MM. Antonin Proust, Charles Yriarte, Alfred de Lostalot, Alfred Darcel, and Théodore Duret. Herr Menzel's famous illustrations of the works of Frederick the Great is the subject of a paper by M. Louis Gonze; and M. Jules Laforgue reviews M. Charles Ephrussi's recent work on Albert Dürer. A facsimile of a drawing by M. Puvis de Chavannes of part of his decorative composition, "*Pro patria ludus*," which has gained the medal of honour for painting at the present Salon, and a tender line-engraving by M. Morse of Greuze's "*Oiseau mort*" (both *hors texte*), are the most notable illustrations of the number.

M. A. DAMOUR has noted the frequent occurrence of small unpolished garnets in the gold and other ornaments of the Merovingian age. Hitherto, these stones had been supposed to be bits of glass.

M. H. TARRY has communicated a paper to the Académie des Inscriptions upon ancient Berber towns in the valley of Wed-Mya. His excavations have disclosed important remains, dating from the second inroad of the Arabs into Africa. He found a mosque, a palace, and nine houses, constructed and decorated in a manner that proves a high civilisation. M. Tarry hopes to obtain help from the French Government for the renewal of his explorations.

M. EUG. VAN OVERLOOP is publishing (Brussels: Hayez) a work upon the Beginnings of Art in Belgium. The first part, treating of the Stone Age, has just appeared, with ten photographic illustrations. The second part will deal with ethnological questions.

M. G. SCHLUMBERGER has just issued an important supplement (Paris: Leroux) to his *Numismatique de l'Orient latin*, published in 1878. Besides numerous additions, it contains a full Index of proper names, two new plates, and a map showing the sites of the mints.

THE STAGE.

We cannot share the indignation which some well-equipped critics have expressed at the fact that the performances of some members of the Théâtre Français at the Gaiety Theatre have not been so well supported by the public as was the exhibition of Mme. Sarah Bernhardt. Something of academical prepossession must be at the bottom of the complaint. There is nothing sacred about the Théâtre Français. There is nothing peculiar about it, save that its actors are exceptionally well drilled. But when a few only of its actors cross the water, and perform here in parts for which, as often and as likely as not, they were never previously destined, the charm departs; and common folk are not to be blamed because they find less opportunity for enjoyment in these dignified and respectable scratch performances than in the vivid representations of Mme. Bernhardt. When an actor of the roughish low-comedy order, like the younger Coquelin, is invited to fill a

part sustained hitherto by the ripest comedian of the time—M. Got—the result is not likely to be that perfection of *ensemble* in which the Théâtre Français generally rivals the theatre of Rotterdam. Yet this has been no unusual course during the progress of the brief series of performances now drawing to an end. Again, Mdle. Tholer has been motioned to important places in the drama. She is the result of training only. She wants fire and tenderness, power and fascination. Mdle. Baretta is better; but in losing Mdme. Bernhardt the Théâtre Français has lost its one actress of undeniable genius. Mdle. Bartet, a very agreeable young heroine, who first made a mark at the Paris Vaudeville as the Désirée Delobelle of "*Froment jeune et Rialer aîné*," has been playing in "*Ruy Blas*." The task has been a heavy one; but Mdle. Bartet is endowed with that artistic sensitiveness which is the best order of intelligence. She goes right without much trouble—as easily, in fact, as some people go wrong. Coquelin the elder has been affording the same satisfaction as usual; and Febyre has shown himself, as ever, a useful actor—not a moving one.

MR. EDWIN BOOTH has appeared among us again. Arriving only last Saturday—but with sufficient energy to attend the Lyceum Theatre the same evening—he trod the boards as Richelieu on Monday. He is at the Adelphi, where the support afforded him is in some respects better than that which he obtained last year at the Princess's under the management of Mr. Gooch. Should he act Lear, however, he will hardly fail to miss the presence of Miss Maud Milton, an admirable Cordelia, and of Mr. John Byder, the best Kent it is possible to engage. In other points a change may be for the better. Mr. Booth himself is in excellent condition, and his Richelieu is all that it has hitherto been. Greatly admired as it is, full of intellect as it is, we cannot consider it his finest part. He should again be seen in Lear, wherein he appears most completely to lose himself in the character he portrays. Elsewhere the wheels are apt to creak a little, and the machinery to betray itself; its construction is sometimes too apparent. But in the Lear of Mr. Booth you are brought face to face with the maddened king, and the part is one of the most difficult to enact in the whole range of Shakespearian character. Indeed, our own generation has seen no other Lear. Why, then, should Mr. Booth continue to play Richelieu, in which, on the whole, Mr. Irving competes with him successfully?

MR. CHARLES WYNDHAM and a part of his company at the Criterion are going to America in the course of the autumn.

MUSIC.

RECENT CONCERTS.

THE series of Symphony Concerts concluded on Thursday, June 22, with a programme devoted to Beethoven, which included the symphony in C minor and the "*Missa Solennis*" in D. This great work is no longer the novelty which it used to be, but is now better understood, and consequently better appreciated. The principal vocalists were Mdme. Albani, Miss Orridge, Mr. W. Shakespeare, and Mr. F. King. The performance was a very fine one; and the singing of the choir and the playing of the band testified to the care and patience of Mr. C. Hallé, who throughout the series of concerts has proved himself a most efficient conductor, and has well sustained his high reputation. The symphony was well played; the last two movements particularly so.

The seventh, eighth, and ninth Richter Concerts do not call for any special notice, all the

works being familiar to the musical public. At the seventh concert the "*Missa Solennis*" was performed with the following vocalists:—Frau Peschka-Leutner, Miss Orridge, Mr. W. Shakespeare, and Herr Elmsblad. At the eighth, Beethoven's Pastoral symphony was given in place of Mr. C. H. H. Parry's new symphony in G. The latter work was withdrawn, owing to the heavy duties entailed upon the band by the rehearsals for "*Tristan*." Liszt's "*Hungarian Rhapsody*" was played for the second time, and again encoored. The performance of the whole programme was exceedingly fine, and hearty applause showed how thoroughly the audience appreciate the labours and conductorship of Herr Hans Richter. The ninth concert included Gade's beautiful overture, "*Nachklänge von Ossian*," written in 1841, for which the composer obtained a prize from the Musical Union of Copenhagen; Liszt's second pianoforte concerto in A, admirably played by Mr. E. Dannreuther; and Beethoven's Choral symphony. The rendering of this last work was truly grand, and made more manifest than ever the unrivalled powers of the conductor. The solo parts were undertaken by Frau Peschka-Leutner, Friulein Brandt, and Herren Winkelmann and Gura. At the close of the concert Herr Richter received an ovation.

Mdme. Sophie Menter gave her fourth and last pianoforte recital at St. James's Hall on Tuesday, June 20. The programme was an exceedingly long one, and included many of the pieces by which this talented pianist has won fame and applause on previous occasions. The Scarlatti movements, the Liszt transcriptions, and the Chopin selection were all played with great charm and finish. A transcription of the "*Walkürenritt*" by Tausig was the one novelty of the programme. Mdme. Menter is a phenomenal player, and has given us many proofs of her powers. However, Wagner arranged for the piano is an infeliction; the orchestral effects cannot be reproduced on the instrument; hence there is more sound than music. The concert was well attended, and, altogether, most successful.

M. Vladimir de Pachmann gave a recital on Thursday, June 22. The programme contained an interesting and varied selection of pieces. The rendering of Beethoven's sonata in A (op. 101) was good, though somewhat lacking in dignity; but the exquisite touch and refined style of the player were shown to the utmost advantage in the Chopin selection, Rubinstein's "*Mélancoïe*," and Liszt's elegant "*Etude de Concert*" in D flat. Poor Weber was represented in the programme by his "*Polacca*," arranged by Henselt, and with an introduction by Liszt. Throughout the concert, M. de Pachmann was warmly applauded.

The series of Crystal Palace Concerts terminated on June 17 with a performance of the Choral symphony, after which a well-earned testimonial was presented to Mr. Manns for his valuable services to the Palace and to Art. Mrs. Meadows White (Alice Mary Smith) handed to him a purse containing £700, and an illuminated album with the names of nearly 500 subscribers. Speeches were made by Mr. George Grove and Mr. Flood Page.

J. S. SHEDLOCK.

We are pleased to be able to announce that Mr. H. Franke and Messrs. Schulz-Curtius have re-entered into partnership, and that they intend giving six orchestral concerts in the autumn, a second season of German opera next May and June, and the usual series of nine "*Richter Concerts*" in April, May, and June 1883. Union is strength, and, though each has been able to accomplish much this year, there is every reason to believe that their combined efforts in the future will prove more satisfactory both to themselves and to the public.

TERMS OF SUBSCRIPTION

TO
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LITERATURE.

Essays in Jurisprudence and Ethics. By Frederick Pollock. (Macmillan.)

THE thirteen essays of which this volume consists range over the whole extent of the neighbouring fields of ethics and jurisprudence. The first discusses the nature of jurisprudence; the last criticises Mr. Spencer's *Data of Ethics*; and between come topics purely legal, such as the law of employers' liability; purely moral, such as "Marcus Aurelius and Stoic Philosophy;" and topics which may be said to be of mixed law and morality, such as the "Casuistry of Common-sense" and "English Law as a Branch of Politics." If there is no unity of design in essays of so diversified a character, Mr. Pollock is justified in saying that they are connected by a certain "unity of purpose and ideas" which runs through the work. Law is contemplated in its relations to the wider interests of "history, politics, and practical legislation." Ethical questions, on the other hand, gain in precision by being clothed in the language and the ideas of technical and speculative lawyers. Mr. Pollock's book is of excellent example in that it exhibits in their natural union two great studies which the professors of each have done their best to keep asunder. Law, custom, and morality are all parts of the same subject, and no theory of one will be of much use which does not take account of the others. We are beginning to see this so far as law and custom—and perhaps even so far as custom and morals—are concerned; but the strange divorce between law and morals still remains. Hitherto, the moralists, perhaps, have been more to blame than the jurists for ignoring the kindred subject; but even in jurisprudence, struggling as it has been for a place in the sciences or philosophies, there has been a too anxious avoidance of lights from the ethical side. Mr. Pollock's essays will help to break down an isolation which is not only unnecessary, but pernicious. They will also, it is to be hoped, do something to check another fallacious habit—that of regarding the so-called analytical and historical "schools" as somehow opposed to each other. Mr. Pollock frankly adopts the analytical or the historical, or what may be called the practical method, as best suits his immediate purpose, holding that all are legitimate, and that, "if their results fail to agree, it is the fault, not of the instrument, but of the worker." Those who think otherwise have totally misapprehended the criticism to which

Austin's results have been subjected by the greatest of our historical jurists.

It is difficult to speak generally and yet adequately of the treatment of so many diverse matters, and impossible to discuss in detail Mr. Pollock's conclusions with regard to each of them. The intermediate essays, more particularly those which deal with special heads of English law, are, on the whole, the most satisfactory. They are all of them in the excellent manner which Mr. Pollock has made familiar to law students by his important work on the *Law of Contract*. The essay on "Employers' Liability" is a rationalised account of a most perplexed and perplexing rule of law. Mr. Pollock connects it logically, if not historically, with the rule which makes a man responsible for the consequences of a state of things which he has brought about or maintained for his own pleasure or profit—whether it be "cattle grazing in his field, or water stored in a reservoir, or a structure crossing or overhanging a public road." This is certainly more intelligible than the common theory that the employer is liable as principal for the acts of his servants as agents, and it might have cleared up some confusions if it had been enunciated in the parliamentary debates of two years ago. The articles on "Defects of our Commercial Law" and the "Law of Partnership" are full of acute criticism and valuable suggestions, as to some of which Mr. Pollock speaks with the authority of an expert. And the incidental reflections on English law, which are to be met with in most of the essays, are often singularly felicitous and well informed. We cordially agree with Mr. Pollock's observations on the ill-usage Blackstone has sustained at the hands of his editors, and on the influence and present condition of the Law reports, which he pronounces to be twice as bulky as they ought to be. Some of these *obiter dicta* are not less valuable than Mr. Pollock's more formal conclusions.

Two of the most characteristic essays are those on "The Science of Case-Law" and the "Casuistry of Common-sense." The first attempts to assimilate the methods of the "case-lawyer" to those of the man of science, and the second extends the parallelism to the practical moralist engaged in forming conclusions on a new question of right and wrong. Mr. Pollock might be described as a uniformitarian in jurisprudence; he is penetrated with the conception of that uniformity in human laws which is their point of greatest likeness to laws of nature. Accordingly, he sees in the case-lawyer an expert who seeks to predict the decision of a tribunal, or system of tribunals, which moves with nearly as much uniformity as nature itself. And the parallel is worked out in a variety of ingenious ways, which we need not enter into in detail. As the tribunal whose decision is to be predicted employs precisely the same process as the investigator, Mr. Pollock has some little trouble in adapting his theory to the facts. It would hardly do to say that the court predicts its own decision; and Mr. Pollock dismisses, with less appreciation of its absurdity than we should have expected, the expedient of saying that an inferior court predicts the judgment of a

court of last resort. "This would not be correct," he observes, "inasmuch as the court of last resort itself pursues the scientific method." It is difficult to see why it should not be as "correct" to say that a court of first instance predicts the judgment of a court of appeal as that a case-lawyer predicts the judgment of a court of first instance. It is more to the point that the statement is not adequate because it still leaves the supreme tribunal to be accounted for, which Mr. Pollock does by the theory that "the court, following on the whole the same process as the advising counsel, makes a scientific prediction with reference to an ideal standard." The ideal standard, again, "is nothing else than the objective side of the legal habit of mind itself when considered as independent of the particular individuals in whom the habit is formed." This, then, is the (English) "science of case-law" for which Mr. Pollock claims kindred with the inductive sciences. In the casuistry of common-sense the part of the tribunal is taken by the average judgment of our contemporaries. We are all case-lawyers in morals, and, when I give an opinion on a point of conduct, "I think on the whole I am saying what the community would say." And this "practical standard" is controlled by a "speculative standard"—the "decision of my neighbours, if they were such as I wish them to be"—which corresponds with the legal habit of mind constituting the "ideal standard" of the courts.

The straining of language and ideas by which all this parallelism is established is obvious. The result hardly seems to us to be worth the pains. At the most it is an intellectual curiosity, while it may be suspected that the real resemblances discovered by Mr. Pollock are nothing more than the common characteristics of the reasoning faculty, no matter on what subject it may be employed. To part of Mr. Pollock's argument we have objections of a more formidable character. It is a mistake, we venture to think, to speak of the art of an English lawyer as the "science" of case-law. The real science of case-law—if we are to follow the better ways of recent jurists—would be an account of the "uniformities" discoverable in the evolution of case-law considered as a fact of nature. And we cannot help thinking that Mr. Pollock has not sufficiently defined the subject-matter of case-law. His typical example is a "lawyer who advises on a new case," and who, finding "some general proposition, together with a reference to one or more cases on which it is founded," is satisfied if it is obviously applicable, but, if not, neglects the general proposition and confines himself "to the particular cases from which it is collected, examining their points of likeness or unlikeness to the case before him." A "new case" apparently means a case not obviously covered by some notorious principle, and all principles, it will be seen, are assumed to be founded on decided cases. Now, every case is really a "new case" if it has not previously been examined in its legal relations, and many general propositions are founded on simple statutory enactments which need no interpreter. All this Mr. Pollock appears to ignore. Yet we should like to know what difference there is between the process de-

scribed by Mr. Pollock and that employed by a lawyer who advises professionally on any state of facts whatever. Be the case "new" or "old," be his law certain and statutory or guessed at from decided cases, he always predicts the decision of the court—if we choose to put it in that way. So does the *nisi prius* lawyer who advises on the chances of an action being successfully brought under circumstances which raise no question of law at all. The art of the practitioner who shrewdly forecasts the verdict of a jury may with less impropriety be described as scientific than the habit of the English case-lawyer, in the limited sense understood by Mr. Pollock. And the same may be said of the man of the world who anticipates the judgment of his circle on some fresh scandal of society. The scientific character of his "casuistry" is not, as Mr. Pollock seems to think, less, but more obvious than that of English case-law.

Mr. Pollock's views on the more abstract questions of jurisprudence are to be found in the first and second essays. The former is mainly a review of Prof. Holland's excellent work on jurisprudence; the other is a series of reflections suggested by Prof. Huxley's observation that a "law is simply a statement of what will happen to a man" if he does not pursue a certain course of conduct. An ill-disguised dislike of Austin's method—consistent, however, with a general acceptance of the analytical theory—is to be traced in these pages. Mr. Pollock admits that "Austin's painfully laboured style has an effect amounting to repulsion" on him, and it might not unfairly be retorted that Mr. Pollock occasionally discusses juridical questions in the spirit of a *littérateur* rather than a jurist, as when he pronounces Prof. Holland's work to be "incomparably better as literature" than Austin's, or when he defends the Roman arrangement of the Law of Persons on the ground that it gives a dramatic interest to the subject. Nor does such a sentence as the following seem quite fair:—"The capricious orders of a crazy despot may be laws according to Austin's definition until they are revoked; but, if so, it is the worse for the definition." We hardly know what absurdity Mr. Pollock intends to impute to Austin in this passage; but elsewhere he supplies probably the only defence which Austin would require, when he reminds a high-flying Scotch jurist that "laws made by the supreme power in a State, whether wise or foolish, do create claims which . . . are called rights by everybody save transcendental philosophers when they are philosophising."

A few lines must suffice for the three interesting essays on ethical subjects with which the volume closes. In "Ethics and Morals," Mr. Pollock's refutation of the fallacy, that the fate of morality is bound up with the doctrines with which it has hitherto been associated, is complete and convincing, and hardly less so is his defence of "historical or derivative theories" against the criticism that they leave us helpless in the exercise of moral approbation or disapprobation. The essay on "Marcus Aurelius and the Stoic Philosophy" is, to our mind, the finest in the book.

EDMUND ROBERTSON.

The Temple: Sacred Poems and Private Ejaculations. By Mr. George Herbert. First Edition, 1633. Facsimile Reprint. With Introductory Essay by J. H. Short-house. (T. Fisher Unwin.)

THIS charming reprint has a fresh value added to it by the Introductory Essay of the author of *John Inglesant*. Mr. Shorthouse comments upon Herbert's position as one of the middle party of the Church of England, apart from the Puritans of the closing years of Elizabeth, and before the rise of the High Church party under Laud. His appreciation of his poetry seems to us to be very just, placing Herbert below Vaughan and below John Keble; and, we should add, still more inferior to Crashaw, nor equal even to the best verses of the later Fletchers. But neither Mr. Shorthouse nor any other editor, so far as we are aware, has busied himself with the literary ancestry or genealogy of George Herbert's writings. Yet there is much of curious interest in such an attempt. Herbert's poetry, though smacking of the country, is not that of one intoxicated by the beauty of external nature; it is always the poetry of reflection and of reading. George Herbert was emphatically a scholar and a gentleman. The amusement of his leisure was to write fluent Greek and Latin as well as English verse. He was fastidious to an extreme both in his personal tastes and in his dress; he held himself aloof from the common herd of students at Cambridge, and shrank from coarseness and impurity in every shape. In point of date he belongs almost to the Renaissance; yet how different his tone! *The Temple* was published, posthumously, in 1633; Milton's *Comus*, in which the foul myth of Comus and the stores of classical fable and allusion are transfused into a drama of almost heavenly purity, appeared in 1638. Scarcely later, Jeremy Taylor was writing his *Holy Living and Dying*, in the notes to which, in strange contrast to the objects of his text, he cites obscene passages from Martial and Juvenal and Ovid; and the Discourse on a Christian's Death is illustrated by a tale worthy of Boccaccio or of the Heptameron. Yet in the poems of Herbert, a scholar equal to these, scarcely one classical allusion is to be found. Barnabas Oley, indeed, says: "He that reads Mr. Herbert's poems attentively shall find the excellence of Scripture Divinity and choice passages of the Fathers bound up in metre." This is partly true, especially as to the Scripture; but Herbert's poetry is not Biblical as is Bunyan's allegory; and none of it recalls the Fathers, as Isaac Barrow, for instance, in the style, if not in the matter, of his sermons, reminds us of St. Chrysostom. It is to another literature that we must look for much that is peculiar to George Herbert; and this will not only account for many of his faults, but will explain by what side of his character this scholar and gentleman was attracted to country life, and could find contentment in the talk and ways of villagers.

The writings to which we allude are those of the moralists of the silver age or later, pagans of the decline, or, at best, but demi-Christians, whose works seem to us so trite and dull, but on which our forefathers, un-

spoiled by excitement, and not yet exigent in literary style, ruminated with a quiet delight such as we seldom feel. It is from the writings of these authors in many cases that they formed the proverbs which they esteemed as the highest axioms of practical wisdom, and which George Herbert has treasured so fondly in his *Jacula Prudentum*. The chief of these writers were perhaps Seneca, Plutarch, Boethius, but, above all, the little Pseudo-Cato. Cato's *Distichs de Moribus* are now almost wholly forgotten, yet of this book more than fifty editions were published before the end of the fifteenth century; Caxton printed it in 1483. Erasmus edited it and enriched it with a copious commentary. A copy before us, edited by N. Baily (London, 1757), almost on the Hamiltonian system, and reproducing the comments of Erasmus, shows how long it kept its ground as a school-book. A polyglot edition, with translations into five languages, appeared in Amsterdam in 1769. It was paraphrased or imitated in nearly every idiom of Southern Europe, and it became almost the Bible of the peasant, reflecting, as these paraphrases do, with wonderful accuracy the better, but still harsh and intensely narrow, side of peasant character. No book has been more diversely judged. Cervantes intentionally misquotes it in the Prologo to *Don Quixote*. Sancho Panza has it often in his mouth, but dubs the author "Cato el zonzorino romano," the Roman dullard. Dibdin says, "Dulness can hardly be heavier than are the pages of its text." Yet if we compare the structure of "The Church Porch," the best sustained of all Herbert's poems, with imitations of the lesser Cato, we can hardly doubt that we have here the key to much that distinguishes him so widely from other classical scholars of his age. Compare, e.g., Herbert's first verse with that of the Béarnais imitation and with the opening lines of books iii. and iv. of the *Distichs*, and we cannot hesitate about the relationship.

"Thou whose sweet youth and early hopes inance
Thy rate and price, and mark thee for a treasure;
Hearken unto a Verser, who may chance
Ryme thee to good, and make a bait of pleasure.
A verse may find him, who a sermon flies,
And turn delight into a sacrifice."

"Hoc quicumque voles carmen cognoscere, Lector,
Hæc precepta feres, quæ sunt gratissima vitæ,
Instrue præceptis animum, nec discere cessas:
Nam sine doctrina vita est quasi mortis imago.
Commoda multa feres; sin autem spreveris illud,
Non me scriptorem, sed te neglexeris ipse."

"Si vos sabé quâque petit passatye
Per te maintiène en tout temps san et net
Escoute, amic, lou petit Catounet,
Qué pots, dab eth, ha toun apprentissatye."

— "Lou Catounet Gascon,"
G. Ader (Tolosa, 1611).

The thoughts run on in exactly parallel lines. "The Church Porch" gives only rules for conduct; we are not yet in "The Temple," we catch only from a distance the sweetness of its mystic melody, and are not yet moved to full ecstasy. Even there, as Mr. Shorthouse observes, Herbert cannot sustain his flights; and this comes, we think, from the favourite studies above alluded to, from his habit of thinking in proverbs and sentences. Who but one steeped to the lips in such

literature could conclude the exquisite poem on "Vertue" thus?—

"Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives."

It would take too long to discuss here how far Herbert was acquainted with Spanish and Italian literature, and his undoubted relationship to them as a poet. (His friend Ferrar translated Valdeso.) Many of his worst conceits and vices of form come thence. This we must leave to those who have access to richer libraries. That, in common with every school-boy of that age, he knew his *Cato*, cannot be doubted; and that it, more than either Homer or Virgil, influenced his English verse is also, we believe, a fact. To all lovers of this typical country parson, a gentleman and a scholar, who could yet sympathise with country proverbs and rustic ethics, this facsimile edition of *The Temple*, with Mr. Shorthouse's Introduction, will be a valued manual.

WENTWORTH WEBSTER.

Henri Dominique Lacordaire: a Biographical Sketch. By L. Sidney Lear. (Rivington.)

THERE was quite room for another book on Lacordaire. Since Miss Greenwell published her *Life*, much of his correspondence has become accessible, and recent events in France and elsewhere have given fresh interest to his generous endeavour to place Catholicism under the protection of liberty. Besides, we are far enough off to judge him better in some ways than when his fame as an orator was fresh. It is very doubtful whether his *Conférences* will live, but the tradition of their vast success will always give interest to the study of a singular and lofty character. The author quotes largely from the *Conférences*, but almost always to illustrate Lacordaire's experience rather than to explain his oratorical reputation. There can be no doubt that he was incomparably eloquent, but his eloquence was as incoherent as the prejudices of his audience. He was always haunted by the idea that it was his mission to reconstruct the whole system of Catholic apologetic; but, after all, he did much less than de Maistre (who made no such pretensions) towards proving that Catholicism has not yet been completely replaced as a working hypothesis. Perhaps it may be said that Lacordaire did as much to recommend Christianity to emotional Frenchmen as Chateaubriand did to recommend it to sentimental Frenchmen. He was manlier himself, and did a manlier work, but the intellectual result was hardly greater.

He understood his character better than his theories. He was struck early by the contrast between his cold intelligence and his fiery imagination; later on, he valued himself on his methodical and patient diligence, doing all the day's work in the day; he complained of the sluggishness of his affections. The author does not reproduce this last confession, which was one explanation of his extreme austerities, and the complaint is certainly puzzling in one so warm-hearted and expansive; perhaps, on some subjects, imagination outran feeling. His need for expansion was so great that, if any friend was a priest,

he was sure to press him to hear his confession. But it is noteworthy that he never made his confession to de Lamennais. In fact, it was impossible to love de Lamennais unless one would be dominated by him, and it almost seems as if Lacordaire had intended from the first to use de Lamennais rather than be used by him. He declined all co-operation till de Lamennais had recanted his absolutism; he was responsible for what was most dangerous in *L'Avenir*, the polemic against the *Budget des Cultes*; and he suggested the chimerical appeal to Rome, which was certain to issue in the disagreeable alternative of recantation or revolt. When one compares his first journey to Rome with his second, one may even imagine that there was a common cause for both. Lacordaire went to Rome the second time because he began to fear he was preaching himself out. Perhaps he took his colleagues to Rome because he suspected that they had come to the end of their ideas as well as of their capital. Both decisions were sudden. Lacordaire liked to feel, from the first day that he threw himself into a seminary, that he was giving himself up to the guidance of Providence; and this explains the extreme contentment with which he drifted out of his work at Paris into his work at Sorèze. Another explanation might be that he was satisfied to give up preaching, and even writing, if he might surround himself with the young and emancipate himself from Archbishop Sibour, who had accepted the Empire. Now that the Empire has gone, and the Bourse is more rampant than ever, it may be doubted whether it was worth the while of a great orator to condemn himself to silence for the sake of a ponderous insinuation that the Empire left Frenchmen no career but money-making. But Lacordaire was always something of a Frondeur; he was always jealous of his independence; his letters are curiously full of what he needs and what suits him, considering how unselfish, how generous, he was in action and affection. He was humble and enjoyed humbling himself to those he loved; but his humility was never unconscious. He saw himself, preaching or founding an order, as an actor sees himself "creating" a great rôle. But Lacordaire was more than an actor; when he had created his rôle, he lived in it.

G. A. SIMCOX.

ENGLISH DIALECT GLOSSARIES.

Five Original Glossaries: Isle of Wight, Oxfordshire, Cumberland, North Lincolnshire, and Radnorshire. By various Authors.

Glossary of the Lancashire Dialect. By J. H. Nodal and Geo. Milner. Part II. (F to Z). (English Dialect Society; Trübner.)

ALTHOUGH the English Dialect Society has entered on its tenth year of life, its operations, so far as the publication of Glossaries is concerned, have as yet extended only to thirteen out of the forty English counties; and several even of these have been but slightly touched. This rate of progress does not seem to afford much encouragement to the hope expressed at the last annual meeting, that the society

would have arrived at the end of its task in four or five years more. No doubt this branch of the society's work will proceed much more rapidly in future than it has hitherto done; but it will be surprising if the work yet remaining can be satisfactorily accomplished in much less than double the time contemplated in this sanguine estimate. In any case, it is to be earnestly hoped that the society will not terminate its labours until the English dialectic vocabulary has been, so far as possible, completely registered.

Of the five word-lists comprised in the former of the two recent publications of the society, two—Mrs. Parker's for Oxfordshire and Mr. Dickinson's for Cumberland—are supplements to the Glossaries by these authors which have been previously published. Mrs. Parker's work, which extends to thirty-eight pages in this volume, deserves especial commendation for its thoroughness. The definitions are very careful, and the illustrative examples are abundant and well chosen. The pronunciation is indicated in Mr. Ellis's "glossic;" and the words which differ from standard English merely in their pronunciation, instead of being scattered through the Glossary, are given in small print in a separate list—an example which might be generally imitated with great advantage.

The Isle of Wight Glossary, by Mr. C. Roach Smith and the late Major Henry Smith, can scarcely be regarded as an adequate representation of this interesting dialect. The vocabulary seems very scanty, when mere peculiarities of pronunciation are left out of account; and the definitions are in general not so careful as could be wished. The writers show some traces of the common disposition among glossarists to exaggerate the eccentric features of their dialects. It is not easy to see the use of such an entry as "Dooman, a woman; only used when preceded by *old*." The verb "Lowz, to think, to form an opinion," seems to be a figment. *I lowz* is doubtless for "I allows," the verb in this sense being not uncommon in provincial use. "Marsh Mallus" (*marsh mallows*) is strangely explained as "mallows beaten into a *mash* for poultices." The most noteworthy feature of the dialect is perhaps the prefixed *w* in such words as *wold* for *old*, *wuts* for *oats*. This is a curious point of agreement with some of the North Midland dialects. The words *bugle* for a young bull, and *zull* (Anglo-Saxon *sulh*) for a plough, are also worth remark. Mr. Roach Smith's abstinence from etymological speculation must be reckoned as a merit. His Appendix contains some racy bits of dialogue which were certainly well worth preserving.

Mr. E. Sutton's eight pages of North Lincolnshire words are very good so far as they go, but the dialect (is it not that of the "Northern Farmer"?) is certainly deserving of much fuller treatment. Among the oddities of the dialect may be noted the word "Spang-wue, to place a toad on a board and project it into the air by striking the other end." It is to be hoped that "Spang-wuing" is not the favourite diversion of North Lincolnshire youth.

The Lancashire Glossary will be found the most generally interesting, as it is the most elaborate, of the works hitherto published by

the society. The dialect of South Lancashire stands alone among English dialects in possessing an extensive literature of great intrinsic merit, and the abundance of extracts which the Glossary contains renders it very entertaining reading. The typographical arrangement of the matter is excellent, and might supply some useful hints to dictionary-makers generally. The definition of the word is followed by illustrative quotations from classical English literature, and after these are given examples from the dialect literature and from colloquial use. The date of each example is noted in the margin. The radical distinction between the speech of North and that of South Lancashire is not ignored by the authors, but they have scarcely brought it sufficiently into prominence. It seems, indeed, impossible to treat satisfactorily in a single Glossary two dialects which differ so widely as do those of North and South Lancashire. The dialect of Lancaster or Cartmel is, in fact, almost unintelligible at Oldham or Bury. The South Lancashire dialect bears a good deal of resemblance, in vocabulary and intonation, to that of the Peak of Derbyshire. The affinities of the North Lancashire speech, on the other hand, are rather with the dialects of Northern Yorkshire, from Craven to Cleveland. As might be expected, the vocabulary of North Lancashire is very largely Norse; but in South Lancashire, also, the proportion of Scandinavian words is very considerable—much more so, in fact, than I was prepared to find. The writers of this Glossary have indicated the Norse etymology in a few instances. Other examples—a few out of the many—are *fattert*, embarrassed (O.-N. *fatrask*, to be embarrassed); *gaum*, to understand (O.-N. *gaumr*, attention); *grummel*, small-coal (in the Peak of Derbyshire this word means “coffee-grounds,” as, curiously enough, it does also in Swedish); *hagworm*, a snake (in the Glossary wrongly explained as “hedgeworm,” but really from O.-N. *högg-ormr*); *ket*, carrion (O.-N. *kjö*); *ogreath*, straight on (O.-N. *á greiða götu*, on a straight road). It seems singular that in North Lancashire, as in some of the Southern counties, the original English “fadder” and “mudder” have been preserved, while South Lancashire agrees with standard English in adopting the Scandinavian pronunciation with *th*. A notable characteristic of the Lancashire dialect is its abundance of humorous descriptive compounds. A good example is *hammil-scoance*, literally “hamlet-lantern”—a designation for a village oracle.

The only considerable defect in this Glossary is the absence of any accurate method of indicating the pronunciation. The ingenious orthography of the dialect literature is not very well adapted to convey a correct notion of the sounds to a stranger. This deficiency, however, will no doubt be supplied in Part III., by Mr. T. Hallam, which is to treat of the grammar, pronunciation, and literature of the dialect, and will be looked for with great interest.

HENRY BRADLEY.

Les Contes populaires de l'Égypte ancienne.

Traduits et Commentés par G. Maspero.
(Paris: Maisonneuve.)

THE “Romance of Setna,” first brought to light in 1852, and the “Tale of the Two Brothers,” discovered in 1865, were for several years our only specimens of the light literature of Ancient Egypt. Their discovery marked a new era in the annals of Egyptology. Apart from such dry matter as funerary inscriptions, geographical and historical lists, contracts, accounts, and judicial documents, we were already in possession of a large number of papyri of a purely literary and scientific character—such as treatises on geometry, medicine, and magic; collections of moral precepts, hymns, poetical invocations and prayers, and the famous heroic poem of Pentaur. But that the “potent, grave, and reverend” princes and scribes of Pharaonic and Ptolemaic Egypt should have indulged in the class of literature called “light” was what no man had dreamed of. “The high personages whose mummies repose in our museums,” says Prof. Maspero, “enjoyed so well founded a reputation for gravity that no one dared to suspect them of having read or written romances during the days when they were mummies only in anticipation.” They did write them, however, and they did read them; not only in later times, when foreign influences might be supposed to have affected the national taste, but at a period so remote that the earliest specimens as yet known to science were already 3,000 years old when Diodorus visited the Valley of the Nile. One of these—a papyrus in the Berlin collection—purports to be copied from a still more ancient original.

Prof. Maspero's charming little volume contains thirteen tales of various epochs, from the XIIth to the XXXIIIrd Dynasty. Of these, a few are perfect, and the rest more or less incomplete. Ten are translations from the original papyri by Prof. Maspero; two are borrowed from M. Golénischeff; and one is reprinted from Pierre Salviat's old French version of Herodotus, “lightly retouched.” With but two exceptions—neither of which is much to be regretted—the collection represents all that has come down to us in the way of salvage from the wreck of Ancient Egyptian romance.

Of Prof. Maspero's ten translations, the most important have already appeared in various scientific publications, and been duly noticed by myself in these columns. The famous “Tale of the Two Brothers,” and that singular narrative of love, fighting, and adventure which purports to be the autobiography of Sinuhit (Saneha), have each been twice translated by the same conscientious and elegant pen; and of these translations the present volume contains the latest. In “Le Conte de Satni-Khamois,” first published in Prof. Maspero's fragment of a commentary on the Second Book of Herodotus* (1879) as well as in “Le Prince prédestiné,” which originally appeared in Part I. of the same author's *Études égyptiennes*† (1879) many little evidences of recent care and study may be detected; and in every instance

where a lacuna has been filled up, or a possible identification suggested, the line which divides conjecture from ascertained fact is scrupulously indicated. Elegantly printed, judiciously but not excessively annotated, and prefaced by an Introduction at once graceful, humorous, and scholarly, it is not wonderful that these ancient stories, in their present accessible and attractive form, should be rapidly achieving a second phase of popularity. Those who read them for amusement only will, however, have little idea of the exceeding patience, ingenuity, and caution which have been bestowed upon every line and every word of the texts which read so smoothly.

M. Golénischeff's translation of a tale called “Le Naufragé” is of great interest. The original papyrus, which dates from the XIIth Dynasty, was found by M. Golénischeff, unopened and forgotten, in the drawer of a cabinet in the museum of the Hermitage at St. Petersburg. This was in 1880. In 1881 (having meanwhile unrolled his treasure-trove, and found the MS. perfect from beginning to end) M. Golénischeff read a translation of its contents before the Orientalist Congress at Berlin. It proved to be a tale of shipwreck told by a sea-captain who commanded a vessel of 150 cubits long by 40 wide, manned by 150 sailors, “the best in the land of Egypt, who had beheld the heavens and the earth, and whose hearts were braver than the hearts of lions.” Thus equipped, our captain performed the startling feat of sailing up the Nile beyond the second cataract, and thence gaining the high seas. After this, it is not wonderful that his vessel was shipwrecked, and that, himself the only survivor, he was cast upon an island abounding in delicious fruits and inhabited by a population of seventy-five amiable and intelligent serpents. The head of this charming family is described as being thirty cubits long, and adorned by Nature with a magnificent beard. “His body was, as it were, incrustated with gold, and his colour like lapis lazuli.” He talks like a book; treats his guest with distinguished hospitality; and, when a ship comes that way, dismisses him with gifts of essences, incense, rare woods, elephant tusks, baboons, green monkeys, “and all sorts of precious things.” M. Golénischeff sees in this story nothing but a fantastic tale which might be the archaic prototype of our old favourite, “Sindbad the Sailor.” Prof. Maspero, however, takes it more seriously. In the island, which is expressly called “the Island of the Double,” he recognises a Paradisaic land, like the Fortunate Islands of classic antiquity. It is peopled, doubtless, with departed spirits; but these are invisible to the mortal who has been cast upon that enchanted shore before his time. The sea is the sea which divides this world from Amenti. The serpent is one of the great bearded serpents which guard the portals of Hades. In short, the whole story, romantic as it at first sight appears, is but a picturesque version of a well-known theological dogma; and, as such, it represents the earliest extant specimen of those universally popular tales which relate the adventures of a mortal intruder into the Land of Shadows.

Where this papyrus was found, by whom it was brought to Europe, when, and for what price, it was purchased for the St. Petersburg

* See the ACADEMY, No. 432, August 14, 1880.

† *Ibid.*

collection, are facts of which all record is lost. The writing, however, is of the style of the twelfth century; and the name of the scribe, duly signed at the end, was Amoni-Amonaa. He lived in the time of the Useresens and Amenemhats, about a thousand years before Abraham journeyed into Egypt.

AMELIA B. EDWARDS.

NEW NOVELS.

Fortune's Marriage. By Georgiana M. Craik, Author of "Dorcas," &c. In 3 vols. (Hurst & Blackett.)

Cobwebs. By Mabel Collins. In 3 vols. (Tinsley Bros.)

Three Fair Daughters. By Laurence Brooke. In 3 vols. (White.)

The Dawn of the Twentieth Century. In 3 vols. (Remington.)

Prudence: a Story of Aesthetic London. By Lucy C. Lillie. (Sampson Low.)

The Story of Marie Dumont. By Lady Pollock. (Bentley.)

Cora; or, Three Years of a Girl's Life. ("Girl's Own Paper" Office.)

THE novel-reader who desires to sup full of horrors will not care much for *Fortune's Marriage*. It is written in a serene and temperate spirit that reminds us of Jane Austen; but, though the book is quiet, it is not without its pathos. There cannot, perhaps, be a much sadder theme than that of an ill-assorted marriage, where the whole nature of a woman yearns for the love of her husband, and she gets in return a cold and formal response. The course of such a life the author has endeavoured to trace in the career of Fortune Denbigh, and the only objection we should have to take to this novel is the inordinate length to which the incidents of the first volume and a-half are spun out. With an ordinary writer this would be unbearable, but, even when prolix, Miss Craik's narrative is not destitute of charm. In these three lengthy volumes there is no more exciting incident than the death of a little child, but then this incident involves much, and is the turning-point of the story. Fortune is married to Roland Glyn, whose frigid manner drives her nearly to madness; the happiness of both is wrecked for a time, but not lost, and we must leave it to our readers to discover for themselves the manner in which they are, as it were, united in a second marriage after a period of deep sorrow. The story is well told, but it could easily have been brought within the compass of two volumes.

The collection of stories under the title of *Cobwebs* exhibits varied merit, but all are entertaining. Miss Collins has a wholesome contempt for "society" as now understood in fashionable circles, and many of her strictures are no doubt justified. The first sketch is a tale of the stage, showing the difficulties which exist in the way of any modest and sensitive woman who desires to make her *début*. In the second we have a portrait of a well-known American author, who will easily be recognised by his many friends. The conclusion of this story (and the same remark would apply to some others) appears somewhat vague and unsatisfactory

after what has gone before. Next we have an *exposé* of the spiritualistic medium swindle; and then follows an account of the young lady who, from a similarity in name to a member of the aristocracy, was taken up and petted in mistake as an art wonder by fulsome critics and hangers-on of the aristocracy. For the third time in the course of reading our present batch of novels we have come across the portrait of a now notorious character. Miss Collins introduces him as "Mr. Otto Wodehead, the poet of pretty women," and the young bard's vagaries are pretty severely handled. What will Otto do when he hears that Miss Collins speaks of his "vacant orbs"? But, seriously speaking, enough has been made in the press of a craze which never had much vitality, and has collapsed in inextinguishable laughter. The little story "In Cold Blood" is the strongest thing in these three volumes, and the treatment is a little suggestive of Nathaniel Hawthorne. Mr. Andrew Vansittart has a delicate little son, heir to his vast estates; and, when the doctors have given him up, the father, who has the reputation of a wizard and is credited with the possession of other unearthly and inhuman traits, determines that he shall not die. He hermetically seals him up; and, though it is given out that he is dead, he comes to life again in the course of six months, the appointed time, and baffles the expectations of Leonard Vansittart, Andrew's younger brother. There is something really weird and "creepy" in the treatment of this subject. Save for the rather feeble ending of some of the sketches, we congratulate the author on her latest work. There is evidence of considerable skill and power in these narratives. We presume we must credit the printers with the superfluous "o" in the Christian name of Luca Signorelli, and with one or two other errors we have noticed.

Mr. Brooke is without doubt a very vivacious writer, and he has well differentiated the separate individualities of his *Three Fair Daughters*. One of the daughters, by-the-by, is not particularly fair, but, on the contrary, rather plain. She is of a humdrum character, and, not having a large soul, pairs off with a button manufacturer, with whom she is very happy. It is not to be inferred from this that if a girl wants to be happy she must marry "buttons," though the girl in this novel who aspires beyond this goes through much tribulation. She falls in love with a handsome man—oh! those curled darlings of society—and it takes some years to convince her of his absolute worthlessness. At last she comes back to the man who first made her an offer, a sort of affectionate spaniel, who has never forgotten his early love. The third daughter, Gerty, is decidedly unconventional, to say the least. She makes no secret that her object in the matrimonial market is money and position, and she ultimately wins both. One of the best characters in the novel is the father of the three girls, Mr. Chester, who, after being henpecked for some years and nearly ruined by an extravagant wife, at last asserts his masculine rights of government. Provided the reader is not too *exigent* as to the quality of his humour, he will find some

amusing chapters in this story. We had many a hearty laugh over the fair Gertrude's attempt to indoctrinate her affianced, a sporting baronet, with sentiments from Wordsworth, Tennyson, and other poets.

To write adequately a work on "the Dawn of the Twentieth Century" requires the pen of a Swift; and, to break the matter as gently as possible to the anonymous author who has essayed this task, we have not found in him a second Dean of St. Patrick's. It is true he has qualities which undoubtedly Swift did not possess, such as an unlimited capacity for commonplace; but he is lamentably deficient in such minor things as wit, satire, literary skill, and dialectics. Whole pages of this novel, "social and political," read like extracts from leading articles—though, perhaps, that is rather unjust to the journalists—or from platitudinous speeches in Parliament. In a prefatory note the author formulates the startling information that "conclusions from the processes which are now and will continue to be at work in the community and state must infallibly be reached." Now, as the world is always asking for some new thing, what we should really like to see would be processes that had no conclusions of any kind. If the writer could have instanced these he would indeed have given us a novelty. He claims that his reflections will enable anyone moderately acquainted with the politics of the country to "read between the lines" of his work. It does not require much reading between the lines to find out who, for example, is meant in such lines as these about John Freeman:—

"The mistakes he had made came out conspicuously during the hard times through which the country passed. His last years were spent, I fancy, in croaking when he was not either salmon-fishing or at billiards, his two favourite pursuits. He had faded out of the political horizon soon after the downfall of Mr. Glibword's Administration, when they had made such a mess of it in Ireland."

The present Conservative leader figures as Lord Saltburn, and other names are slightly altered, but the author's trouble in finding new names has been completely superfluous, seeing that he details as closely as possible all that is now occurring. Mr. Chamberlain will be surprised at being prophetically informed that by the time the next century dawns he will have become an ardent constitutionalist and a firm supporter of the Church. There is a good deal, too, about the Land Leaguers and Ireland, and "the brief reign of Darnell, Willon, and the rest of their auxiliaries who had brought the whole country to the verge of ruin." Almost half the work is occupied with the story of an attempted Irish murder, clumsily and ridiculously done. We can get up no excitement whatever about the expected hanging of a man who it is obvious never will be hanged. It is long since we read so much padding as in this work. There is absolutely nothing to redeem it or make it entertaining. Political satire, or political prophecy, should be like champagne; but this is the very smallest beer we ever tasted.

Prudence, a little sketch by an American lady, is very agreeably written, and it has the

further advantage of being illustrated by Mr. Du Maurier. Mrs. Lillie, while showing the hollowness of the aesthetic craze—rather in an indirect than a direct manner—writes without bitterness, and her sketches of character have a considerable amount of cleverness. We do not know why, but her manner reminded us somewhat of the very charming style of Miss Thackeray. The reader will easily recognise such characters as Mrs. Poyntsett, "wife of the famous R.A.," and Dr. Huxfell. There are others, also, whom it is not difficult to identify. The book is slight, but it is well worth reading.

Lady Pollock's is also a charming little tale in one volume, consisting of passages in the history of a Swiss farmer's daughter as related by herself. It requires no little art to make such characters as Marie Dumont describe themselves, and preserve in an English dress all their little foreign peculiarities, but this the author has succeeded in doing admirably. So much of plot, too, as there is in the narrative is interesting.

Cora is a pure and wholesome story for girls just verging on womanhood. It is written in a pleasing and unpretentious style, and such books are calculated to do good among the particular classes for whom they are written. It is but justice to the author, however, to admit that not everyone who attempts the task of writing for girls accomplishes it so well.

G. BARNETT SMITH.

THEOLOGICAL LITERATURE.

Micah. With Notes and Introduction. By the Rev. T. K. Cheyne. (Cambridge: University Press.) This new volume of the "Cambridge Bible for Schools" is a valuable addition to a useful, though somewhat unequal, series. The plan, of course, excludes elaborate philological discussions, but the latest results of scholarly research are clearly indicated, great care has been bestowed on historical illustration, and useful hints are given on salient points of Biblical theology. The Book of Micah is in many respects one of the most difficult in the Bible, and most scholars will be disposed to agree with our commentator in believing that the text is in some places almost hopelessly corrupt. In such cases, the frank admission of the difficulty is far preferable to any attempt to strain the Hebrew into a sense it cannot legitimately bear. Where divergent views can fairly be taken, or where the differences of expositors turn on difference of theological standpoint, Mr. Cheyne shows the same caution and fairness as characterise his well-known work on Isaiah; and altogether the little book may be confidently recommended, not only to schools, but to all Bible readers who really wish to understand the prophets, and not simply to make their half-understood words pegs on which to hang religious contemplations. As regards the divisions and dates of the several prophecies, Mr. Cheyne leans to the view of Ewald as modified by Wellhausen. The hypothesis of interpolations, which has of late been largely applied to the solution of difficulties, receives little favour; a notable exception, justified by a strong argument, is that our author, with Noldeke, Kuenen, and other critics, would omit the words "and thou shalt go to Babylon" in iv. 10. Noteworthy, also, are the suggestions that v. 5, 6, may be an after-thought foreign to the original context, and that the first *li-hyoth* of y. 2 ought perhaps to

be struck out. We notice that Asherah is regarded as the name of a goddess. This is at least not proved; the "wooden pillar or artificial tree" is in the Old Testament not the symbol of Asherah, but the Asherah itself.

The Hebrew Student's Commentary on Zechariah, Hebrew and LXX. With Excursus on Syllable-dividing, Metheg, &c. By W. H. Lowe. (Macmillan.) This is a useful and scholarly work. The notes are intended to include the wants of comparative beginners in Hebrew, but they contain much also that will be of value to those who are more advanced; they are always sound, and direct the student's attention to just such points of importance as he is likely to overlook. The volume abounds with suggestions and cautions for which every diligent reader of Hebrew will be grateful; and those who desire to strengthen and increase their knowledge of the language cannot do better than peruse it attentively. The only fault that we have to find is that the notes are apt to be slightly discursive and heterogeneous, and that the editor is too parsimonious in his references to the standard Grammars. The latter omission is, we think, a real deficiency. Excerpts from the Grammars, however full, are no adequate substitute for references to the Grammars themselves; unless these are regularly given, an empirical knowledge is encouraged, in which forms and constructions are viewed as so many isolated facts, and their relations to other analogous phenomena of the language not clearly apprehended. On ix. 9 a misleading rendering of A.V. is rightly corrected, though a somewhat fuller explanation would not have been out of place. P. 94 (comp. p. 122), the note on the accentuation is not clear; in Job iv. 16, too, the *tarcha* is conjunctive; Gen. xxxiii. 13, Eccl. viii. 10 might have been better illustrations. Pp. 130-31, the participle and *lo*, in such a connexion, would be exceedingly anomalous. The Excursus on the rules for placing Metheg (an abstract of Baer's articles in *Morx's Archiv*), which here appear fully in English for the first time, will be found convenient for reference. Altogether, we welcome Mr. Lowe's volume as a real help to the study of Hebrew in this country.

"ANECDOTA OXONIENSIA": Semitic Series, Vol. I., Part I. *Commentary on Ezra and Nehemiah*. By Rabbi Saadiah. Edited by H. J. Mathews. (Oxford: Clarendon Press.) The interest of this volume lies in the Introduction, in which the editor, with great bibliographical research, attempts the identification of the Rabbi Saadiah, to whom the Commentary is attributed. In spite of some external evidence pointing to the famous Saadiah Gaon as its author, Mr. Mathews, by a series of lucid arguments, shows that such a view cannot be sustained, and that the internal evidence tends strongly to connect him with the author of a Commentary on Daniel, which now generally passes under the name of pseudo-Saadiah. Who, indeed, this pseudo-Saadiah was remains undetermined, though various conjectures are discussed; nor do we feel that we really know him better when we learn that he may possibly have been the teacher of a pseudo-Bashi (author of a Commentary on the Chronicles). But it is probable that he lived not later than the twelfth century. Some of the MSS. are dated 1285 and 1288, and it is possible that he is cited by Ibn Ezra. The volume is sumptuously printed, and we are only sorry that the Commentary itself is not of greater intrinsic value. We hope that on a future occasion the editor will give us some work valuable in itself, and thoroughly worthy of the pains and learning which he is clearly able to bestow upon it.

Jewish Christians and Judaism: a Study in the History of the First Two Centuries, by W. E. Sorley (Cambridge: Deighton, Bell, and

Co.), is a Hulsean dissertation, and labours under the disadvantages inseparable from the treatment, in a separate and self-contained essay, of a topic which cannot be fully understood except in connexion with researches into a much wider field. Such a dissertation, too, is almost of necessity an occasional study; and though Mr. Sorley has read widely and handles his materials with skill and intelligence, he plainly has not made himself thoroughly master of the vast Jewish literature contemporary with, or somewhat earlier than, the first spread of Christianity. A study of Jewish Christianity which shall really fill up the hiatus in our present knowledge which the title of the essay indicates can only be accomplished by one who has gone through this laborious preliminary task. On the other hand, the little book deserves to be welcomed as offering, within the limited scope which the conditions prescribe, a readable and useful discussion of a number of questions of great interest to students of the New Testament. It throws, too, an interesting light on the one-sidedness of the historical method of Baur, though, perhaps, it would have been advisable to take up a more independent attitude towards Baur's way of stating the problems of early Christianity. Thus, at p. 26, there is a just criticism on the Tübingen theologian for his thesis that originally the recognition of Jesus as the Messiah made the whole difference between Christian and Jew. It would have been well worth while to carry this criticism out to an independent enquiry whether the idea of the Messiah was so absolutely dominant in early Christianity as is generally supposed. Certainly, in the teaching of the Synoptic gospels, there are features that seem not less notable, especially in antithesis to Pharisaism. At p. 12 the author does not seem to be acquainted with the latest enquiries as to the Therapeutae.

The Question whether Marriages with a Deceased Wife's Sister is or is not prohibited in the Mosaic Writings answered by Paul de Lagarde (Göttingen) is a valuable contribution to the exegesis of Lev. xviii. 18, reprinted from the *Nachrichten* of the Göttingen Royal Society. Prof. Lagarde has chosen the English language for his brochure, our nation having a special interest in the question. That fresh discussion of the passage is not unnecessary for the English public may appear from recent debates in Parliament; but our author brings forward a view of a crucial word in the text which, though (as he points out) not absolutely novel, having both ancient and modern support, is unfamiliar, and has never before been developed with such comprehensive scholarship and methodical argument as in the essay before us. According to the Authorised Version, the Hebrew legislator forbids the marriage of a wife's sister to *ves her*. Prof. Lagarde argues that the words in italics are mistranslated; that the verbal form *וַיִּרְצֵה* is not an infinitive of the bilateral *וָרָצָה*, *to vez*, but a denominative from *וָרָצָה*, the technical term in Semitic polygamy for a fellow-wife. That our translators should not have thought of this view is natural, as they did not understand the nominal *terminus technicus*, mistranslating it *adversary* in 1 Sam. i. 6. The true sense of the latter word is now pretty generally recognised by scholars; but it has not found its way, at least in any clear and sharp expression, into the lexicons commonly used by learners of Hebrew, and the material accumulated by Prof. Lagarde, which is ample and perfectly conclusive, serves to fill up a hiatus in comparative Semitic lexicography. But the point of the paper lies in the argument that the verb in Lev. xviii. 18 is a denominative of equally technical sense. For this we must refer our readers to Prof. Lagarde himself, as the argument is too technical to be reproduced without loss of some of its most interesting features, and the method is quite as instructive

as the results. These are briefly that the form *לצרר* with double *resh* ought not to be derived from *צר*, which forms its first conjugation on a biliteral type; that it cannot in this connexion come from the triliteral *צרר*; and therefore that it must be a secondary formation meaning to take a second wife polygamously. Hence the verse in dispute refers exclusively to polygamous society, and either has no bearing on the Christian law of marriage in a state of monogamy, or only such bearing as flows from the fact that the legislator expressly limits the prohibition to the lifetime of the first sister. The point on the philological argument which is most novel, and calls for further sifting and search for other similar forms, is the distinction between biliteral and reduplicating stems in what have hitherto been known as a single class of verbs (geminant verbs). This is a matter well worth the attention of grammarians; but, even if this point in the argument be not pressed as conclusively settled, Prof. de Lagarde's view of the text has, to say the least, very high plausibility.

Justin der Märtyrer und sein neuester Beurtheiler. Von Dr. Adolf Stählin. (Leipzig.) How far were Justin's philosophical convictions influenced by his conversion? Did they become distinctively Christian, or was Justin what might be termed in modern phraseology a Rationalist, without a real grasp of the fundamental doctrines of Christianity, and still essentially dominated by his old mode of thought? The latter alternative has been recently maintained in an able and elaborate monograph by Prof. Engelhardt, of Dorpat; and Dr. Stählin, in a brochure of sixty-seven pages, manages to combine an effective examination of this paradox with a discriminating survey of Justin's opinions, and an estimate of the position which may be claimed for him in the history of Christianity.

Pirge Aboth. Die Sprüche der Väter: ein ethischer Mischna-tractat mit kurzer Einleitung Anmerkungen und einem Wortregister. Von Lic. Dr. Herm. L. Strack, A. O. Prof. der Theologie. (Karlsruhe und Leipzig.) The "Pirge Aboth" is the most popular and the most generally interesting of the treatises of the "Mishna." It is a collection of maxims or proverbs attributed to different Jewish sages, most of them, speaking roughly, contemporary with the period of the rise of Christianity. From the easy and idiomatic language in which these maxims are generally expressed, it is, moreover, an excellent introduction to the style and usages of post-Biblical Hebrew. Dr. Strack's edition is designed primarily for those who are making their acquaintance with this later language for the first time; and it is admirably adapted for its purpose. The text is pointed throughout, an Introduction deals shortly with the treatise under its literary aspects, while brief but well-selected foot-notes give the reader both such historical illustration as he may require and all needful information on the new words and forms not occurring in Biblical Hebrew. Nothing, indeed, is omitted which is necessary to render the treatise readily intelligible throughout. And the notes are so compact and plain that they may be used with facility by those who have but a slight acquaintance with German. We hope that Dr. Strack's edition may make itself well known in England.

Texte und Untersuchungen zur Geschichte der altchristlichen Literatur. Von Oscar von Gebhardt und Adolf Harnack. 1. Band. Heft 1 und 2. "Die Uebersetzung der Griechischen Apologeten des 2. Jahrhunderts in der alten Kirche und im Mittelalter." Von Adolf Harnack. (Leipzig: Hinrichs.) In this first instalment of what promises to be an important

undertaking, Dr. Harnack has brought together all the facts and testimonies that can be found, whether in patristic or mediæval sources, relating to the Christian apologists of the second century and their works. The first chapter deals with the MS. authorities, and is based chiefly on the labours of von Otto in the *Corpus Apologetarum*, the author not having had the opportunity of consulting the MSS. for himself. The second—the present volume consists of only two—takes up the different writings in their order, beginning with the apologies of Quadratus and Aristides, and discusses every point of interest connected with their history and authorship. The section on the works of Justin Martyr, in which the author takes occasion to cast some doubts on the good faith of Eusebius, will be found to be a valuable contribution to the decision of the vexed question of Justin's Second Apology. Dr. Harnack's conclusion is that no such work was ever written. The *Supplicatio* of the unknown Athenagoras, with the name dropped and the inscription altered, was at an early period, he thinks, transferred to Justin and carelessly accepted by Eusebius, while the Second Apology known to us is properly a part of the First. The section on Tatian, in which some of the positions of Zahn are combated, is also of especial value. The inevitable tendency of such a work as this is perhaps to make too much of small points of evidence, but, if this is ever the case here, the work, on the whole, is characterised by great judgment and caution; and, being intended to be merely a preparation for what, in the author's opinion, does not yet exist—a full and satisfactory history of early Christian literature—it is one which the future student will not be able to neglect.

The New Testament Scriptures in the Order in which they were written: a very close Translation from the Greek Text of 1611, with Brief Explanations. The first portion: the Six Primary Epistles, to Thessalonica, Corinth, Galatia, and Rome, A.D. 52-58. By the Rev. Charles Hebert. (Frowde.) If Dr. Hebert did not tell us in his Preface that "the one thing to which he clings more and more is the letter of the Scripture, with its Divine Plenary Superintendence and with all its historic human peculiarities," a glance at the page in which he gives a list of the New Testament books in what he assumes to be their chronological order, and in which the Revelation of St. John is placed last, about A.D. 94, and the Gospel fourteen years earlier, would show precisely where he stands. The translation is from the text presumed to underlie the Authorised Version as edited by the Syndics of the Cambridge University Press; but we have noticed one passage—1 Cor. v. 1—in which, no doubt through inadvertence, this text is departed from. The translation is very close, but then it is so close that it is not always English. It is not probable that the author will find many to approve of his audacity in translating *Kopios*, not only in quotations from the Old Testament, but in the salutations of Paul, by "Jehovah." The notes, which are chiefly exegetical, are short and to the point.

A Short Protestant Commentary on the Books of the New Testament: with general and special Introductions. Edited by Prof. Paul Wilhelm Schmidt and Prof. Franz von Holzendorff. Translated from the third German edition, by Francis Henry Jones. Vol. I. (Williams and Norgate.) This work, which was designed by its authors to promote the intelligent study of the Bible, and in which the New Testament is criticised like any other book, will supply a want in this country. The commentary, which contains nothing superfluous, tells the reader precisely what it is necessary for him to know in order to understand the text. The Intro-

ductions, though not full enough to satisfy the advanced student, are still excellent summaries of the most trustworthy results of independent criticism as to the date, authorship, and literary character of the different New Testament writings, and will serve to place the reader at the right point of view for appreciating them. That to the Fourth Gospel, by Dr. Späth, may be especially commended. The Short Commentary, which Mr. Jones has rendered into excellent English, is the latest addition to the "Theological Translation Fund Library."

The Present Religious Crisis. By Augustus Blauvelt. (New York: G. P. Putnam's Sons.) Mr. Blauvelt's little book may in a sense be described as a handy abridgement of *Supernatural Religion*. Not that his theological position is exactly the same as that of the author of that book, still less that he has been led to his conclusions by the study of it; he has used it; but the work that had most influence in the formation of his opinions was Strauss' original *Life of Jesus*. But he argues by the same methods, and obtains much the same results, critical, if not theological; this he does with less learning, with much less parade of learning, perhaps with not less good sense, than the author of the more famous work. The book is rather a representative than an instructive one. It might hardly deserve a separate notice but for the rare judgment and good temper with which, in the two last chapters, Mr. Blauvelt discusses the limits within which dissidents from a creed are or are not fairly liable to the censure of those who hold it.

NOTES AND NEWS.

MR. SWINBURNE'S new volume—*Tristram of Lyonesse, and other Poems*—was to be published to-day. It is dedicated, in a very touching sonnet, to Mr. Theodore Watts, written on the third anniversary of the day when the two went to live together at Putney. In his Songs to and about Children the poet strikes a new note which will, we venture to say, win back to him those early admirers who have not been able to follow him in all his later work.

MR. ALEXANDER J. ELLIS will not be able, as he had hoped, to bring out this year, for the Philological, Chaucer, and New Shakspeare Societies, any fresh part of his *History of Early-English Pronunciation* with special reference to Chaucer and Shakspeare. His collections for the present state of our English dialects—which he is treating as part of his subject—are so large (and yet not quite complete) that his digest of them, and results from them, cannot be ready till next year at earliest.

IN consequence of his unlucky accident lately at Heligoland, and probably mindful of the many calls upon his time which render the completion of the work hopeless, Prof. A. Newton has given up the task of editing *Yarrell's British Birds*. Parts not quite equal to two volumes have been issued in more years than we care to remember. These parts were noticed in the ACADEMY two years ago. The undertaking has been transferred to Mr. Howard Saunders, than whom a more accomplished ornithologist does not live; and all who have longed for the completion of the work will be glad to hear that Mr. H. Saunders hopes to be able to finish his labours by the end of 1884. It will be something to possess a history of British birds in which Yarrell, Newton, and Saunders have co-operated.

MR. FURNIVALL'S Wyolif correspondent at Prague, M. Patara, sends the welcome tidings that he has discovered, in a fifteenth-century MS. there, a pen-and-ink portrait of John Wyolif, and also another MS. of the *De Potestate Papae*, which is to be copied for the Wyolif

Society at Prague. The portrait will be at once photographed, and, if it proves good, engraved by Dawson's process for the society.

PERE DIDON's remarkable discourses on "Science without God" have been translated into English by Miss Rosa Oorder, and the work will be issued immediately by Messrs. Kegan Paul, Trench and Co.

A COLLECTION of essays by different writers dealing with current philosophical questions will shortly be published, under the joint editorship of Mr. Andrew Seth and Mr. R. B. Haldane, both of Edinburgh. The writers agree in the endeavour to apply principles derived from the critical standpoint of Kant and Hegel, and their recent English exponents, to the detailed treatment of definite problems connected with the special sciences. The book will be dedicated to the memory of the late Prof. T. H. Green.

MESSRS. W. H. ALLEN AND CO. will shortly issue the translation of Fräulein Lina Ramann's *Life of Lütz*, which has attracted considerable attention in German. This lady is now in England, and we understand that the article on "Bach and Handel" which appears in the current number of the *British Quarterly Review* is written by her.

MR. ELLIOT STOCK announces *The History of the Civil War in Hampshire, and the Story of Basing House*, by the Rev. G. N. Godwin, Chaplain to the Forces, as nearly ready for publication.

MR. WALTER HAMILTON, author of *The Poets Laureate of England* and other works, will soon have ready a volume entitled *The Aesthetic Movement in England*, to be published by Messrs. Reeves and Turner. The book will throw considerable light upon a curious chapter of nineteenth-century life and literature, and will include chapters on "The Pre-Raphaelites and the *Germ*," "John Ruskin and the Critics," "The Grosvenor Gallery and Aesthetic Culture," "Robert Buchanan and the Fleishy School of Poetry," "Patience," by Gilbert and Sullivan, and "The Colonel," "Mr. Oscar Wilde: his Poems and Lectures," "What the Aesthetic Movement has achieved in Art, Poetry, Music, and Decoration."

We are glad to hear that the series of papers now appearing in the *Antiquarian Magazine* under the title of "The History of Gilds," by Mr. Cornelius Walford, will be reproduced in a volume.

MESSRS. TRÜBNER have just issued a new edition of Mr. F. W. Newman's essay *The Soul: its Sorrows and its Aspirations*, which first appeared in 1849.

THE same publishers are also bringing out the *Eight Circulars of Auguste Comte*, translated from the French, under the auspices of Dr. Congreve.

MR. J. JONES is preparing for publication (by subscription) a history of Tottenhall church and parish, Staffordshire. The work, which will be illustrated with etchings and engravings, will contain genealogical lists of the Wrottesley, Fowler, and Wightwicke families, and copious extracts from the parish accounts.

THE Report of the New Shakspeare Society, which has just been issued, contains a set of tables of the number of lines in Shakspeare's plays, compiled by Miss Roehfort Smith and Mr. Furnivall from the Globe numbering corrected. From these it appears that the whole number of genuine and spurious lines attributed to Shakspeare is 114,832, of which only 100,637 are genuine.

MR. JAMES CROSTON has in the press (for publication by subscription) a companion volume to his *Nooks and Corners of Lancashire and Cheshire*.

It will be entitled *Historic Sites of Lancashire and Cheshire: a Wayfarer's Notes in the Palatine Counties—Historical, Legendary, Genealogical, and Descriptive*.

THE Council of University College, London, have received from Mr. Francis Marcet a donation of £1,000 to be applied to the reduction of the building debt. The amount still required to defray the debt is £12,000.

If there be still any persons in existence who believe that the eldest son of James I. was poisoned by his father, or by anybody else, they would do well to read Dr. Norman Moore's *Illness and Death of Henry Prince of Wales in 1612; an Historical Case of Typhoid Fever* (Reprinted from St. Bartholomew's Hospital Reports, vol. xvii.). The demonstration is doubtless interesting from a medical point of view. To the historian it is valuable as putting an end to a long-lived error which might possibly have cropped up again without the complete refutation which is here given.

MR. PAUL TULANE, of Princeton, New Jersey, who made a fortune in business at New Orleans, has given two million dollars (£400,000) for the erection and endowment of a college in that city for teaching languages, literature, science, and art. Its benefits are to be confined to the white race.

THE editor of the *Literary World* of Boston, U.S., has the courage of his opinions, and in his number for June 3 reviews M. Zola's nauseous *Pot Bouille* as "Mr. Zola's Stink-Pot."

THE discovery is announced (not, we believe, for the first time) of a daughter of Alfred de Musset. She styled herself Norma Tessuma—containing the anagram of Musset—Ouda, and died at St-Maurice, in Saintonge, in 1875, at the age of twenty-one. Many of her books contain de Musset's autograph, with the words "à ma fille."

AN exhibition is now open at Buda-Pesth, in the Academy of Science, of ancient Hungarian books and MSS. Here is to be seen the oldest known specimen of Hungarian writing, a "prayer for the dead," preserved in a Latin codex of the thirteenth century. Among the books are sixty-three from the celebrated library of Matthias Corvinus, including those restored by the late Sultan.

AT a recent meeting of the Académie des Inscriptions, M. de Grandmaison, archivist of the department of Indre-et-Loire, read a paper upon some fragments of early records that have recently come to light in a curious way. They consist of more than 500 pieces of parchment, some exceedingly small, which have been used for binding the civil registers of the department. It appears that the original documents were stolen from the archives as recently as 1830. On piecing the fragments together, M. de Grandmaison has been able, with much difficulty, to restore some lines of the originals. They are the charters of the monastery of St-Julien de Tours. The oldest that can be satisfactorily restored is a charter of Archbishop Teotolon, dated 943. The signature of the Archbishop occurs four times, always written in Greek characters; and also the signature of Hugh Capet, before his accession. In many of the documents, dating from the end of the tenth to the beginning of the eleventh century, notes in the shorthand known as "tironian" are found. These notes, and also the use of Greek writing at so recent a date, are said to be peculiarities not known to exist outside Touraine.

Gold is the title of an anthology of German lyrical poetry collected by Dr. Ludwig Eichrodt which has just been published by F. Thiel, at Leipzig. The editor himself known

as a poet in the Rhenish Swabian dialect, describes, on the title-page, the songs gathered by him as "verses that carry music in them." They are chiefly from Goethe, Schiller, Wieland, Rückert, Uhland, Heine, Lenau, Hebel, Freiligrath, Kinkel, Herwegh, Geibel, Justinus Kerner, Karl Blind, Scheffel, Paul Heyse, David Friedrich Strauss, and Alfred Meissner. Goethe's "Nach Golde drängt, am Golde hängt doch Alles" is taken as a motto in a figurative sense.

A BELGIAN bibliophile, who adopts the *nom de guerre* of Ch. de Lovenjoul, but whose real name is understood to be de Spoelberch, has published (Paris: Quantin) a curious little pamphlet intended to be introductory to a history of the works of Théophile Gautier. The present instalment, however, which is entitled *Projets littéraires de T. G.*, deals only with the books that Gautier planned but did not execute. They include the following subjects:—A novel to be called "Le Secret de Georgette," a comedy called "L'Amour souffle où il veut," of which one act was written, "Odes artistiques," "L'Histoire d'un Moutard," a translation of "Struensee" for the music of Meyerbeer, "Les Excentriques de la Peinture," and "La Plastique de la Civilisation."

HERR GENSCHEN's novel *Felicia*, which not long since was threatened with a prosecution by the police authorities of Berlin, has now reached a tenth edition.

AN addition to the long list of French versions of *Faust* has been made by M. Mausezet (Paris: Ch. Leroy.)

A COMPLETE edition has for the first time been published of the works of the poet Lenau. It is in two volumes, and is preceded by a Memoir (Leipzig: Bibliogr. Institut).

We regret to record the death of M. C. L. Fatout, the well-known member of the firm of Morgand and Fatout.

ACKNOWLEDGMENTS.

WE have upon our table a large number of Reports, Catalogues, &c., from libraries and other public bodies, which we are unable to notice separately:—*Transactions and Proceedings of the third annual meeting of the Library Association*, Edinburgh, 1880, edited by Ernest C. Thomas and Charles Welch (The Chiswick Press); *Catalogue of the Books in the Manchester Public Free Library*, Reference Department, Index of Names and Subjects (Manchester: Blacklock); *Catalogue of the Books in the Lending Department of the Rochdale Free Public Library*, compiled by George Hanson (Rochdale: Haworth); *Catalogue, Descriptive and Historical, of the Pictures and Sculpture in the Corporation Galleries of Art, Glasgow*, compiled by James Paton, with a Report by Mr. J. O. Robinson (Glasgow: Anderson); *Report on the Mitchell Library, Glasgow* (Glasgow: Anderson); a popular *Handbook to the Natural History Collection in the Museum of the Yorkshire Philosophical Society*, by Walter Keeping (York: Sampson); *Report of the Public Library and Museum Committee, South Shields* (South Shields: Learmonth); *Fourth Annual Report of the Librarian, Free Public Library, Wigan* (Wigan: Strowger); *Fourth Annual Report of the Free Libraries Committee of the Manor of Aston Local Board* (Aston: Hudson and Son); *Report of Manchester New College*, ninety-sixth annual meeting, January 1882; *Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, Greenwich*; *Report to the Governors by the Council of the City and Guilds of London Institute for the Advancement of Technical Education*.

(Gresham College); Sixth Annual Report of the Society for the Abolition of Vivisection; Third Annual Report of the Ruskin Society—Society of the Rose (Manchester: Old Town Hall); Report on the London Water Supply, by William Crookes, William Odling, and O. Maymott Tidy; Report of the County College Association, relating to Cavendish College, Cambridge; Calendar of the Departments of Law, Science, and Literature in the University of Tokio, Japan; Report of the Council of the North China Branch of the Royal Asiatic Society for 1881 (Shanghai: Noronha); Report of the Commissioner of Education for the year 1879, with Circulars of Information for 1880 and 1881 (Washington: Government Printing Office); Thirty-third Annual Report of the Trustees of the Astor Library (Albany: Weed, Parsons and Co.); Bulletin of the Library Company of Philadelphia, New Series, 8; Report to the State Board of Health on the Methods of Sewerage for Cities and Large Villages in the State of New York, by James T. Gardiner (Albany: Weed, Parsons and Co.); Fifteenth Annual Report of the Peabody Institute, Baltimore (Baltimore: W. R. Boyle and Son); &c., &c.

ORIGINAL VERSE.

ODELETTE.

*Imitated from the French of Amadis Jamyn
(1538-85).*

ALL the grass is growing,
All the flowers are blowing;
'Tis thy love alone is with'ring
Night and day.

Now to every valley
Melted streamlets rally;
'Tis thy love alone is freezing
Night and day.

Sweet the opening flowers,
Sweet the greening bowers;
'Tis thy love alone is bitter
Night and day.

Sweet the zephyr's sighing
When the day is dying;
'Tis thy love alone is tuneless
Night and day.

Radiant rise the mountains,
Laughing dance the fountains;
'Tis thy lover only weepeth
Night and day.

HANLEY YORKE.

MAGAZINES AND REVIEWS.

WE always read with interest Mr. M. G. Mulhall's contributions to the magazines. No other writer of the day seems to us to have such complete mastery over figures and their political significance. In this month's *Contemporary* he has a paper—barely five pages long—upon "The Financial Aspect of Home Rule." His point is a small one, but, so far as we know, new. First, the proportion of taxation now levied from Ireland is excessive. Second, if no imperial taxation whatever were levied from Ireland, and if she were left to govern and tax herself, Great Britain would lose pecuniarily no more than the value of a single penny in the income-tax. The other article in the *Contemporary* most deserving of notice is that on "Contemporary Life and Thought in France," by M. Gabriel Monod, the historian. What he says about politics, and especially about the position of Gambetta, is very interesting. He repeats a suggestion, to which we have before called attention in the *ACADEMY*, that exemption from military service should be granted only as an encouragement to higher

education. Lastly, he condemns severely (though not entirely without hope) the modern tendencies of literature, the stage, and music in France.

THE *Cornhill Magazine* for July has another of the pleasant articles by which G. A. does so much to popularise the results of modern science. It is entitled "From Fish to Reptile;" and, taking a tadpole for a text, preaches an evolutionist sermon. An article on "The Muses in Tyrol" calls attention to some little-known Tyrolean poets, of whom Hermann von Gilm is the most interesting. The former article on "French Assizes" is supplemented in the present number by one on "French Prisons and Convict Establishments," which contains much information for the student of comparative institutions. A paper on "Whitehall, Past and Future," is appropriate at the present time; and it is much to be hoped that the plan which the writer joins in urging may receive proper consideration—the plan of following in the new buildings the designs of Inigo Jones for the old Palace of Whitehall.

Macmillan's Magazine has a novelette by Mr. Shorthouse, which puts into a short space the moral of *John Inglesant*, that the self-sacrifice of a cultivated man renders him an attractive subject for a story, but is practically futile. Mr. Laing Meason writes with just appreciation on "The London Police." Miss M. A. Lewis contributes "Some Thoughts on Browning." Miss Matheson's "Song for Women" is finely felt; but we thought that such a phrase as "God's sweet air" had been finally destroyed by Mr. Calverley. Sig. Mario's "Reminiscences of Garibaldi" are somewhat scrappy for one who had opportunities of knowing Garibaldi's personal character, and who must have had much more to tell.

In the *Numismatic Chronicle*, Dr. John Evans describes a hoard of early Anglo-Saxon coins found at Delgany, in Wicklow, in 1874. It included some very rare Kentish coins, and was indeed "the most essentially Kentish hoard of which we have any record." The latest in date of these coins are those of Beornvulf, from 820 to 824. It is noteworthy that neither in Sweden nor Denmark have such coins been found of earlier date than 830. Hence Dr. Evans suggests that the invasions of the Danes into Southern Britain during the first half of the ninth century were made not by the Eastern Danes of the Continent, but by the Western Danes from their settlements in Ireland. He thinks that this hoard is part of the spoil which fell to the invaders in 832, when "the heathen men ravaged Sheppey."

WE have received from Messrs. Trübner the first ten parts of the *Nueva Revista de Buenos Aires*, which is under the editorial control of Vicente G. Quesada and Ernesto Quesada. While especially devoted to American international law and to the history, science, and literature of Latin America, it contains a careful review of the leading events in the politics and literature of Europe. B. Mitre argues against the antiquity and authenticity of the Quechua drama of "Ollanta;" A. Lamas discusses the question of the fatherland of Juan Diaz de Solis, who discovered the Rio de la Plata; E. Olivera sketches the history of the Argentine postal service; E. Quesada enquires as to the influence of woman in the works of Goethe, and criticises the *Endymion* of Disraeli; S. V. Guzman estimates Bolivian literature; and I. Torino examines the relations of the evolutionary theory to medical science. There are articles by the editors and others of a more purely local interest, and several essays relating to problems of international law.

RECITATIONS AND SONGS FROM
BROWNING.

THE Browning Society's extra meeting on Friday, June 30, was well attended, the audience, consisting almost entirely of members and their friends, quite filling the Botanic Theatre at University College. The programme included readings, recitations, and music. It is perhaps unnecessary to say that the music was only such as had been composed to Browning's words. The pieces chosen for reading and recitation were "Andrea del Sarto," "Pictor Ignotus," part of the first scene of the second act of "A Blot in the 'Scutcheon,'" "Count Gismond," "The Pied Piper," "Youth and Art," "Home Thoughts from Abroad," "Home Thoughts from the Sea," "My Star," "The Patriot," and "Prospice." The honours of the recitations fell to the ladies. We may notice specially Miss Drewry's fine rendering of "Prospice" (though we think her response to the request to repeat it was artistically a mistake); and Miss Hickey's not less fine rendering of "Life and Art." Of the two given by Miss Marx, "The Pied Piper" was the more effective. The humour of this poem never palls. Mr. Joseph King's reading was very good; his voice is sympathetic as well as powerful, and his style cultured. We did not think his choice of subject (a scene from "A Blot in the 'Scutcheon'") very happy; such a piece does not, to our mind, bear severing from its context.

The soloists did their part well, but the words of their songs were in most cases fragments of poems from which we object to see "elegant extracts" made; and in at least one instance the effect of the words was greatly marred by the way in which they were set. We mean in Virginia Gabriel's setting of part of "James Lee's Wife," where the repetition of—

"And for thee, oh, haste
Me to bend above,
Me to hold embraced,"

is surely wrong. When we read Browning's poem we feel that we are listening to the heartbeats of James Lee's wife. In the "song" the effect is altogether different.

It is pleasant to be able to speak with high praise of Mr. Stanford's settings of the "Cavalier Tunes," and of the manner in which they were given. This part of the performance was delightful. The solo in each was taken by Mr. John Bridson, who possesses a very fine voice, and sings with feeling as well as animation. His supporters in the chorus did their part with great spirit, though we fear that they were not always in correct time. The vigorous applause and *encores* were amply deserved. The society was fortunate in obtaining the help of professionals such as Mr. Bridson, Miss Burnett, and Miss Mary Evans, who accompanied nearly all through.

We were not alone in feeling that the atmosphere of the evening was rather that of a pleasant social gathering than of a formal entertainment.

Mr. Furnivall's words to the breaking-up audience implied that the Browning Society will aim at making their next year's entertainment go up one—or perhaps more.

CHAUCER AND THE EASTERN
COUNTIES.

MRS. HAWES writes to us about the birds' heads, which she believes to be herons, though usually supposed to be crows, on the hitherto unpublished seal of John Chaucer, engraved in her article in *Belgravia* this month. The birds on all three of the Chaucer seals now known seem to link the Chaucer family still closer with Norfolk and Suffolk,

Mary (de Westhale, or Stace), who married Robert le Chaucer as her second husband (a man possessing Ipswich property), and had issue John Chaucer, was probably a Norfolk or Suffolk woman, whichever was her maiden-name. For Walter de Westhale was a Suffolk man; Thomas Stace, defendant in the Norwich case, was burgess and collector of Customs at Ipswich 1307-27.

Heroun, therefore, Mary's first husband, was probably a Norfolk, or at least East English, man, the more so as the heron, like the swan, was, and still is, an inseparable inhabitant of the county. "Swan-hopping" was an annual duty of the old Corporation of Norwich. Herons were commonly eaten, and are still seen in the Norwich game-market. His very name, spelt as Chaucer usually spells heron, suggests a strong probability that he was a native of those marshy lands; and the long-billed birds retained on John Chaucer's shield, and the long-necked bird seen on the seal of Thomas Chaucer (Geoffrey's?), are more than likely to represent Master Heroun—a badge which Mary Heroun transmitted to her younger son, John Chaucer, when she had transferred Heroun's wealth to a second husband.

Robert le Chaucer may have been son of Gerard le Chaucer, burgess of Colchester in 1296. As he was collector of wine duties in London, he and his wife may have lived there for a time, and there she may have met his brother or cousin, Richard le Chaucer, who became Mary's third husband.

Geoffrey Chaucer's familiarity with Norfolk ways and images may thus have come to him through many direct sources—not only from personal observation, if, as a tradition asserts, Geoffrey was born at Lynn, in Norfolk, and spent his childish years there, but from a Norfolk grandmother and her Norfolk husband and son, an Essex great-grandfather, and property he himself may have inherited from Heroun, and his father, and his grandfather, all three East of England men.

Mr. Walford D. Selby, accepting Mrs. Haweis's suggestion, writes:

"*Papworth* (p. 397) gives the coat of the Herons of Essex as—argent, three herons azure. Also, Sir Odinel Heron (Glover's Roll)—Az. three herons argent. Sir John Heroun bore similar arms, and I believe the coat can be traced back to the time of Henry III. or Edward I."

It would be very interesting to trace Mary Chaucer's first husband, Heroun, either to Norfolk, or to the Essex family of Heroun.

THE ENDOWMENT OF RESEARCH AT EDINBURGH.

"ENDOWMENT OF RESEARCH," though still ignored at the old Universities of Oxford and Cambridge, is being recognised elsewhere. Owens College, by the munificence of an anonymous benefactor, led the way last year; and now the University of Edinburgh is enabled to follow, thanks to another private benefactor, who likewise desires to conceal his name. Five fellowships of £100 each, tenable for one year, but renewable for one or more further years, will be awarded at Edinburgh in October. There will be no examination, but the Senatus Academicus will consider only the qualifications and circumstances of the candidates. The fellowships are intended for persons having attained some proficiency in, and who are desirous to prosecute, unprofessional study and research in one of the following subjects:—Mathematics (pure or applied), or experimental physics, chemistry, biology, mental philosophy, history, or the history of literature. They are open to any graduate of a Scottish university not being more than thirty years of age at the

date of application, and provided that he be not an assistant to any professor, or an examiner in any department. Each fellow will be expected to reside in Edinburgh during the winter and summer sessions of the university (1882-83) to prosecute his particular branch of study under the advice of the professor to whose department the subject belongs; and within a year after his election to give evidence of his progress by the preparation of a thesis, the completion of a research, the delivery of a lecture, or in some other way approved by the Senatus Academicus.

MESSRS. HARPER AND BROS.' "FRANKLIN SQUARE LIBRARY."

We have received the following letter for publication:—

"Franklin Square, New York: June 23, 1882.

"Dear Sir,—Our attention has just been called to a circular in which Messrs. E. Steiger and Co., of this city, offer to sell to customers in England copies of our 'Franklin Square Library.' We hasten to say that the course of Messrs. Steiger and Co. in this matter has been adopted without our knowledge or consent, and that it is in direct opposition to our own policy and practice. We are aware of the existence of a demand among many English readers for the 'Franklin Square Library' editions of English copyright books, since, for two or three years, we have been in receipt of numerous orders for them from the United Kingdom. So far as we know, however, we have never sold to British correspondents any of the numbers of the 'Franklin Square Library' which are copyright in England, nor have we disposed of any copies of such numbers here which we had any reason to believe to be destined for the English market. On the contrary, out of regard for the interests of English authors and publishers, it is our custom to return all money sent us from England for our editions of English copyrighted works, and to decline all such sales, the following being a copy of the form which we use in replying to such applications:—

"We beg leave to say that we must decline to send you the numbers of our 'Franklin Square Library' mentioned in yours of ——. We have made it a rule not to sell to any person in Great Britain or Ireland our editions of works copyrighted in England, inasmuch as the sale there of our editions of such works would be unfair to the authors and their English publishers. We accordingly return herewith the amount which accompanied your letter."

"It has occurred to us that, on one occasion, a copy, or two, of our 'Franklin Square Library' was inadvertently sent by one of our *employés* to an English correspondent, but, when our attention was called to the fact, we wrote the purchaser, refunding the amount received from him, and requesting him to return the books."

"Respectfully yours,

"HARPER & BROTHERS.

"R. R. Bowker, Esq."

[We should have thought that it was not a matter of "unfairness" to English authors and publishers, but a question *stricti juris*. See 5 & 6 Vict. c. 45, § 17.—ED. ACADEMY.]

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BILLOTTI, E., et l'abbé COTTET. Paris: Thorin. 18 fr.
COLOMBA-ORCAGLI, G. Monuments antiques de Chypre, de Syrie et d'Égypte. Paris: Didier. 25 fr.
DADDET, A. Contes du Lundi. Paris: Lemerre. 6 fr.
DUMAS, Alexandre. Lettre à M. Naquet. Paris: O. Lévy. 1 fr.
DUMÉRIEUX, L. Le Château de Versailles: Histoire et Description depuis son Origine. Paris: Bernard. 25 fr.
GALLAND, G. Die Renaissance in Holland in ihrer geschichtl. Hauptentwicklung dargestellt. Berlin: Duncker. 4 M.
GOELER, V. RAVENSBURG, F. Rubens u. die Antike. Seine Beziehungen zum class. Alterthum u. seine Darstellg. aus der class. Mythologie u. Geschichte. Jena: Costenoble. 10 M.
KNORR, K. Shakespeare in Amerika. Eine literarhistor. Studie. Berlin: Hofmann. 1 M. 20 Pf.
MAKARAKI, A. Neugriechischer Parnass. 2. Bd. 2. Hft. Berlin: Calvary. 3 M.

- MORILLER, F. Unter Tungenen u. Jakuten. Erlebnisse u. Ergebnisse der Olenok-Expedition der kaiserl. russ. Geograph. Gesellschaft in St. Petersburg. Leipzig: Brockhaus. 8 M.
SCHMIDT, O. Zur Geschichte der ältesten Bibliotheken u. der ersten Buchdrucker zu Strassburg. Strassburg: Schmidt. 5 M.

HISTORY.

- ALMARAY, le Duc de. La Guerre d'Italie: Campagne de 1859. Paris: Plon. 8 fr.
DOEBNER, R. Die Städteprivilegien Herzog Otto d. Kindes u. die ältesten Statuten der Stadt Hannover. Hannover: Hahn. 1 M. 60 Pf.
KARSTEN, C. Die Lehre vom Verträge bei den italienischen Juristen d. Mittelalters. Rostock: Werther. 8 M.
MARCO POLO, le Livre de, Edition photolithographique, par A. E. Nordenskiöld. Stockholm: Looström. 60s.
NAUROY, O. Les Secrets des Bourbons. Paris: Charavay. 5 fr.
SIMSON, B. Ueb. die Beziehungen Napoleons III. zu Preussen u. Deutschland. Freiburg-B.: Mohr. 1 M. 20 Pf.
VIVENOT, A. Ritter v., u. H. Ritter v. Zerrenso. Quellen zur Geschichte der deutschen Kaiserpolitik Oesterreichs während der französischen Revolutionskriege. 1790-1801. 3. Bd. 1793-97. 1 Bd. Wien: Braumüller. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BOETTGER, O. Beiträge zur Kenntnis der Reptilien u. Amphibien Spaniens u. der Balearen. 3 M. Die Reptilien u. Amphibien v. Madagascar. 3. Nachtrag. 10 M.
FRANTZ, J.-M.: Winter.
FODOR, J. Hygienische Untersuchungen üb. Luft, Boden u. Wasser. 2. Abth. Boden u. Wasser. Braunschweig: Vieweg. 11 M.
HASE, O. Das natürliche System der Elasmobranchien auf Grundlage d. Baues u. der Entwicklung ihrer Wirbelsäule. Besonderer Thl. 2. Lfg. Jena: Fischer. 30 M.
LENZ, H., u. F. RICHTERS. Beitrag zur Krustaceenfuna v. Madagascar. Frankfurt-a-M.: Winter. 1 M. 50 Pf.
MALBRANCHE, Traité de la Morale, réimprimé d'après l'édition de 1707, avec les Variantes des Editions de 1684 et 1697 et avec une Introduction et des Notes, par Henri Joly. Paris: Thorin. 8 fr. 50 c.

PHILOLOGY.

- HELLER, A. Geschichte der Physik von Aristoteles bis auf die neueste Zeit. 1. Bd. Von Aristoteles bis Galilei. Stuttgart: Reke. 9 M.
LUCIANUS Samosatensis. F. Fritzsche rec. Vol. 3. Pars 2. Rostock: Werther. 8 M.

CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?

Derby House, Ecosse: July 3, 1882.

I do not deserve any thanks for showing either courtesy or deference to one who has taught me so much as Mr. Freeman has, and from whom, if I interpret his concluding sentence aright, I hope to learn a good deal more in the future. He says, very justly, that I am only a casual visitor to a country where he has spent many years. He will, I hope, accept it as a genuine proof of a long-enduring regard for his labours if a holiday rambler through the wood, fancying that he has run on a particular tree in a light which has escaped the master forester, wishes to present his evidence for criticism in, he hopes, becomingly modest and temperate language.

The matter in discussion is reduced to a narrow issue. If it be agreed that, when a reasonable doubt has been suggested, the burden of proof rests upon the person affirming the positive side of the argument, it will be readily seen, without going through a number of obvious links in the chain of inference, that the question is now reduced to the value of the testimony of Wace. On this subject Mr. Freeman objects to my quoting Sir Thomas Hardy as an authority. He will not object to my citing M. le Prevost, the very learned annotator of the "Roman de Rou," whose notes seem to me to completely support Sir Thomas Hardy's judgment. Let us, however, turn to Wace himself. Eustace of Jersey, commonly known as Master Wace, was essentially a *trouvère*. His aim and purpose, like that of the other brethren of the craft, was rather dramatic than historical. Like the Saga writers of Scandinavia, the *trouvères* of the twelfth century was chiefly concerned to tell a forcible and graphic story. The scaffolding upon which he built was supplied by the meagre chronicles which merely furnished dry facts. The incidents, the speeches, the drapery, in fact, with which the painter gave life to his picture, were

added by the artist himself; and his story was as much like the original as Shakspeare's "Hamlet" was like the story of Amleth as told by Saxo Grammaticus. There was no dishonesty in all this, any more than in the proverbial speeches of Thucydides. It was a dramatic colouring perfectly consistent with the aims of the writer and the expectations of his audience, who merely demanded from him a lifelike and consistent presentation of certain old legends and dry facts. This is not a fanciful surmise. It may be tested with the greatest profit in Wace's earlier poem "The Brut," where we can place side by side the exuberant rhetoric and amplified details of the *trouvère* with the more modest prose of Geoffrey of Monmouth. A very fair example of the whole is the encounter between Corincus and the giant Gogmagog told by Geoffrey in the sixteenth chapter of his first book, and told again by Wace with abundant Homeric touches of his own. The "Roman de Rou" is a poem constructed on the same model. Wace does not mention his authorities, but we have little difficulty in some places in tracing them, and can easily test how he uses them; but, apart from the fact that he was a dramatist and not an historian, we have his own admission in the Preface that the Norman nobles were anxious that their names should appear in his poem, which is a diplomatic way of excusing their presence there.

Let us now come to somewhat closer quarters. The "Roman de Rou" (as my old and much-respected friend Mr. Thomas Wright pointed out long ago), in mentioning the coronation of Henry, which took place in 1170, proves itself to be at least of as late a date as that year—that is, 104 years after the Battle of Hastings. The Germans have taught us that an author writing a century after the event must be shown to have had excellent opportunities before we can accept him as an authority. We know the questions that have been raised about many details of that most picturesque work, Mr. Kinglake's account of the Crimean War—a work abounding in such incidents as Wace loved to describe. Yet Mr. Kinglake was not only a contemporary with a keen eye, but has taken pains to have interviews and direct communications with almost every actor of any note in the struggle while his memory was yet fresh and green.

Wace was not born till long after the battle, when its chief actors were dead, and when a halo of mystery surrounded many of its incidents. This is assuredly in itself matter for the gravest hesitation in accepting his statements; but we are not left to these general doubts. Of course, it is a very difficult matter to controvert the statements of an author who lived seven centuries ago, in regard to incidents which he alone refers to. We can only select some which we can test, and make them a touchstone by which to try the whole; and, if we find them utterly wanting, we can come to but one conclusion about those which are beyond the reach of a test. Here essentially we need not eat all the leg of mutton to discover if it be tainted.

Let us examine a few samples from Wace's account of the Battle of Hastings. Mr. Freeman admits that he made a mistake about Neel of St-Sauveur, the viscount of the Cotentin, whom he makes to figure in the battle in the lines—

"E Neel de Saint-Salveor,
Mult s'entremet d'aveir l'amor
E li boen gré de son seigneur."

As M. Leopold Delisle says—

"Quelqu'un aient dit Wace et l'auteur d'une liste publiée par Leland, Neel ne paraît pas avoir pris part à la conquête de l'Angleterre: son nom ne figure à aucun titre ni dans le Domesday Book ni dans les cartulaires des abbayes anglaises" (*His-*

toire du Château et des sires de Saint-Sauveur le vicomte, i. 21).

The lines—

"Roger li riel, cil de Belmont,
Assalt Engleiz el primier front," &c.,

are also admitted by Mr. Freeman to contain a cardinal error, Roger of Beaumont being mentioned instead of his son Robert—an error easily corrected by an appeal to William of Poitiers. Another line tells us—

"D'Avrencoi i fu Richarz."

This, again, is assuredly a mistake. This Richard occurs nowhere in Domesday Book; and M. le Prevost, the learned annotator of Wace, has urged strongly that he was not in the battle. His name, which was a most important one, would have appeared like the other companions of the Conqueror in Domesday book if he had been there. He survived till the year 1082, as has been shown by the authors of the *Recherches sur le Domesday Book* (op. cit. p. 245). While the father does not occur in Domesday, his son Hugh the Wolf fills a very notable place in it. Hugh, however, as is very probable, only came to England in 1067, when he was accompanied by the stem-father of the Percies. Wace writes of the lord of the castle of l'Aigle thus:—

"Et Engerran de Laigle i vint
L'esou el col, la lance tint
Sor Engleiz fiert de grant air
Mult se peine del duo servir
Por terre qu'il li out promise
S'entrentest mult de son service."

Orderic tells us much about this person—*inter alia*, that he was killed in the battle, a fact omitted by Wace; but, what is more important, he tells us his name was Enquenulf, a name which occurs more than once in the history of the family. Wace's name is therefore entirely wrong. The Canon of Bayeux says:

"E li riel Rogier Marmion
S'i contentrent come baron."

Here, again, Wace ought to have written Robert, and not Roger (see Planché, ii. 167, 168).

William Palry de la Loude is named as present at Hastings by our author, but is not otherwise heard of in England, nor are his descendants. Wace, in describing him, makes him recognise Harold after his perjury, and states that the latter was taken before William at Avranches, which is directly at issue both with William of Poitiers and with the Bayeux tapestry. Avenel de Biarz is named by Wace among the conquerors, but we shall search Domesday in vain for a record of any reward the family received—a fact which has naturally been commented upon by the authors of the *Recherches sur le Domesday Book*. The same doubts for the same reason are suggested by Wace's mention of the Sire d'Aluei, the Sire de Monfichet, and several other names. The *trouvère* tell us, *inter alia*,

"De Meaine li riel Gaffral,"

but, as Mr. Planché urges, there is the greatest difficulty in believing that William's implacable enemy, Geoffrey of Mayenne, took part in the campaign, and Wace's mistake seems to have arisen from some confusion between Geoffrey of Mayenne and Geoffrey son of Rotru lord of Mostagne, who is named by William of Poitiers as present at the battle (op. cit. ii. 261).

William de Albini was given the barony of Buckenham by Henry the First by the tenure of butlery, and he was thence known as William Pincerna; yet Wace refers to his father, or grandfather, for there is a doubt as to which is really meant, as

"li bouteillier daubignie,"

which Mr. Taylor points out with justice as an anachronism.

Wace mentions a Willame de Vez Pont as

present in the battle. In his note, M. le Prevost says the right name was Robert.

Another of Wace's names is Raul Tiesron Sire de Cinqueleiz, yet it is strange that neither he nor his descendants are ever heard of in England afterwards (Planché, ii. 104). In the roll of names given by our *trouvère* is

"Dam Willame de Roman."

M. le Prevost has pointed out that Wace has here confused William, created Earl of Lincoln by Stephen, with his father Roger, who was the contemporary of the Conqueror.

Wace speaks of—

"Cil ki fu sire de Reviers
Grant plenté out de chevalliers
Cil i férrent as premiers
Engleiz folent od li destriers."

M. le Prevost urges that this refers to Richard Fitz Balwin, who first assumed the name of Reviers, and who, since he was living seventy years after the Battle of Hastings, could not well have been present there.

Mr. Freeman, in his History, identifies Raul de Gael as the son of Ralph the Staller, while Mr. Planché makes him the son of Ralf Earl of Hereford in the time of Edward the Confessor. Either hypothesis is at issue with Wace's lines—

"Chevalohen Raul de Gael;
Bret esteit e Breloz menont
Por terre servelt ke il out.
Maiz li la per pest, ço for dit."

Speaking of the Bigod present at Hastings, Wace says—

"L'anestre hue li Bigot
Ki aveit terre a Maletot.
Et as Loges et a chanon
Li dus solait en sa maison
Servir d'une senechance.
Mult out od li grant campaignale
Il fien esteit son senechal."

M. le Prevost has shown that Wace has here assigned to Roger le Bigod the post of senechal, which was only conferred on his second son, William. Wace refers, as M. le Prevost and Mr. Taylor agree, to the great Norman noble Hugh de Grentemesnil, to whom he assigns an anecdote in the battle as "un vassal de Grentemesnil," a style that would hardly have been adopted by a writer who knew the facts intimately.

Wace does not apparently name in his account such a famous person as Eustace of Boulogne; he tells us that the Bishop of Bayeux furnished forty ships for the campaign. Taylor's list, which is an earlier document than Wace's, and was drawn up in the reign of Henry the First, says:—

"Ab Odone, episcopo de Baia. C. naves."

This mere gleanings will suffice (even if in one or two of the cases cited Wace should prove to have been right) to show how exceedingly untrustworthy he is, and how undeserving of the eulogium passed upon him by Mr. Freeman—a eulogium which is certainly qualified by the statement that the nearer he gets to his own day the more inaccurate he becomes—a reversal of the general habits of a chronicler, which, to say the least of it, is a psychological puzzle.

I must, in conclusion, devote a few lines to part of Mr. Freeman's letter which I scarcely understand. He twits me with arguing that Roger of Poitou was a grown man in 1066 because he was married and a great landowner in 1085. Why 1085? When the "Domboc" was written, Roger of Poitou had forfeited the various lands which he possessed. That forfeiture, doubtless, took place in consequence of the part he played in the rebellion of Robert Courthose in 1078, when his brother, Robert de Bellesme, and his brother-in-law, Hugh de Chateau Neuf, were prominent in supporting the young prince, and were joined by many others; and we are expressly told by

Orderic that the King took their domains into his own hands, and paid the stipendiaries who fought against them out of the rents (*op. cit.* iv., chap. 20). It is clear, therefore, that already, before 1078, Roger of Poitou was a great landowner; and my contention (a tentative one only) is that the property he received in South Lancashire and Craven was made over to him when the adjoining lands in Cheshire were made over to Hugh Lupus—that is, in all probability in 1069, after the suppression of the Northern outbreak and the confiscation of the estates of the old Northern tenants consequent upon that revolt.

I have no right to occupy any more of your space, but must crave permission to add a short postscript. If it would be a genuine triumph to persuade Mr. Freeman (who I hope will not find a sentence in this letter to the tone of which he can object) to continue his History to the accession of Henry II., it would make that triumph indeed a notable one if, by pressure and persuasion, the continuation of his own work down to the death of John at least could be secured by the pen of the great living master of Plantagenet history, Prof. Stubbs. The prefaces to the Chronicles he has edited, and which Mr. Freeman most properly treats as unique, are so exceptionally full of interest that it is certainly a duty Prof. Stubbs owes to this generation to enlarge them into a monograph on a period he alone can adequately treat. Will not Mr. Freeman add his influence to the voice of almost every student known to me to secure this very desirable end?

HENRY H. HOWORTH.

[In Mr. Freeman's letter last week, the reference "Chron. Petrib." was misprinted "Petrib.;" and the following proper names also require correction:—"Gerberoi" for "Gerbevin," "Tocsny" for "Tocsny," "Longuaille" for "Longuaille."]

THE NEO-CELTIC "P" IN PROF. SKEAT'S DICTIONARY.

Oxford: June 29, 1882.

In Prof. Skeat's "Etymological Dictionary of the English Language," the word *pack* is said to be of Celtic origin, and is accounted for as follows:—

"It is a survival of an O. Celtic *pak*, 'still preserved in Gael. *pac*, a pack, a mob (*cf.* *E. pack* of rascals) . . . *cp.* W. *baich*, a burden; and these words by Grimm's law may fairly be considered as allied to Lat. *pangere*, to fasten, Skt. *pac*, to bind, from *√ pak*, to fasten."

That is to say, we have in the word *pack* an Old Celtic *p* identical with Aryan *p*. But this would seem to be impossible. Aryan *p* is lost in the Old Celtic languages—Gaulish, Old Irish, Old Welsh (see table in Rhys' *Lect. on Welsh Philology*, ed. 2, p. 14).

P in Modern Welsh is not an Aryan *p*, but stands for an Italo-Celtic *qv*, which appears in Old Irish as *c*, *ch*: e.g., Old Welsh *petguar* (modern *pedwar*) = Latin *quatuor* = Old Irish *cethir*, in Sanskrit *catvar*.

P in Modern Irish only occurs in foreign words, and was introduced into Ireland by Latin-speaking missionaries. So we are told by Celtic scholars (see Rhys, *op. c.*, pp. 16, 17, 19, 20, 349, and article by M. d'Arbois de Jubainville in the *Mém. de la Soc. de Linguistique de Paris*, iv. 5, 422). From these facts it would appear that Irish *pac* cannot, as an original Celtic word, be cognate with Latin *pangere* and Sanskrit *pac*, and the etymologies of the following words will have to be reconsidered:—

Pink, to pierce, cannot be of Celtic origin, and at the same time be referred to the same root as Latin *pungere* and Greek *πικρός*, Aryan *√ pik*.

Paw cannot be of Celtic origin. It is, in fact, Old French *pos*, a word not of Low German

origin, as suggested by Prof. Skeat, but = Low Latin *pata* (Ducange), as *noël* = *natalis*.

Paul is not a genuine Welsh word, but is borrowed from English *paul*, borrowed from Latin *palus*.

Pony. The Gaelic *ponaidh* cannot, if pure Celtic, be cognate with Latin *pullus* = English *foal*.

Pool, a pond, is most certainly not of Celtic origin, the German form *pfuhl* clearly indicating a connexion with the Low Latin *padules*, stagna (Ducange) = Latin *paludes* (by metathesis). See Diez (s. v. *padule*), and Cornish Glossary by Whitley Stokes (s. v. *pol*), in Philolog. Soc. Trans., 1869.

Pore (2) and *Four* cannot be "ultimately Celtic."

Pot cannot at once be a genuine "homely Celtic word," and from the same root as Latin *potare*, Aryan *√ pa*, to drink. This root appears in Old Irish in the form *ibim*, bibo (see O'Riordan, 371, and Fick, iv. 159). A. L. MAYHEW.

CARLYLE'S TRANSLATION OF FAUST'S "CURSE."

London: July 3, 1882.

In Mr. Richard Herne Shepherd's valuable *Bibliography of Carlyle* (Elliot Stock, 1881)—the Ana of which want completing as to works or essays published abroad—there occurs, pp. 8-9, paragraph 12, this statement:—

"Faust's Curse. From Goethe. By Thomas Carlyle. Printed in the *Athenaeum*, January 7, 1832.

"There is an earlier attempt at the translation of these lines into blank verse in Carlyle's juvenile paper on Goethe's 'Faust,' contributed to the *New Edinburgh Review*, 1822 (*vide supra*, § 3)."

"Early" would seem to have been a more appropriate term than "juvenile" in referring to Carlyle's essay of 1822. The author was in his twenty-seventh year. This *en passant*.

On turning to the place referred to in Mr. Shepherd's book we find:

"Contributions to the *New Edinburgh Review*,

Goethe's 'Faust,' *Ib.*, April 1822, vol. ii., pp. 316-334."

Most readers, by combining the two statements—as they are meant by Mr. Shepherd to be combined—will be led to believe that, as the translation of the Curse in the *Athenaeum* of 1832 is undoubtedly by Carlyle, so the "earlier attempt at the translation of these lines" is by Carlyle likewise. This assumption, however, on being more closely looked into, proves to be an error. The older translation occurs in a foot-note of Carlyle's essay—*New Edinburgh Review*, vol. ii., p. 325—and the introductory words may indeed, at first sight, be held to indicate, by their very tone (which is more deprecatory than the translation seems to deserve), a certain modesty natural in a young writer dealing with a passage from one he recognises as a master-mind: "We are sorry"—says Carlyle, the reviewer, after introducing into his text the original German of these verses—"we are sorry that to most of our readers, instead of these beautiful verses, we have nothing to show but the following very dim and distorted image of them."

The few other passages quoted by Carlyle from the work under review—"a solid, inoffensive undertaking, founded on the immutable principles of profit and loss, and accomplished quite as well as could be expected" (p. 316)—are given in the text, and with detailed blame of inaccuracy or inefficiency. This alone is found in a foot-note, a circumstance which might contribute to the impression that we had, in this instance, to do not with a translation quoted, but with a translation attempted by the reviewer Carlyle. But on turning to the work itself—to mention which fell outside of Mr. Shepherd's plan—the matter is found to be otherwise.

Here is the title of that publication, which will be found in the British Museum:—"Faustus": from the German of Goethe. London: Boosey & Sons, and Rodwell & Martin, 1821. 4°. viii and 86 pp. With 26 plates, engraved by Moses, from Retsch." Besides being a summary of Goethe's poem, the author says, "this little publication is designed to serve also," or rather chiefly, as an accompaniment to the series of outlines, illustrative of "Faust." The text follows, in a sketchy manner, the poem, and here and there breaks into verse which, towards the end, prevails. In Carlyle's own words, we may say of it that it is "a solid, inoffensive undertaking."

The translation of the Curse, as given by Carlyle on p. 325 of the *New Edinburgh Review*, occurs on p. 25 of this comment to Retsch's well-known plates. In one place Carlyle has introduced the correction of a word—"this den of grief," instead of the analyst's "a den of grief." And that this was not, on his side, an error of transcribing, is shown by the way in which it is printed. Thus:

"... all that captivates
The soul with juggling witchery, and with false
And flattering spells into a [this] den of grief
Lures it . . ."

Mr. Froude, who mentions the translation in the *Athenaeum*, does not seem to have had his attention drawn to the statement in Mr. Shepherd's *Bibliography*. Nor does it appear that other writers on Carlyle have observed the facts I have attempted here to set forth.

EUG. OSWALD.

COUNTY RECORD OFFICES.

Idol, Leeds: July 4, 1882.

Will you allow me to suggest, through your columns, the desirability of establishing County Record Offices? I may mention the materials we have in Yorkshire as illustrative of the utility of such offices:—(1) Wills, ante 1800; (2) Parish Registers, from 1538; (3) Bishops' Transcripts, from 1538; (4) Sessions Rolls, from 1640; (5) Nonconformist Registers, to be recalled from Somerset House, where they have been buried for nearly two generations; (6) Institutions, Presentation and Act Books, now carefully preserved at York, along with other valuable ecclesiastical documents, dating from 1200; (7) Churchwardens' and Constables' Books, dating often from 1600; (8) Manor Rolls, as such may be deposited by favour; (9) purely Yorkshire Muniments at the Record Office and British Museum—e.g., the Calverley Evidences; (10) Bequests of Deeds, &c. A custodian (who could employ his spare hours in transcribing and indexing) and sufficient accommodation would not require more than £300 per annum, exclusive of desks and book-cases. Those who sought information for general historical purposes should be able to obtain access free; others might be charged ten shillings per day; official certificates to be paid for as usual. The income would probably average £200.

As convener of the meetings in Yorkshire at which resolutions were passed (1) disapproving of Mr. Borslase's Bill unless due provision was made for local requirements, and (2) forming a Yorkshire society for the publication of parish registers, I should like to suggest that similar action should be taken in other counties.

J. HORSFALL TURNER.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, July 11, 8.30 p.m. Anthropological Institute: Special Meeting; "The Egyptian Boomerang," by Gen. Pitt-Rivers; "The Longevity of the Romans in North Africa," by Lord Talbot de Malahide; "Neolithic Stone Implements, &c., from Wadd, on the Gold Coast," by Capt. R. F. Burton and Commander V. L. Cameron; Exhibition of Bushman Drawings, by Mr. M. H. C. Johnson, with a Note by Mr. W. L. Distant.

SCIENCE.

"THE SACRED BOOKS OF THE EAST."

Vinaya Texts. Part I.—"The *Pātimokkha* and The *Mahāvagga* I.—IV." Translated from the Pāli by T. W. Rhys Davids and Herman Oldenberg. (Oxford: Clarendon Press.)

IN his *Seven Buddhist Suttas* Dr. Rhys Davids presented us with some excellent typical selections from the "Sutta-piṭaka," the doctrinal part of the Buddhist sacred books; in the work now before us he has, conjointly with Dr. Oldenberg, the learned and indefatigable editor of the "Vinaya-piṭaka," "Dīpa-vamsa," &c., furnished us with a complete translation of the *Pātimokkha* and of the first four books of the *Mahāvagga*, the third part of the "Vinaya-piṭaka"—that portion of the Buddhist literature which deals with the discipline and outward life of the Order (*saṅgha*) founded by the great Hindu reformer.

The rules and ceremonies contained in the "Vinaya" are ascribed to Buddha himself; but they could not have all come into existence at once, but must have arisen from time to time as occasion rendered them necessary. They are very numerous, and cover almost every case, real or imaginary, that called for judicial decision with regard to the conduct and everyday life of the Buddhist mendicants. The literature of this code of laws followed more or less the growth of the Order, and was now and again augmented and revised to keep pace with the changing circumstances of the *saṅgha* at various periods in its development.

The translators have done well to include the *Pātimokkha* in their version of the "Vinaya," although it is not any recognised part of that ancient code of ecclesiastical laws. It is, in fact, much older than any portion of the "Vinaya-piṭaka," for we find it mentioned in the *Mahāvagga* (book ii.), where rules are laid down for its special use; and it occurs in its entirety, along with a very ancient commentary, in the *Sutta-vibhanga*, the first of the "Vinaya-piṭaka."

The word "Pātimokkha," according to the translators, means "disburdening," but the old commentator gives a different origin and explanation of the term (*Mahāvagga*, p. 243). The work known by this title is a kind of liturgical formulary containing confessions to be made by the Buddhist "brethren" at the half-monthly meetings of the *saṅgha* at the new and full moon—that is to say, on the day called *Upasatha*, the ceremonies of which are referred to in the second Kanda of the *Mahāvagga* and in other parts of the Vinaya literature.

It is well known that Buddha cast aside almost every article of the Brahminical creed. He had been brought up under its influence, and he had discovered its emptiness and uselessness as a satisfying or a saving faith. He did not, therefore, seek to load his followers with a burden that he himself was unable to bear. From his disciples he demanded no elaborate confession of faith. In his creed there was no place found even for a personal God. He acknowledged no soul and no immortality. Buddha enjoined no sacrifices for sin, he composed no prayers, and he made no provisions

for religious services. The early Buddhists were kept together by the personal influence of their master, by the love and respect they bore him; and the lives they led were in accord with the simple moral teaching of Buddha, whose precepts appealed to the hearts and consciences, not only of his immediate followers, who had assumed the garb of mendicants, but of those who preferred to lead the quiet and uneventful life of householders.

Looking then to the attitude of Buddha with regard to the ceremonies of the older faith, we are not at all surprised to find that at first he did not follow the practice of the *paribbājakas* of the Tīthiya schools in regard to their bi-monthly meetings. We learn from the *Mahāvagga* (ii. 1-3) that the Māgadha King Seniya Bimbisāra first suggested to Buddha the keeping up of *Upasatha* in order to counteract the influence of other non-Buddhistic mendicants who met together, not to perform the complex rites of the older *upavasatha*, but to recite their rules, or *dhammas*. The tolerant Buddha, who was ever willing to make allowance for popular prejudice, consented to this arrangement, and his followers assembled half-monthly in solemn silence; but there was no recitation of the *dhamma*, no confession either of faith or of sins. This silence was meant to be, perhaps, a quiet protest against the Brahminical *upavasatha* rites on the one hand, and against the metaphysical discussions of the *paribbājakas* on the other. Be this as it may, however, the people who came to hear some new doctrine were disappointed, and complained bitterly of the "śramanas" sitting silent "like the dumb or like hogs." To remedy this, Buddha (*Mahāv.* ii. 3) prescribed the recitation of the *Pātimokkha* as an *upasatha* service, and the day was observed ever afterwards by pious Buddhists as a solemn fast.

The *Pātimokkha* is hardly a devotional service, but merely a confession of faults. It was to be recited in a chapter of not fewer than four "brethren," and was made by all the members of the chapter to the senior "brother" present. It included, in the first place, confession of the four deadly sins (unchastity, theft, murder, and false claims to sublime or supernatural wisdom); then came numerous other offences, including those against the Order, ill-will to a fellow-mendicant, abusive language, slander, sowing dissension, covetousness, impurity of thought, breaches of discipline, &c. The punishment for offences included reprimand, forfeiture, suspension, and exclusion. Among the *Pācittiya* offences—that is to say, those requiring repentance—we find mention made of eavesdropping, the possession of a bone or ivory needle case, high beds, and stuffed chairs. With regard to matters of discipline, we find in the *Pātimokkha* several curious rules relating to the deportment of the "brethren." In walking there was to be no swaying of the head or arms; the arms were not to be akimbo; food was not to be taken in large balls; in eating, the whole hand was not to go into the mouth; the tongue was not to be put out or the lips to be smacked; the food was not to be tossed into the mouth nor to be daintily nibbled; the cheeks were not to be stuffed out; and

there was to be no licking of the fingers or lips.

Enough has been said of the *Pātimokkha* and its relation to the second book of the *Mahāvagga*; and we will merely mention in regard to the rest of the volume before us that the first book describes the rise of the Order, tells us something of the first Buddhist mendicants, and supplies us with some few interesting incidents in the life of Gotama mixed up with much that is legendary. The other books deal with the residence of the "brethren" in their vihāras during the rainy season (the period of *Vas*).

For other interesting particulars we must refer the reader to this volume of the sacred books. In conclusion, we may be allowed to say that the translation is, as was to be expected from the high position of the names on the title-page, most scholarly and trustworthy. Much of the matter in the Vinaya books is of a technical character, very briefly and tersely expressed, which renders the work of translation, even with the help of Buddhaghosha's commentary, no easy task. The translators have boldly faced the difficulties of their text, and only here and there have they been unable to give a rendering of the original before them. Where they have failed, it would, perhaps, be presumptuous for anyone else to make the attempt. For the consideration, however, of the translators, we attempt an explanation of one or two difficulties.

Anacchariya (p. 85) is explained by Buddhaghosha as equivalent to *anu-acchariya*; and, if the commentator be right, there might be the same relation between *acchariya* and *anucchariya* as there is between *sati* and *anussati*. We think, however, that *anacchariya* is connected with *accharā*, and not with *acchariya*, and should be rendered "extemporaneous."

The Pāli "*obhoge kāyabandhanam kātābam*" (p. 156) is thus rendered: "let him . . . the girdle." The translators, in a foot-note, give the words of the commentary on the passage, which, to our mind, solves the difficulty if we carefully attend to the words immediately preceding the passage we have quoted. The foregoing injunction is "let him fold up the robe." When this is done, the next step is plainly to *roll up the girdle, then to take and place it within the folds of the robe*. This, too, is just what Buddhaghosha really says, "*Kāyabandhanam samharitvā cīvarabhoge pakkhitvā thapetabbam*."

The word *bhūtiya* (p. 156, l. 17) should be rendered "crease," and not "fold."

We trust that the translators will go on with the work they have so well begun, and that they will give us before long an English version of the whole of the "Vinaya-piṭaka."

R. MORRIS.

RECENT CONTRIBUTIONS TO CATULLIAN CRITICISM.

M. ALESSANDRO TARTARA, in his *Animadversiones in locos nonnullos Valerii Catulli et Titi Livii*—a work printed in Rome, which has reached a second edition—discusses several passages of Catullus in a clear style and with an intrepid criticism that is not afraid of contradicting opinions generally, or at least widely, received. His first article is on the much discussed C. ii.

He holds the line *Crede ut cum grauis acquiescet ardor* to be an interpolation, arguing that *ardor* in the sense of *amor* is not found till the Augustan age—e.g., Tibullus. The last three verses, *Tam gratum est mihi, &c.*, are, he thinks, separated from those immediately preceding them by a lacuna the extent of which we cannot guess; and he rejects all attempts to force them into cohesion. In C. vi. 12 he would write *Nam nil ista ualent nihil tacere*, making *ista* a nominative referring to the *cubile puluinis lectus* of the lines immediately preceding. He acutely dwells on Catullus's fondness for iterating an idea again and again in the compass of a few verses, a point which seems to give some confirmation to his conjecture: v. 3, *nec tacere posses*; v. 7, *Nequiquam tacitum cubile*; v. 12, *nihil tacere*, "You may be silent, but they cannot, however much they may wish."

M. Tartara is less happy in his article on C. xxix. In attempting to emend v. 20, which is, perhaps, hopeless, he introduces a spondee in the first foot of a pure iambic poem, *Fiuntque quarta Galliae et Britanniae*, to say nothing of the remoteness of this alteration from the MS. reading, *Hunc Galliae timet et Britanniae*. In C. lxvi. 59 he can hardly be said to be more convincing in his proposal *Sidus ibi uario*; but in C. lxviii. his criticism of Haupt, who altered *densi populi* in v. 60 into *sensim p.*, seems just; and his citation of Hom. *II. p. 2-4*,

Πάτροκλος δ' Ἀχιλλῆϊ παρίστατο, ποιμένι λαῶν,
Ἀδκρυα θερμὰ χέων, ὥστε κρήνη μελάνδρους,
"Ἦτε κατ' αἰγίλιπος πέτρης δυοφερὸν χεῖε ὕδωρ,

and the inference he thence draws as to the simile in C. lxviii. 57 referring, not to the relief given by Allius, but to the tears of the poet, will probably strike most readers as the best argument that has yet been adduced on that side.

M. Tartara, accepting the ingenious view of Lipsius that the words of Seneca, *Ep. 93, 9, Annales Tanusii scis quam ponderosi sint et quid uocentur*, are an allusion to Cat. xxxvi. 1, *Annales Volusi, cacata casta*, repudiates the subsequent superstructure reared by Haupt, which identifies the Tanusius of Seneca with Tanusius Geminus, whom Suetonius (*Jul. 9*) mentions as the author of a *Historia*. He remarks, with justice, that it is a long step from a prose History, such as we should suppose this to have been, to the verse *Annales* of Volusius, and that the mere fact of the other writers quoted by Suetonius in the same passage being contemporaries of Catullus does not prove that Tanusius was also. He inclines to believe that the real name of the poetaster so derided by Catullus was Volusius Tanusius or Tanusius Volusius, but brings nothing to support his view. The only other new point in M. Tartara's pamphlet (for he has been long ago anticipated in 116, 4) is his conjecture on 114, 6, where he ingeniously alters *modo to domus*, "let us praise the park provided only the house is in want."

Prof. Vahlen (*Ind. Lect. of Berlin University for December 1881*) discusses Cat. iv. 20 and lxviii. 157. He finds a difficulty, as Munro also does, in explaining *uocaret aura* of a breeze which rises suddenly and thus invites the mariner to begin his voyage; yet he would not follow Lachmann in reading *Vagaret*, but prefers to explain *Vocaret* of the direction given by the wind according as it rose on the right or left, comparing Verg. *Aen. iii. 269, Quo cursum uentusque gubernatorque uocabat*; Hor. *Epod. 16, 21, quocumque per undas Notus uocabit aut proterius Africus*; Ovid *Rem. 532*. This seems very likely.

Vahlen thinks that the reading of the MSS. C. lxviii. 149, *Et qui principio nobis terram dedit aufert*, in which most recent editors have supposed a proper name, perhaps Anser, to be concealed, may after all be right, if for *Et* we

read *Dum*, and explain of Jupiter: cf. Horace, *Ep. i. 16, 33, Qui dedit hoc hodie, cras auferet*; i. 18, 111, *Satis est orare Iouem quae donat et aufert, Det uitam, det opes*. He paraphrases the passage thus: "Sitis felices tu et tua uita et domus et domina usque dum uita finitur, hoc est dum qui principio nobis hominibus terram ad uiuendum uitaeque dulcedine fruendum dedit, eam quam dedit, aufert, is ex cuius beniginitate nata sunt omnia." But is not this more of a Christian than a Pagan sentiment? And yet, incongruous as it seems, Catullus does introduce a religious tone into this very passage, wishing to his friend all the blessings which *Themis* gave the pious of yore. Still, to us, the rhythm of *terram dedit aufert* is very repellent; nor is the change of *Et* to *Dum* in itself a plausible one.

R. ELLIS.

JOSEPH, KHU-EN-ATEN, AND AMENHOTEP IV.

HAVING received from Herr L. Lund a letter too long for publication as it stands, we give the following summary of its contents:—

Herr Lund objects that in the ACADEMY of June 17 we noticed Mr. Villiers Stuart's argument against his (Herr Lund's) theory respecting the era of Joseph, but omitted to give Herr Lund's reply to that argument. The discussion appears to have arisen thus:—Herr Lund read a paper to show that Khu-en-Aten, the penultimate Pharaoh of the XVIIIth Dynasty, was not only identical with Amenhotep IV., but was also the Pharaoh of the great seven years' famine and the patron of Joseph. To this Mr. V. Stuart objected that, from the time of Joseph's death to the Exodus of the Hebrews, the children of Israel are stated to have increased from seventy souls to 1,000,000; and that, by curtailing the intervening period, such an increase (for which 430 years were none too much) was rendered impossible. Hereupon, Herr Lund replied that, although Jacob's own family numbered but seventy persons, the Bible expressly states that Abraham commanded an army large enough to vanquish the united forces of four kings, and that Jacob was lord of a "territory" in Syria which he bequeathed to Joseph as the conquest of his sword and his bow. Rabbinical writings, says Herr Lund, also record that Abraham, at the very time when he was fighting the four kings, had another force operating against the Egyptians, who accordingly undertook one of their numerous military expeditions to Syria—with what result Herr Lund does not say. Long accounts of these wars are found in the Rabbinical authors; and such wars could not have been carried on by the sons of Abraham alone. "Moreover, seventy souls would have been a pretty thin population for the whole province of Goshen, the most fertile of Egypt." Jacob, therefore, was chieftain of a numerous tribe, and the seventy souls were simply his own family. As to the 430 years mentioned in the Bible, the learned writers of 2,000 years ago were aware of the impossibility of so long a time having elapsed between the arrival of Jacob in Egypt and the Exodus under Moses. The translation of the Septuagint "executed in Egypt" has 215 years instead of 430, and many Hebrew and early Christian authors adopt that view. An old Rabbinical chronicle of the life of Moses puts the birth of the law-giver sixty years after the death of Joseph. Herr Lund computes the period of the sojourn in Egypt at 136 years—a result at which he has arrived in the course of other researches, hereafter to be made public.

With regard to the bas-relief discovered by Mr. Villiers Stuart at Thebes, Herr Lund does not admit that the portraits of two entirely dissimilar Pharaohs as there represented are in any way destructive of his own theory as to the

identity of Khu-en-Aten and Amenhotep IV. He maintains that, unlike as they are, they stand for one and the same person, the name-cartouche of both being the same. For the extraordinary difference in their features he accounts by assuming that the art of portraiture did not in fact exist till this reign; that all heads and figures had hitherto been executed according to a fixed pattern, subject to very slight variations; and that the so-called "caricature" portrait of Khu-en-Aten registers the first honest attempt at an actual likeness. It is not very difficult, says Herr Lund, to account for this sudden change of procedure. It dates from the moment when Amenhotep IV. broke with the civil and religious traditions of his forefathers. He, in fact, abolished the ideal canon in art, and established the law of realistic portraiture. Herr Lund believes that he has also identified the portrait of Joseph.

NOTE.—May I be permitted to point out that there is no Bible evidence to show that the native population of the land of Goshen was evicted in favour of Jacob and his followers? Neither do we read that the Hebrews at any time enjoyed exclusive possession of that province. I would venture also to call Herr Lund's attention to the statues of Prince Rhotep and Princess Nefer-t, the bas-relief heads of Huni, the famous diorite statue of Khafra, the heads of the Syrian immigrants in the equally famous wall-painting at Beni-Hassan, the bas-relief profile of Queen Taii engraved in Ebers' *Egypt*, and other works of portraiture, all anterior to the reign of Khu-en-Aten, all executed in the true spirit of the realistic school, and all evidently representing flesh-and-blood originals.

AMELIA B. EDWARDS.

NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have decided on equipping an expedition to Eastern Africa for the exploration of the snow-capped mountains, Kenia and Kilimanjaro, and the country between them and the eastern shores of Victoria Nyanza. Mr. Joseph Thomson is to be the commander; and, according to present arrangements, he will leave England for Zanzibar to organise his party early next year.

WE take the following from the *Times*:—"Between Akabah, the ancient Elath, the port from which Solomon's fleets sailed for Ophir, and the Sinaitic peninsula, there is a small region of country which is at present unexplored. Prof. E. H. Palmer, author of *The Desert of the Exodus*, has undertaken, for the Committee of the Palestine Exploration Fund, to pay a visit to this district with the endeavour to complete the map of the scene of the 'Wanderings of Israel.' Among the places which he proposes to examine may be mentioned the site of Kadesh Barnea, originally discovered by the Rev. J. Rowlands, and more recently visited by Mr. Clay Trumbull, of Philadelphia. Should time allow, Prof. Palmer proposes also to revisit the very interesting city of El Barid, north of Petra, which he discovered in 1870, during his journey with Mr. C. F. Tyrwhitt Drake."

SCIENCE NOTES.

Jurassic Palaeontology.—The current number of the *Journal of the Geological Society* contains the elaborate address delivered by Mr. B. Etheridge on the occasion of his retirement from the presidential chair at the last anniversary meeting. In this discourse he traces the development of our knowledge of Jurassic

fossils during the last twenty years, and deals in a masterly manner with a great mass of statistics relating to the distribution of these fossils. The attention which has been bestowed of late years upon the Secondary rocks of Great Britain is strikingly shown by the fact that since 1860 no fewer than 113 papers on these strata have appeared in the society's *Journal*, while six complete monographs of Jurassic groups have been issued by the Palaeontographical Society. All this mass of matter has been carefully digested by Mr. Etheridge. His address, apart from the accompanying obituary notices, occupies nearly 180 pages, and forms, in fact, a valuable work of reference which will be an inestimable boon to the student of the Secondary rocks of this country.

At a meeting of the executive committee of the Darwin Memorial Fund, held on June 30 at the Royal Society's Rooms, Burlington House, it was announced that the total subscriptions already promised or received amounted to £2,487 13s. It was decided that the memorial should take the form of a marble statue, and a sub-committee was appointed to make the necessary arrangements. It was agreed to ask the Trustees of the British Museum for permission to place the statue in the large hall of the British Museum (Natural History), South Kensington.

A SPECIAL meeting of the Anthropological Institute, to be devoted entirely to African matters, will be held on Tuesday next at the house of the president of the Institute, Gen. Pitt-Rivers. The president will himself read a note on the Egyptian boomerang; Capt. Burton and Commander Cameron will describe the neolithic implements they have recently brought back with them from the Gold Coast; and Mr. M. Hutchinson will exhibit a collection of Bushman drawings.

THE last part (No. 13) of the *Bibliographical Contributions of Harvard University* contains Mr. Samuel H. Scudder's Bibliography of Fossil Insects. It consists of forty-six pages, and gives references to more than 400 authors. All papers, &c., quoted have been personally examined, unless the contrary is expressed; and, in most cases, brief descriptive notes have been added. The value of such a work as this it is impossible to over-estimate; some part of the labour involved in its preparation may be inferred from the following statement:—

"The multiplication of periodical literature of late years has brought in its train a host of minor papers, many of them wholly popular in character, which, while they multiply titles, do not materially add to our actual knowledge."

THE *Annual Report of the Board of Regents of the Smithsonian Institution for the Year 1880* (Washington: Government Printing Office) has only just reached us, though it bears date 1881, and was ordered to be printed in January of that year. It contains a valuable bibliography of Sir William Herschel, compiled by Prof. E. S. Holden and Dr. C. S. Hastings. This consists of (1) a list of his published writings on astronomical subjects; (2) a list of works relating to his life and writings; (3) a list of the published portraits of him; (4) a detailed synopsis of the sixty-nine different memoirs which he contributed to the *Philosophical Transactions of the Royal Society* between 1780 and 1818; (5) a subject index to his scientific writings. The synopsis alone covers nearly 100 pages. It is modelled upon the synopsis which Sir W. Herschel himself gave of one of his own memoirs. As no edition of his collected works has yet been published, and as the most important of them are only to be found in the original volumes of the *Transactions*, now become rare and costly, the great value of this bibliography will be evident. The volume also contains the

usual "record of recent scientific progress," compiled by specialists in the several departments.

PHILOLOGY NOTES.

At the recent meeting of the American Oriental Society Prof. W. D. Whitney presented and explained a specimen of a list of Sanskrit verbs which he intends to put forth as a supplement to his Sanskrit Grammar, giving all the verbal forms and primary derivatives found in use from each root, with the period of their appearance.

THE Seventh Year-Book of the Society for Low German Philology has appeared. Among others, it contains an article (with map) on the district in the area of Low German dialects in which the pronominal forms *mek* (*mik*) and *dek* (*dik*) occur as against *mi* and *di*. Another article is devoted to Johann Rist, whose dramatic works are now scarcely remembered, though his "intercenia" in Low German give most lively pictures of the relations between peasants and soldiers during the time of the Thirty Years' War. The same society has published the first of a series of Low German dictionaries—viz., that of the Westphalian dialect by Fr. Woeste.

THE two candidates for the Académie des Inscriptions, to fill the place of the late M. Guessard, are the Egyptologist M. Eugène Revillout and the Sanskritist M. Sénart. It is interesting to observe how large a place Oriental learning occupies in France.

WE take the following Greek notes from the *Revue critique*:—Andrew Hidromenos has issued the second part of his translation of Mr. Gladstone's *Juventus Mundi*—*Κόσμου νεότης*—of which the first part appeared in 1879; Agathonikos, advocate before the court of appeal, a translation of M. Taine's *Philosophie de l'Art en Italie*, as a companion volume to his translation of the same author's *Philosophie de l'Art en Grèce*, which appeared some time ago; Prof. Th. Aphentoulis a translation of Lessing's *Nathan* and of Schiller's *Mary Stuart*. George Pagidas has written a work upon the topography of the ancient city of Thebes, with special reference to its walls and the position of its famous seven gates.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 27.)

GEN. PITT-RIVERS, President, in the Chair.—Mr. Villiers Stuart, M.P., exhibited and described a drawing of the funeral canopy or tent of an Egyptian queen, and some casts of bas-reliefs discovered by him within a short distance of the tent.—Mr. E. H. Man read a further account of the natives of the Andaman Islands, in which he treated more particularly of their home life; the food and methods of cooking were fully described, also the games, amusements, and dances.—A communication was received from Mr. H. C. R. Becher on some Mexican terra-cotta figures found near the ancient pyramids of San Juan Teotihuacan; from a comparison of these figures with those in the museum at Palermo, the author argued that they were produced by people of the same race, and that the builders of the ancient monuments were Phœnicians.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 28.)

JOSEPH HAYNES, Esq., in the Chair.—Mr. Alfred Marks read a paper on "The 'St. Anne' of Leonardo da Vinci." Taking as his text the well-known account given by Vasari of the cartoon of "St. Anne" executed by Leonardo for the Servites of Florence, Mr. Marks showed that the description confused two designs—that of the cartoon now in the possession of the Royal Academy, and another composition represented by the picture in the Louvre. The differences between the two

designs were pointed out, and Mr. Marks then endeavoured to answer the questions: Was the Royal Academy's cartoon the great work so celebrated by early writers? What was the relationship between the two designs? The conclusion arrived at was that the Royal Academy's cartoon represented an early stage in the development of an idea finally carried out in a work resembling the Louvre picture. That this cartoon was a similar composition to the Louvre picture seems to be proved by the fact that, whereas one copy only was known of the Royal Academy's cartoon, Mr. Marks was able to enumerate nineteen copies or adaptations of the whole or of a part of the Louvre design. Photographs of some of these works were exhibited. Mr. Marks contended that Leonardo's cartoon could not possibly have been executed under the circumstances mentioned by Vasari, and showed grounds for believing that the work was produced at Milan before the fall of Lodovico Sforza. Proof was given of the existence at Milan in 1618 of a cartoon of the Louvre design, probably a genuine work of Leonardo. In 1631, a cartoon ascribed to Leonardo was in the collection at Turin of Charles Emanuel I. Another cartoon, probably a copy by Marco da Oggiono of Leonardo's original, was, about 1695, in the possession of Padre Resta. Mr. Marks then traced the history of the Royal Academy's cartoon, showing that it was probably that mentioned by Lomazzo as being in the possession of Aurelio Luini. It afterwards passed into the hands of the families of Arconati and Camedi, both of Milan (remaining with the former for about a century), and Sagredo, of Venice. It left Italy about 1760, and is first noticed at the Royal Academy in 1791. How it got there is not known. Mr. Marks, in conclusion, urged that enquiry should be made about a cartoon mentioned by Dr. Waagen as being in 1839 in the possession of the Platenberg family of Westphalia, but a few years ago in Count N. Esterhazy's collection at Vienna. This cartoon is stated to be Leonardo's work.

ARISTOTELIAN SOCIETY.—(Monday, July 3.)

S. H. HODGSON, Esq., President, in the Chair.—The following gentlemen were re-elected officers of the society:—S. H. Hodgson, president; W. R. Dunstan, J. Burns-Gibson, and W. C. Barlow, vice-presidents; and Dr. A. Senior, hon. secretary.—A discussion then took place on "Subject and Object and their Dependent Ideas—Ego, Self, Soul, and Mind."

ROYAL ASIATIC SOCIETY.—(Monday, July 3.)

SIR BARTLE FRERE, BART., President, in the Chair.—Papers were read by Mr. W. Simpson on "Buddhist Caves in Afghanistan" and on "The Identification of a Sculptured Tote with Sanchi;" also, by Mr. C. Gardner, on "Written and Unwritten Chinese Laws."—At the close of this paper Sir R. Alcock remarked on its importance, and expressed the hope that it would be speedily printed; and M. G. Bertin, referring to some of the views advocated by the writer, pointed out how remarkable are the affinities between the Chinese laws and those of the Acadians, which he has been recently studying on the clay tablets of Babylon. This view, he added, is not really surprising, when we remember that M. de La Couperie has been able to trace to Western Asia (as its origin) the first idea of much of Chinese culture.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REED, 115, Strand, near Waterloo-bridge.

ART BOOKS.

Architecture, Classic and Early Christian. By T. Roger Smith and John Slater. (Sampson Low.) This is the companion handbook to that on "Gothic and Renaissance Architecture" written by Mr. T. Roger Smith and Mr. E. J. Poynter. The system of classification adopted is this: (1) Architecture of the beam and lintel—comprising that of the Egyptians, Persians, and Greeks; (2) The architecture of the round arch—beginning with the Etruscans

and Assyrians, developed by the Romans into its greatest perfection, and finally adopted by most European nations, in early Christian times, in the forms known as Romanesque and Norman; (3) The pointed arch style, used first by Moslem architects, and then employed by nearly all Western nations from the twelfth to the sixteenth centuries—the latter form being the style that we call Gothic; (4) The period of the Renaissance. The present volume of the series treats of the first two of these great divisions—a very wide subject, extending over a vast area of time and place. A good deal of valuable space is given to the more barbaric forms of architecture, such as that of India, Japan, China, and Persia, which would, perhaps, have better been omitted to allow room for rather more complete treatises on the much more important subjects of Greek and Roman architecture. The accounts of these are, however, very concise and well written, and the examples are wisely selected and fairly well illustrated by wood-cuts. Some corrections are needed—the phrase (fig. 78) “Monument to Lysicrates, as in the time of Pericles,” contains two errors. It was built, not to Lysicrates, but by him, in his own and Dionysos’ honour; and its date is 335 B.C., more than a century later than the time of Pericles. The wood-cut of the Cloaca Maxima shows it with a brick arch, though the text rightly describes it as having large stone *vousoirs*. The view of Sant’ Apollinare in Classe is inscribed “Sant’ Apollinare, Ravenna,” which is quite a different church. There is an excellent sketch of the construction of the Parthenon, with its wonderful optical refinements of universally curved lines and leaning columns—refinements quite unappreciable to the comparatively untrained eye of any of us modern folk. It should not be forgotten how much we owe our knowledge of this widely applied *entasis* to the perseverance and care expended by Mr. F. O. Penrose in the production of his great work on the *Principles of Athenian Architecture*. It is rather strange to find the authors of this handbook expressing a belief in Mr. Fergusson’s extraordinary conjecture of a *clerestory* being the mode by which Greek temples were lighted. Fortunately, the wood-cut shows Bötticher’s much more probable restoration. Some indication of what part is known and what conjectural in the illustrations would have been useful. The figures in relief on the frieze of the Erechtheum (fig. 71) are purely imaginary, and only the holes by which they were fixed to the black marble ground remain. The present state of the interesting fifth-century church at Tourmanin, in Syria, is very unlike the view given on p. 220, though, in this case, the fault rather rests with Count de Vogüé, the whole of whose valuable work on early Syrian churches is a little marred by the absence of information as to how much of his drawings is conjectural. Surely, too, it would have added greatly to the value of the various illustrations if they had each had a scale attached. In spite of these defects, the handbook is a very useful one, and contains a great deal of information in a clear and compact form. It will supply a want widely felt, not only by professional students, but also by many others who do not wish to remain quite ignorant of so important a subject.

“Illustrated Handbooks of Practical Art.” By Henry B. Wheatley and Philip H. Delamotte. *Art Work in Earthenware. Art Work in Gold and Silver (Mediaeval)*. (Sampson Low.) These beautifully got-up and profusely illustrated handbooks are the commencement of a series, cheap and elegant, which has been designed for the purpose of calling attention to “numerous examples, both ancient and modern, of the application of beautiful design to articles of every-day use, and to the various objects which

are frequently employed for purposes of decoration.” There can be no doubt that this purpose is attained. The summary which each of these volumes contains of the history of a particular branch of art is too short to be of much service, but it seems in both cases to have been carefully done.

The Year’s Art, 1882. Compiled by Marcus B. Huish. (Sampson Low.) We are glad to be able to gather from the Preface that this useful annual is appreciated. In this its third year Mr. Huish has endeavoured to make it more complete, and it now may be said to contain everything that the artist or amateur can wish from such a publication. Particularly valuable are the lists of important works sold, with the prices they fetched. Sir Edwin Landseer outstrips everyone, with a total of £21,137 for six pictures, averaging over £3,500 a-piece. The highest sum given for a painting in an auction room in England during the year was £8,615. This was paid for Landseer’s “Man proposes, God disposes,” at the Coleman sale. Turner is the only artist whose water-colours reached over £1,000. Three of his drawings at the Bale sale fetched more than this, and one, “Ingleborough from Hornby Castle,” as much as £2,310. The highest price paid for an engraving or etching was £450 for a first state of Van Dyck’s “J. van der Wouwer;” but Turner (or Lupton rather) follows next, with £210 for a first state of “Ben Arthur,” in the *Liber Studiorum*. We thought that even this price had been exceeded by an “Aeacus and Hesperie.” Mr. Huish is certainly wrong in putting Turner’s name as the engraver of all the *Liber* plates. We have, however, no further fault to find with this well-arranged and laborious work.

Essai d’une Bibliographie de l’Histoire spéciale de la Peinture et de la Gravure en Hollande et en Belgique (1500-1875). Par J. F. van Someren. (Amsterdam: Fred. Muller.) Many thanks are due to the author for the labour he has bestowed on this little book, which will be invaluable to all students of Dutch and Flemish art. Not only has he made mention of all books of any importance published on this wide subject, but he has searched the principal art journals of the Continent, and given the titles of the most valuable articles. In the matter of books, he has not neglected English any more than Dutch authors, and the names of Weale, Eastlake, Heaton, and Gower will be found, as well as those of Vosmaer, van der Willigen, Havard, and Cavalcaselle. It is an admirable book, the deficiencies in which the author will be probably the first to discover. The only additions which we can suggest are references to some journals like the *Portfolio* and the *Zeitschrift für bildende Kunst*, and an index to the names of painters.

Die bildenden Künste in der Schweiz im Jahre 1881. Von Dr. C. von Tschärner. (Bern.) The author, who is the president of the cantonal Art Union of Bern, here gives an interesting conspectus of the art and art-literature of his countrymen during last year, and of the efforts made for the preservation of historic monuments in the Confederation. It is to the disadvantage of the Swiss nationality that Germany and France get the credit of so much that is wrought and written by Switzers. Many foreigners will be surprised at the discovery that not a few eminent artists and art writers whom they have taken to be French or German are really Swiss. Dr. von Tschärner gives an account of the Swiss exhibitions for the year, the chief works of Swiss painters and sculptors in foreign exhibitions, the progress and struggles of local art societies, the eminent Swiss artists who died during the year, and the additions to art history and literature made by Lübke, Wackernagel, Rahn, Vögelin, Trächsel, Kinkel, and others. The little volume contains a portrait

of the late Ed. Girardet, etched by his son, Robert Girardet.

THE Royal Prussian Art Collections have not made any additions of late that claim notice. There are, however, several excellent articles by distinguished writers in the current *Jahrbuch*. Dürer’s knowledge of ancient art, as seen by some critics in his “Apollo” and his “Adam and Eve,” is insisted upon by W. Thode, though his arguments in support of the proposition cannot be said to be convincing. W. Bode gives an excellent account of Verrocchio and his works in Prussian collections; W. von Seidlitz contributes a careful study of the prints of Hans Sebald Beham; and Herman Grimm a scientific note on a work of Raphael’s the date of which seems to be wrong. From these articles and others not mentioned it will be seen that the *Jahrbuch* of the Royal Prussian Art Collections is in reality an art Review of a highly learned and scientific character. It is well that German savants should have such an organ for publishing their opinions, for more popular journals would scarcely appreciate their long disquisitions. Perhaps some day we may obtain an art Review in England where art questions may be discussed with scientific zeal.

THE new number of the *Mittheilungen* of the Historical and Antiquarian Society of Basel is wholly occupied by an account of the Roman Theatre at Augusta Raurica (Augst), with five illustrations, from the pen of T. Burckhardt-Biedermann. In the sixteenth century, when a far larger portion of the ruins was visible above the surface of the ground, exact measurements were undertaken by Basilius Amerbach, but these had remained unpublished. The subject was afterwards studied and described by Bruckner and Schöpflin; and the ground-plan of the theatre, so far as it was possible, was definitely traced out. Since that time, however, a new discovery has come to light—namely, the existence of a double wall of masonry around the orchestra, the lesser wall rising four feet above the ground, and the greater wall rising to twenty-two feet. The author believes that there was a later reconstruction of the theatre, probably about the time of Constantine. It is his opinion that it was originally built merely for dramatic spectacles, but that the later changes were made in order to fit it for gladiatorial shows and combats with wild beasts.

THE Société bibliographique has issued the first volume (A—BLI) of the *Glossaire archéologique du Moyen-Âge et de la Renaissance*, upon which M. Victor Gay has been engaged for many years. It is illustrated with a large number of wood-cuts.

SIG. A. BERTOLOTTI has published (Modena: Vincenzi) a little pamphlet upon Giulio Clovio, “the prince of miniature painters,” containing several new details. He has found the will of Clovio, dated December 27, 1577, in which he describes himself as “patre Macedonico et matre Illyrica,” and gives a list of the miniatures in his possession.

THE HAMILTON SALE.

III.

It is probable that the public interest in the Hamilton sale culminated last Saturday, when the noble and rare instance of the art of Signorelli, “The Circumcision,” passed into the possession of the authorities of the National Gallery for the quite moderate sum of 3,000 guineas, and when several other desirable works were added to the national collection. The representative of the Louvre, M. Gauchez, competed with Mr. Burton for the Signorelli, and it is recorded that from about the sum of 2,200 guineas the bids were confined to these two.

That the Director of our National Gallery should be the victor was only reasonable; it would have been indeed a mistake had so considerable an example of the rare perfection of early art been permitted to leave England. Mr. Burton did not buy the Antonello da Messina which had been a good deal spoken of, and it was carried off by M. Sedelmeyer for 490 guineas. But the National Gallery acquired the beautifully designed and forcibly painted "Allegory" of Giacomo da Pontormo—an allegory which, as far as we are aware, no one has completely explained; and it has also become possessed of El Greco's portrait of a senator, a work by a rare master. To Titian it had been assigned in the Catalogue until the last, but not even at the first in the judgment of the connoisseur; and, whatever may be the facilities for acquiring such work in Spain, here in England the task is at least beset with difficulty. The purchase is generally accounted a discreet one. The subject of the portrait is a more than elderly person, who—like Mr. Mortimer Collins—wrote a treatise on long life, and apparently practised so well what he preached that he continued to live until he was 105. He was painted at ninety-five, but to assert that his eye was not then dim nor his natural fire abated would certainly be to take too flattering a view of his condition. Existence cannot at that time have retained much of its charm for him. We have now named the three purchases of our own National Gallery. The National Gallery of Ireland made two purchases, through its Director, Mr. Doyle. One of these was a Bonifazio, "The Resurrection," a sober and dignified and beautiful work, acquired for 205 guineas; and the other a picture somewhat ignorantly catalogued as Leonardo's, but undoubtedly of the Milanese school in its early time. It was the portrait of a man in early middle life—still almost a young man indeed—very dignified in its quietude and reticence of gesture, nobly coloured, and drawn with a firmness and precision which the highest masters of draughtsmanship could not have more than equalled.

Early in the sale there came a great many portraits, some of them very well painted, though by artists not easily identified. One of the most notable of these portraits was a group, which fell to Mr. Vokins's bid of 350 guineas; it represented Mary Queen of Scots, and her son, a young child, at her knee. A picture assigned to Luini, which had attracted general attention from the force with which a marked character had been realised, became the property of Mr. Agnew for 320 guineas. It represented a Duchess of Ferrara. Mr. Stephen Winckworth—who had been a purchaser on previous days—on Saturday became possessed of what was considered by many, as the famous "Leonardo" of the sale. This cabinet picture—"The Laughing Boy"—is certainly able to cite certain *pièces justificatives* in support of its claim to be directly from the hand of the most admired Milanese master. Experts in the school must be left to determine whether the work be really Leonardo's or Luini's. Another very important purchase was that of a Holy Family by Titian, a picture unsupported by any pedigree, but bearing on the face of it much evidence of its high origin. Mr. Webster, who bought this desirable work for 1,150 guineas, was likewise the purchaser of the most beautiful of several works attributed to Bronzino, a portrait, it was said, of Don Garzia de Medici, which the purchaser secured for 1,700 guineas. The picture was fine, but it is doubtful whether it was cheap. A "Madonna" of Bonifazio, which can hardly be considered second to the example of the master acquired for Dublin, reached the sum of 460 guineas. A well-preserved Garafalo fell for 180 guineas; and the undoubted example of Andrea del

Sarto—the Magdalen—although hardly a pleasing one, must have been bought cheaply for 340 guineas. The Lybian Sibyl of Ludovico Caracci, a magnificent design in a bad school, sold for 270 guineas. At least one genuine Moroni went very cheap; and indeed there were not a few instances of good pictures falling for moderate sums.

THE EXCAVATIONS IN THE FORUM ROMANUM.

THE new excavations in the Forum have laid bare the foundations of various buildings, and the traces of a new road, which will give rise to many theories among archaeologists. They are of the deepest interest, as the ground plot of these excavations takes within its bounds the sites of many of the most important buildings and spots which have long called for identification.

The sites, within the bounds of the late excavations, whose identification has been earnestly sought for are the Via Sacra, the Regia, the Temple of Vesta, the Domus Vestae, the Nova Via, the arch of Fabius, the Temple of Jupiter Stator.

In the late excavations the sites of these have been at last identified, if not with every certainty, at least with the greatest probability. The Via Sacra first claims our notice. It was the well-known principle of a Roman engineer, in making a road, to take the straightest line to the goal to which his road was directed. Now this is fully carried out in the course of the Via Sacra. It led down the Clivus Sacer, from the arch of Titus, passed under the arch of Fabius, which was on the edge of the Forum, then went in a straight line along the north side of the Forum by the Basilica Aemilia, the Temple of Janus, the Curia Hostilia, to the foot of the Capitoline, where it ascended to the Temple of Jupiter Capitolinus. There is nothing to support the view that on reaching the edge of the Forum it turned to the left, then to the right, and on reaching the arch of Tiberius turned again to the right. These frequent turnings were against the well-known principle of the Roman engineer, such turns being, to use Mr. Fergusson's word, "as abhorrent to a Roman road-maker as a vacuum is said to be to nature." There is not the slightest foundation for supposing the course of the Via Sacra was ever changed at a later period. The Romans, who were intensely conservative in their religious practices, would never have changed the course of a via which was consecrated by the use and custom of many ages. According to Ovid, the Via Sacra received its name from the sacred rites which were performed on it.

The site which may, with the greatest probability, be identified with the Regia, or Atrium Vestae, as it is also called, is the platform in front of the Temple of Antoninus. According to ancient writers, the Regia, the dwelling-place of the Pontifex Maximus, was situated on the Via Sacra and on the edge of the Forum, a description which tallies with the site assigned to it. One of the strongest reasons for identifying its site with this platform is that we are told the body of Caesar was burnt in the Forum in front of the Regia, and that afterwards Augustus built a temple to Julius Caesar on that very spot. Now, the sub-structures of the temple of Divus Julius are in front of this platform. The plot of ground on which the Regia was built, and the Regia itself, must have been very small, as Ovid writes:

"Hic locus exiguus, qui sustinet atria Vestae
Tunc erat intonsi regia magna Numae."

In his *Tristia* he notices the smallness of the Regia:

"Hic fuit antiqui regia parva Numae."

The Regia was evidently on a line with the temple of Vesta, as the late discoveries have shown, though at a little distance from it, for Servius says it was separated from it: "atrium Vestae, quod a templo remotum fuerat."

When Horace says, in his IX. Satire, "Ventum erat ad Vestae," he means atrium Vestae, which was the other name for the Regia, which was in the Via Sacra. The temple of Vesta was in the Nova Via.

Of the site of the Temple of Vesta we can speak with every certainty, as its basement, or podium, has been discovered, its circular form clearly identifying it with that temple. According to a passage in Livy v. 31 it was situated below the Nova Via, which passed in the fourth century B.C. along the slope of the Palatine.

The *domus Vestae*, the abode of the Vestal Virgins, may in all likelihood be identified with the spot where the mosaic pavements have been found. These remains are close to the temple of Vesta, and may have been connected with it. The line of the walls appears to turn to the east, and to run parallel with the newly discovered road which joins on to the Via Sacra, near the Temple of Romulus.

We now turn to the Nova Via. There is every reason to believe that in the fourth century B.C. the Nova Via, on leaving the Velabrum, ran along the western slope of the Palatine, then turned the north corner of the hill, whence it continued along the eastern slope of the Palatine, running parallel to the Via Sacra, till it reached "Summa Velia." Livy tells us that, before the approach of the Gauls to Rome, a voice was heard in the Nova Via, *above the Temple of Vesta*, ordering the magistrates to be told the Gauls were approaching. In the time of Augustus its course was evidently changed, for Ovid says in his *Fasti* that in his time on his leaving the Temple of Vesta he stood on the spot where the Nova Via now joins on to the Forum. Ovid's words are:

"Forte revertebar festis Vestalibus illuc
Qua nova Romano nunc Via juncta Foro est
Huc pede matronam vidi descendere nudo."

The spot where Ovid was standing was evidently near the corner of the Temple of Castor, where the pavement of a road occurs by the side of the temple, while the matron was descending that portion of the Nova Via which leads down from the Via Sacra. We may, therefore, with every probability, conjecture that the Via recently discovered, which, in skirting the eastern side of Temple of Castor, joined on to the Forum at the corner of the temple, then, turning at a right angle, passed between the Regia and the Temple of Vesta, and finally merged in the Via Sacra near the Temple of Romulus, was the Nova Via in the time of Ovid. The part of the Via discovered in the latest excavations would appear to be that portion of it where Ovid saw the matron descending towards the spot where he was standing.

The arch of Fabius most probably spanned the Via Sacra near the Temple of Antoninus at the foot of the slope of the Velia, where the road has been recently removed. Several *voussoirs* of an arch in travertine which doubtless belonged to it have been found in that spot.

The site of the Temple of Jupiter Stator next claims our attention. Livy tells us that, the Romans being driven back by the Sabines *over the whole ground now occupied by the Forum*, not far from the gate of the Palatine, Romulus vowed on that spot a temple to Jupiter. The spot which would answer best to this description would be somewhere beyond the Regia, as the Forum extended so far as that. Ovid says the Temple of Jupiter Stator was in front of the Palatine, "ante Palatini ora jugi."

The same spot is in front of the Palatine. Mr. Burn writes:—"The situation is determined by several passages of Livy, Plutarch, and Ovid, which place it by the chief gate of the Palatine, at the junction of the Via Sacra with the Nova Via." Now, on this very spot, close to the junction of the Via Sacra with the Nova Via, and in front of the Palatine, the indications of constructions of an early date have been discovered, which, in all probability, belonged to the foundations of the Temple of Jupiter Stator.

A portion of the ancient plan of Rome has been discovered in these recent excavations, giving one side of the Temple of Castor. A street with shops is represented as passing behind the temple. This has been identified by Sig. Maruchi with the Nova Via. But this street, from its position behind the temple, must have joined on, at its western end, to the Vicus Tuscus, which passed on the other side of the temple; and there is nothing in ancient writers to warrant such a conclusion. We have already shown the Nova Via in Ovid's time skirted the eastern side of the temple. Another point must be taken into consideration—that the plan is of the time of Septimius Severus—that is, about 180 years after the time of Ovid, when many changes may have taken place.

HODDER M. WESTROPP.

OBITUARY.

CYRIL W. HERBERT.

By the death of Mr. Cyril Wiseman Herbert, the youngest son of Mr. J. R. Herbert, B.A., on July 2, at the early age of thirty-four, the artistic world loses one who promised to rank among its brightest ornaments. He was only ill for a week, and it was not until within ten hours of his death that his complaint showed any serious symptoms.

As a child Cyril was brought up in France, and he never lost the fluency of expression in the French language. On his father's return to England he spent some four years at Oscott College, and he completed his classical studies, in which he attained to more than common excellence, at King's College, London. In his artistic training he had the advantage of working constantly, together with his late brother, Arthur, and his surviving brother, Wilfrid, under the direction and in the studio of his father. In the year 1868 he went to Italy, where he made many elaborate and successful studies of pastoral and agricultural subjects, chiefly among the mountains in the neighbourhood of Olevano. He also made himself familiar with the works of the great masters in most of the galleries of Italy and France, as well as at Munich and in Belgium.

Cyril Herbert's first picture, entitled "Homeward after Labour," depicting Roman cattle driven home after the day's toil, was exhibited at the Royal Academy in 1870. The next year his Royal Academy picture was "An Idyl"—two lovers on a terrace, suggested by a love-song he had heard among the Italian hills. In 1874 he exhibited his "Returning to the Fold," the first picture in which he showed his skill in drawing and grouping his favourite sheep. The last picture he exhibited in London, in 1875, was "Escaped Home"—a collie-dog returning to its mistress at her cottage-door, after having bitten through the string by which it had been held in captivity. Since then, however, he had been by no means idle. So far was exactness the aim of all his work that he was never satisfied that he had learnt everything relating to his art. Anatomy, perspective, composition, *chiaroscuro*, costume, and architecture—all these he was constantly studying, and with great success. One of his pictures, "The Knight's Farewell," was sold to a col-

lector without being exhibited. It represented a cavalier leaving his lady in the sombre dusk of evening, with few gleams of light, to denote the heaviness and the faint hope of the hearts that were separating. Another represented a dog guarding the meal of some Welsh peasants. And a large picture—perhaps his greatest work—of Welsh sheep driven home in the gloaming, was exhibited in the Walker Gallery at Liverpool in 1876, and bought by the then mayor, Mr. John Walker, founder of the gallery. Two important pictures he leaves unfinished. One is a pathetic representation of two girls begging on the steps of London Bridge. The other is a convicted vestal at the grave—a large and effective composition containing many figures, and much elaborated in the costume and architecture, to ascertain which he made deep research. Besides these, the charming little landscapes that he painted for his friends remain as evidence of his sympathy with the quiet scenes in which he loved to meditate.

Early in the present year Cyril Herbert obtained the appointment of Curator of Sculpture in the Royal Academy, where he soon endeared himself to the students by his urbanity and his unwearying industry in assisting them. His constant desire to do no work that was not exhaustively thought out and executed to the best of his ability leaves the public unable rightly to estimate what manner of man he was. It is only his intimate friends who have evidence by which they can remember what he was and what he might have been. The tender recollection in which they will always hold him—the warmth of his nature, the vivacity of his temperament, the depth of his affection—all this they alone can realise.

HENRY T. WHARTON.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the Queen has been pleased to accept the dedication of Mr. Herkomer's engraving of Mr. Millais's portrait of the late Earl of Beaconsfield.

A CONFERENCE will be held next Tuesday, July 11, at 8.30 p.m., in the rooms of the Ascham Society, 18 Baker Street, Portman Square, when Mr. Cope Whitehouse will state the results of his recent explorations in and near the Fayoum, and his examination of the ancient basin of Lake Moeris. The chair will be taken by Dr. Birch.

THE forthcoming autumn exhibition of the Glasgow Institute of the Fine Arts will open on Tuesday, September 5, and will close early in November. As usual, this will be a combined exhibition of works in black and white and of the Scottish Water-Colour Society. In connexion with the former department, there will be, as we have already announced, a complete representation of the works of Méryon, lent by Mr. MacGeorge, of Glasgow.

WE are glad to see that the Société nationale des Antiquaires de France interests itself in the preservation of ancient buildings. At its meeting last month an address was voted to the Minister of War with reference to one of the old gates of Valenciennes which a new scheme of fortification is threatening with destruction.

MR. ALFRED GRAY, of Albert Street, Regent's Park, has sent us several packets of caricatures, &c., which seem above the average of this kind of art. The Academy and Grosvenor Skits are from Mr. Gray's own pencil; but we prefer the political caricatures bearing the signature of Mr. W. G. Baxter. His politics are impartial; but he should not have represented Sir R. Cross as being extinguished by a baronetcy, instead of by a G.O.B.

WE received from the Autotype Company some time ago, but have hitherto been unable to notice, a small series of reproductions from some delightful drawings by Mr. F. G. Shields. They represent idyllic child life, and are remarkable for their grace and true beauty; there is nothing of the prettiness about them which one so often sees in work of this kind. Mr. F. G. Shields is an artist who generally devotes himself to much more serious work. He is at present, we believe, employed upon a series of designs for the windows in a private chapel belonging to the Duke of Westminster. This is an undertaking that must tax his intellectual and artistic powers to the highest degree, for such is his enthusiasm that he is not content with preparing fewer than 100 large cartoons for this purpose. Some of these it may be hoped will shortly be exhibited, for, judging from some small reproductions we have seen of them, they certainly are striking and uncommon work. It is pleasant to find that, amidst the strain of such mighty work as this, Mr. Shields can yet find moments of relaxation in which to draw for us young children gathering limpets from the rocks, children playing a game, a young mother and her child, &c. His drawing in these is somewhat reminiscent of that of Mulready, but with more sentiment interfused. The reproductions leave nothing to be desired.

DR. T. H. HENDLEY, the curator, has compiled an interesting report of the Economic and Industrial Museum which was established at Jeypore in August 1881. During the first three months of the present year the museum was visited by just over 200,000 persons, of whom more than one-half were women and children. In the department of antiquities we notice a collection of stone images of the Chohan period found in the mud of a tank into which they had been thrown, after mutilation, by order of Aurangzeb. We also learn that excavations carried on in the bed of a fresh-water lake near Sambhar have already resulted in the discovery of several interesting relics from ruined houses now twenty feet below the surface. Among these are spindle whorls, fragments of copper vessels and ivory ornaments, curious clay images, and a clay Buddhist seal.

WE have received the third annual Report of the Archaeological Institute of America (Cambridge, U.S.: John Wilson). Of the excavations at Assos, and of the foundation of the school of classical studies at Athens, we have already spoken. A synopsis is given of the results of Mr. Bandelier's explorations in Mexico from March to June of last year. He has concluded that Quetzal-chohuatl, the deity anciently worshipped at Cholula, near Puebla, was an historical hero of the Toltec race; and that the so-called pyramid at the same place is "an artificially elevated, fortified pueblo," composed of the common *adobe* of the country, and the work rather of many years than of a great multitude at one time. At Mitla, in Oaxaca, Mr. Bandelier made an examination of the imposing ruins called palaces, which he regards as "shelters at night and in bad weather," and refuges for the women and children in time of attack.

A CHARACTERISTIC portrait of Gustave Courbet appeared recently in *L'Art*. It was drawn and etched by Bocourt with a powerful touch, but was somewhat heavy about the hair and eyes. The latter wanted both light and life. The portrait was accompanied by a sensible article on Courbet by M. Eugène Veron. It is now the fashion to extol this master as much as it was formerly to hoot at him. M. Veron recognises him as a skilful, realistic painter, but not as a great artist.

M. OCTAVE UZANNE will complete his work

on *Les Ornaments de la Femme*, the first volume of which—*L'Eventail*—appeared last year, with a second volume on *L'Ombrelle, le Gant, le Manchon*, which will have coloured illustrations by M. Paul Avril. It will be published in November next.

THE STAGE.

M^DME. CHAUMONT, who has been appearing at the Gaiety this week, is one of the cleverest actresses of *genre* nowadays to be seen. She is often as good as Mrs. Bancroft, but the public has not seen her to advantage during her present engagement in London. In "*Divorçons*"—Bowdlerised, but we cannot say purified, for representation in England—her art is chiefly exercised in the suggestion of matters which it would never do to actually realise. "*Divorçons*" preaches morality and sound sense, but often by offensive means. Even as it is presented at the Gaiety, it is hardly a piece which an English daughter can take an English mother to see with the comfortable assurance that the English mother will be satisfied. It is more suited for that theatre's habitual patrons, if we may make bold to assume that they not only understand French, but can see with celerity other points besides those that may lie in the dreamy languor of their favourite Miss Vaughan or in the energetic dance of Miss Gilchrist. Put into brief compass, the story of "*Divorçons*" is that of a married couple who seek to rid themselves altogether of that yoke which is upon them, instead of sensibly endeavouring to make it more tolerable each for the other. It is the woman who is most determined to be unconventional; but, when her husband gravely proposes such a legalised separation as will allow her a measure of liberty, she finds that "from the moment this is permitted it has no longer the same savour." As for the lover, when the husband deliberately plans for his final satisfaction by marriage, he looks extremely awkward, has the air of doubting the boon, and mildly insinuates that "his hopes had not extended so far." The silly lover and the sensible *ruse* husband (a very favourite character in French comedy, when French comedy is determined to be moral) are both played well; but it is the wife—that is, M^dme. Chaumont—who has the lion's share of the business. M^dme. Chaumont is throughout ingenious; but, even apart from the questionable taste of the representation, it is open to doubt whether the minute method of painting which carries her well enough through a scene or a dramatic song—well enough through "*Toto chez Tata*," through "*La première Feuille*," and through "*La bonne Année*"—is really adapted for the larger canvas she has now to fill. Anyhow, "*Divorçons*," though not seldom witty, is but rarely enjoyable.

AND, while this adroit little *genre* painting has been going on at the Gaiety, a very exalted artist indeed has been working in masterly fashion at Drury Lane. M^dme. Ristori is a tragedian whom age does not stale; she is a complete and enlightened and dignified student of every character she essays; she is fitted in a high degree to interpret conceptions the most poetical and the most profound. Her Lady Macbeth, now acted for the first time in English as a whole, has accordingly been a performance of real interest and peculiar delight. We do not know how far back we should have to go to find a Lady Macbeth so sufficient. Certainly our own generation has never shown such a Lady Macbeth—no, nor anything like it. Not that there is anything to wonder at in M^dme. Ristori's success, for eight years ago, when she had not properly mastered the language, she gave in English just one scene—the sleep-

walking scene—and it was the most impressive thing we had seen upon the stage since the first performances of Sarah Bernhardt and the latest of Desclée. M^dme. Ristori's art is not occasional, but complete. A curious and admirable unity—the unity that attends on one fine conception carefully kept—marks her performance. We could wish she were more thoroughly supported. Mr. William Rignold is a capable actor, but he is not a Macbeth. Where is Mr. Charles Warner, who has at least many of the qualities the part demands? He showed them at Sadler's Wells. But, however inadequate be the aid M^dme. Ristori has secured, her performance is an occasion on no account to be missed. As long as such an actress treads the boards, it is possible to take a worthy view of the functions of the theatre.

MUSIC.

RE-ORGANISATION OF HENRY LESLIE'S CHOIR.

MR. HENRY LESLIE gave his farewell concert on July 12, 1880. From that time the Choir, as a body, ceased to exist. Last December, however, Mr. Randegger consented to undertake the duties of conductor, if the Choir could be re-organised. Mr. Leslie consented to become its president, to compose a choral work for the first concert, and it was agreed that the Choir should retain its old name and title. The first concert under these new arrangements was given last Tuesday evening at St. James's Hall, and the result of this performance promises well for the future success of the society. The first part of the programme included part-songs by H. Leslie, W. S. Bennett, G. A. Macfarren, A. Sullivan, and others, and Samuel Wesley's fine motett "*In exitu Israel*." The songs were given with great delicacy and refinement, but the motett was not altogether satisfactory. The second part included Mr. Leslie's new part-song, "*Who is the Angel that cometh?*" As a composition it is not remarkable, but it was admirably sung by the Choir, and conducted by the composer, who was enthusiastically received. Miss Orridge sang in an effective manner a cantata entitled "*Alexis*," by Dr. Pepusch, with violoncello *obligato* (Mr. J. A. Bronsil). It was interesting to hear a specimen of the music of the author of "*The Beggar's Opera*." He was contemporary with Handel, and both used to play the harpsichord and the organ at the celebrated private concerts given by the "itinerant small-coal" merchant Thomas Britton. Dr. Pepusch was first chapel-master to the Duke of Chandos at Cannons, but retired in favour of Handel, whose superior merit he readily acknowledged. Mr. Maas sang solos in both parts of the programme, and was greatly applauded. The whole of the concert was conducted in a marked and efficient manner by Mr. Randegger. Mr. J. G. Oalcott presided at the piano.

OBITUARY.

JOACHIM RAFF.

WE regret to record the death, at Frankfurt-on-Maine, on June 25, of the celebrated composer Joachim Raff. He was born at Lachen, on the Lake of Zürich, in 1822. Raff was not specially educated for the musical profession; like Schubert, and at the same age, he became a schoolmaster, and also resembled that great composer in finding time for his favourite pursuit. In 1843 he sent some pianoforte compositions to Mendelssohn, who strongly recommended them to the attention of the publishers Breitkopf and Härtel. From that moment up to the time of his death Raff devoted himself to music, and he produced many

works which have secured to him a foremost place among modern musicians. Of his ten published symphonies, it will be sufficient to name the third, "*Im Walde*," the fifth, "*Leonore*," and the two less-known but very fine ones in C major (op. 140) and in G minor (op. 167), all of which have been heard at the Crystal Palace Concerts. He wrote more than 200 works, including operas, songs, suites, symphonies, concertos, quintets, quartets, trios, sonatas, and an immense quantity of pianoforte music. His quick and versatile pen was never at rest, although one cannot but regret that a composer of such fine talent should have so often written from necessity or habit, rather than from deep inward impulse. The symphonies we have mentioned may perhaps be quoted as representing his highest achievement. Raff's knowledge of instrumentation, his power of inventing simple and pleasing melodies, and his wonderful command of all the resources of counterpoint, canon, and fugue enabled him to write works full of interest both to the student and to the general public. It is, however, his manner rather than his matter which attracts notice in his compositions; and his workmanship, however interesting, often seems to efface, rather than to develop, his ideas and themes. There are moments in his symphonies when heart and head seem to be putting forth equal strength, and then Raff appears not unworthy of a place beside the great masters. He lacked the power of exacting self-criticism; hence his best works, though very far above mediocrity, fall short of the standard which would place them among the masterpieces of musical literature. His patience and industry, which enabled him to conquer many difficulties, deserve admiration. In 1877 Raff was appointed Director of the Conservatoire at Frankfurt, which post he retained until his death. He was also known as a literary writer of considerable merit; and his pamphlet *Die Wagnerfrage* attracted much attention at the time of its publication.

J. S. SHEDLOCK.

MUSIC NOTE.

M^DME. MODJESKA will, next Wednesday afternoon, assisted by Mr. Forbes Robertson and Mr. G. W. Anson, act for the only time this season part of "*Adrienne Lecouvreur*," at a grand musical and dramatic entertainment to be given at the Court Theatre in aid of the funds of the Popular Ballad Concert Committee. The first part of the entertainment will consist of a concert, in which the new Russian soprano, M^dlle. de Adler, will take part, as well as the following accomplished artists and amateurs:—Lady Colin Campbell, Lady Benedict, Miss Damiau, Miss Adela Vernon, Miss Ellicott, Mr. Herbert Thorndike, Sig. Luigi Parisotti, and M. Marcel Herwegh.

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LITERATURE.

Natural Religion. By the Author of "*Ecco Homo*." (Macmillan.)

MUCH had happened between the date of the publication of *Essays and Reviews* in 1860 and the time when *Ecco Homo*, in 1866, was half accepted by the orthodox as an ally, if not a champion, of the cause they held dear. Almost more has happened between the publication of *Ecco Homo* and the present day. The public mind has come to regard as open questions, not only the infallibility of the Christian Scriptures, not only the supernatural origin of the Christian Revelation, but the fundamental axioms of all religion as hitherto understood in Europe. Of course the former points of controversy are by no means abandoned; there is probably still a majority of educated Englishmen who believe as heartily as they believed five-and-twenty years ago, not only in the truth of the Apostles' Creed, but in the plenary inspiration of the Bible. Still, before 1860, they not only believed in these doctrines, but thought that the world was agreed upon them, that all who doubted them were actuated by dislike of moral restraint, by vanity, or at best by a habit of paradoxical reasoning that had destroyed their common-sense. But between 1860 and 1870 they learnt that in both points their belief was rejected by men who were both virtuous, candid, and practically intelligent; between 1870 and 1882 they have learnt that virtuous, candid, and intelligent men may be not only unorthodox or rationalistic thinkers, but, in the common sense of the words, atheists and materialists.

The author of *Ecco Homo* (it is decorous to respect his incognito, as he formally maintains it, transparent as it has become) succeeded admirably in seeing what was the religious problem of 1866 as then conceived by the general thought of educated Englishmen, and in gaining their ear for his attempted solution of it; how far his attempt was an approach to a final and satisfactory solution is another question. It is hardly likely that the present work will be equally successful in exactly catching the public attention of the moment, but the wider problem of the present day is dealt with here with more originality, and at least as much force, as the narrower one was there; it may even be thought that the steps taken here towards a solution are of more solid and permanent value.

The book (which includes, but is not identical with, the series of papers published by the author in *Macmillan's Magazine*) is divided into two nearly equal Parts, besides

what is not very accurately called a "Recapitulation." The first Part states what are the religious doctrines on which almost all serious thinkers are agreed, and argues very ably that, essential as the doctrines now controverted may seem, and perhaps may be, to religion, yet there are doctrines still more fundamental which are not, and which scarcely can be, controverted. In the second Part, the question is discussed how far this residuum of incontrovertible truth is adequate to performing the functions of religion as a power in human life. In the Recapitulation some approach is made to a judgment on the question what will be, or ought to be, the "religion of the future."

The first half of the book (which includes, it will be seen, a little more than the first Part) is decidedly the most convincing. It is true, and it is very important, that Pantheism is in a real sense a form of Theism; and that serious thinkers who reject Theism in the ordinary sense almost always hold one form or another of Pantheism, though not always that mystical form, the meeting-point of Pantheism and Theism, to which the term is most commonly applied. Adopting the scholastic explanation of the word "God" as meaning the best or the greatest that is or can be, it is plain that either the Universe itself, or Humanity, or, rather, human Virtue, as the best and greatest thing in the Universe, must be God in the eyes of those who do not acknowledge a Best and Greatest outside and above the Universe. In this way, it is perfectly true that the devotees, both of materialistic science and of non-ethical art, are religious; that both have a God who, if not very like the God of Christianity, yet is, like him, an object of reverence and a standard of obedience to the one class, an object of desire and something like love to the other.

"Something like love;" the one weakness of this part of the book is that the author seems to underrate the importance of belief in the divine Personality, and the extent to which religious emotion is dependent thereon. In fact, he seems hardly to understand in what sense Theists (in the narrower sense) ascribe personality to their God, or the grounds on which they value it. "Personality entire," he says,

"has never been attributed in any theology to deities. Personality, as we know it, involves mortality. Deities are usually supposed immortal. Personality involves a body. The highest theologies have declared God to be incorporeal."

Here there is a very obvious confusion of thought. Personality no more "involves" mortality or corporeity than it involves bipedality. Experience shows us no persons except such as are mortal, corporeal, and biped; but disembodied spirits if they exist, Struldbrugs or Houynnhms if they did exist, are, or would be, just as much persons as the men and women of the known world; popular language would be likelier to question the personality of the Houynnhms than of the Struldbrugs. The true point of the case has been almost reached by the author where he says, "There is one more feeling which a worshipper should have for his Deity, a sense of personal connexion [this word, and others like it, are habitually spelt right] and, as it

were, relationship. The last verse of a hymn of praise is very appropriately this—'for this God is *our* God for ever and ever.'" But he goes on, "This feeling, too, the worshipper of Nature has. He cannot separate himself from that which he contemplates." Just so; he cannot separate himself from it; but *therefore* he cannot enter into "relationship" with it, *therefore* he cannot have "a sense of personal connexion" with it. It is true—perhaps only too true—that "this Nature is *our* Nature for ever and ever," but no one concludes a hymn of praise with that sentiment; the identity of ourselves with the Universe, as parts of the whole, is too close to allow of love, when realised. When we do *not* realise it, when we look at the Universe as something outside us, something abstract, all but personified, then we can worship it; then we could love it, if we only could believe that it loved us. The very beautiful analysis of Wordsworth's religion is marred by the non-recognition of this point. Wordsworth's orthodoxy was by no means a mere survival or an excrescence on his nature-worship; it was the necessary condition of its soul-satisfying power. Wordsworth believed in a God who loved him, and therefore he loved his God the more the more he saw him everywhere.

Perhaps one other point in the first Part is open to criticism: the assumption made, no less absolutely than by the most conservative dogmatist, that real Atheism—the denial not only of a personal or living God, but of any absolutely Supreme and Eternal Power—is only possible as a vicious habit of mind, impossible as a reasoned conviction. The three vicious tempers analysed in chap. ii.—those of the wilful, the over-judicious, and the cynical Atheist—are admirably treated; but none of these include what is surely the real Atheism of a man like the late Prof. Clifford, who feels too strongly the limitations of human experience and the limited duration of human hopes to assert the validity of any laws, even those of geometry, except within the known limits of "here and now."

Still it is true that the noble souls who live without religion are very few; it may perhaps even be said that the few do not live without religion who live without even an impersonal God. And it is good that religious men of all religions should learn to understand and honour one another; and that "the world" (the mass of people who, if not rejecting or avowedly indifferent to any religion, still lead lives substantially uninfluenced by it), should learn the importance, the necessity, of religion to save them from the spiritual death which all religions discern to be the fate of the irreligious. But, true as it may be that any religion is better than none, it is certain that the true religion will be better than any false one; and, after the second Part has opened with an admirable chapter on "Religion and the World," it does comparatively little to help us to the knowledge what the true religion is. Even in the first Part we are told that

"the questions which we all understand to be theological are such as these: Is there a reward for virtue? Is there a compensation for undeserved misery? Is there a sure retribution for crime? Is there hope that the vicious man

may become virtuous? . . . In one word, is life worth having, and the Universe a habitable place for one in whom the sense of duty has been awakened?"

Now, to anyone who has been trained in theological thought of the traditional type it will appear that none of these questions are, in the primary sense, theological questions at all. It is true that almost any theology will supply answers to these questions; it may be true that it is only for the sake of answering these questions that it is worth while to study theology; still, the primary question of theology is one to be asked for its own value, and not for the sake of its corollaries affecting our personal interests. "What is the nature of God? what is the supreme Power, the supreme Law, according to which the course of the Universe in fact goes on?" If we know this, we shall know how that supreme Power or Law affects human life; but the questions of its existence, its nature, its eternity, and the like, are the properly theological ones; the practical applications of the answers to these, though they may be called branches of theology, are theological only in a secondary sense.

Now all through the second Part the author seems to be discussing the question, "What guidance for life does the certain, the uncontroverted, element of religion supply?" while the previous question is left unsolved, or at least is not worked out, "What are the religious truths which remain certain and uncontroverted?" and the question is not even asked or suggested, "Among the religious doctrines tenable among men, are there any which, though not uncontroverted, may yet be regarded as certain?" There seems to be a sort of intellectual quietism, a willingness to swim with the tide of scientific opinion, which is hardly worthy of the author's courage. Of course, in a work on Natural Religion it is not necessary to discuss the Christian evidences. But the old questions which it was understood a hundred years ago that natural religion was concerned to answer—"Is there a God—i.e., a living and personal one? Is there a future life?"—these questions call for an answer still; and it is hardly a satisfactory one, "Whether there be or no, the progress of thought will tell us. But, whether there be or no, it is worth while to be good."

W. H. SIMCOX.

The Russian Advance towards India. By Charles Marvin. (Sampson Low.)

MR. MARVIN, who was already well known as the author of several brilliant essays on Eastern matters, has added to his reputation, while earning the thanks of political students, by this convenient reprint of a series of letters recently contributed to a provincial newspaper. Although such reprints seldom make very interesting reading, the present volume is not only calculated to rivet the reader's attention from the first, but will also be found to possess a permanent value for statesmen willing to be enlightened on the outward relations of our Eastern Empire. The letters may be regarded as the outcome of the late Gen. Skobelev's startling speeches in Moscow and Paris on his return from the Akhal Tekke campaign early in the present year. For

the purpose of ascertaining his real views on the Central Asiatic question, Mr. Marvin was commissioned by Mr. Cowen, proprietor of the *Newcastle Chronicle*, to follow the hero of Geok-tepé to St. Petersburg, and, if possible, obtain an interview with him. This mission was attended with signal success, having led to discussions not only with Skobelev, but also with Ignatieff, M. de Giers, Soboleff, and several other prominent statesmen interested in Central Asiatic affairs. The substance of the conversations with these persons is here reproduced with great fidelity, and is supplemented with some valuable information bearing on the questions discussed, and embodied in a series of Appendices. Almost every topic at all connected with Anglo-Russian politics is thus touched upon, and the special value of the book consists in the frank expression of opinion elicited from the leading Russian statesmen on these interesting subjects.

Although acting under the auspices of Mr. Cowen, whose own views are sufficiently well known, Mr. Marvin deals with the whole matter in a thoroughly independent and unbiassed spirit. In fact he claims to be "both a Russophile and a Russophobe" (p. 6), simply because he is neither, at least in the narrow sense in which these terms are usually understood. In Russia itself, apart from the somewhat extreme views of Soboleff, Martens, and one or two others, "there exists no Anglophobia to match the Russophobia in England" (p. 250). Hence the surprising unanimity of the leading men on the various topics Mr. Marvin had an opportunity of discussing with them. This is, of course, largely due to the fact that, on the main features of the Asiatic question, Russia knows her own mind, and accordingly pursues a definite policy aiming at a definite result. It is somewhat re-assuring to find that this result is not necessarily the conquest of India. Even Skobelev seemed to entertain no present desire to drive England out of Asia; and the author was much impressed by "the unanimity with which Russians of all classes disclaim the existence of any designs upon India, and the earnestness with which they advocate a suppression of the Central Asian controversy" (p. 243).

The immediate results aimed at are "scientific" and permanent frontiers all along the line, towards Persia and China as well as towards Afghanistan and India. If, in the prosecution of this policy, it should become necessary to annex, say, Khorasan or Kulja, or even Afghan Turkestan, then, of course, this will have to be done, however reluctantly, even at the risk of offending the Courts of Tehran and Peking, or provoking an angry protest from the English Foreign Minister for the time being. No urgent necessity is anticipated of having to take over either Kulja or Khorasan; and Mr. Marvin is the first to acknowledge the unexpected moderation displayed by Russia in laying down the new Russo-Persian frontier line. "I have always expressed an opinion that Russia was exceedingly moderate, and that she displayed an appreciation of Persian interests and susceptibilities which, to say the least, entitle her to respect" (p. 244). But, since the recent changes in that region, the best mili-

tary route to Herat runs from Askabad, prospective terminus of the Trans-Caspian Railway, through Meshed, and down the Keshaf-rúd valley to the Hari-rúd. It is obvious that this route would require the consent of Persia—a consent already purchased, as it were, by present forbearance.

On the other hand, it is disquieting to learn that a satisfactory frontier line towards Afghanistan—that is, towards British India—has yet to be determined. Like the Tajand, Murgh-ab, and other rivers of that region, the new Russo-Persian line is at present lost eastwards in the desert. From its eastern extremity near Gyaurs right away to the Oxus there is no frontier at all, and when the Merv Turkomans, now partly occupying this blank, have accepted the protectorate of the White Czar, obvious modifications will, of course, be required. There are the Salars, Jamshidis, Aimaks, Hazarabs, and other border tribes on the new Russo-Afghan frontier, who will have to be controlled—a duty which was necessarily left to Russia when England withdrew from Kandahar. All this is clearly foreseen by Russian politicians who really understand the situation; and, in anticipation of the already contemplated changes, Prof. Martens, one of the greatest living authorities on international matters, now declares that England has no claim to supremacy in Afghanistan! "He said Afghanistan was an independent State and a neutral one," &c. (p. 208). And Baron Jomini is quoted as adding that,

"although we don't intend to go to Merv, or to do anything which may be interpreted as a menace to England, you must not deceive yourself, for the result of our present proceedings [against the Akhal Tekkes] will be to furnish us with a base of operations against England hereafter," &c. (p. 209).

At the same time Ignatieff hastens to reassure us by declaring that "he admires Mr. Gladstone very much;" while Skobelev tells us that he "considers the Central Asian question all humbug" (p. 104).

On Martens and Soboleff's bold utterances touching Afghanistan Mr. Marvin cogently remarks:

"I used to think that the claims put forward by the *Golos* and *Novoe Vremya*, asserting Russia's right to treat Afghanistan as a neutral State, were mere expressions of Anglophobe feeling. It has surprised me to find them seriously maintained by a person of such weight as Prof. Martens. It is better, however, that these opinions should be contested in a friendly spirit than that people should fall into paroxysms of Russophobia over them. At the same time it would be well, perhaps, if the Government made up its mind what English policy ought to be in Afghanistan, and intimated its views to Russia on the points raised by the Professor. We often accuse Russia of shifty evasions; but let us remember that she has to deal with series after series of English statesmen, who do not know their own minds, and have no intelligible policy to present to the consistent officials of the Russian Foreign Office. I believe a careful review of the Central Asian question would reveal that Russia has been frank enough in explaining her policy to us. Her complaint is that we have always met this with carping criticism, while never attempting to reciprocate her action by explaining to her our own policy. That would have been a difficult matter. Russia knows her own policy

in Asia, and we know it. But she does not know England's policy, for the very simple reason that England does not know it herself" (p. 210-11).

Among the many other interesting topics touched upon were the massacres of Turkoman women and children, which there was no attempt to deny; our withdrawal from Kandahar, which was unanimously condemned as a stupid and "glaring error;" the Russian retention of the Akhal Tekke territory, which was fully vindicated from the charge of breach of faith with England; the possibility of an invasion of India, which was held by Soboleff and most others to be quite feasible; the absorption of Bokhara and advance of the Russian frontier to the Hindu-Kush, regarded by all as inevitable; the general ignorance of British statesmen on the actual situation in Central Asia, on which all were equally unanimous.

Altogether, we have here a graphic *exposé* of Russian opinion on the relations of the two rival Powers in Asia. If studied honestly, as it is honestly written, this *exposé* cannot fail to exercise a profound impression on the public mind. It seems eminently calculated to modify the views of all parties, and thus produce a sort of equilibrium, a much-needed general consensus of opinion in England on the burning question of the present generation. In the presence of such a general consensus it may be hoped that the voice of the nation will be heard above the unseemly wranglings of party strife, speaking with a unanimity which must be respected by whatever faction may for the time being be entrusted with the destinies of the empire.

A. H. KEANE.

Altavona: Fact and Fiction from my Life in the Highlands. By John Stuart Blackie. (Edinburgh: David Douglas.)

In his new volume the Greek Professor at Edinburgh has gathered together his impressions and experiences of the Highlands and the Highlanders received during a period of twenty years spent, in great part, in their midst. He has thrown what he has to say into the convenient form of "ambulatory dialogues"—into the conversations of imaginary and typical characters who meet at Oban and Iona, at Kinnaid and Gairloch, and discuss the topics suggested by the localities in which they find themselves. In his Preface the author tells us that one main reason for the selection of this literary form for his book is his desire to give, by the mouth of his various *dramatis personae*, both sides of an argument, "to appreciate my antagonist's point of view, and to state sympathetically any circumstances that may either palliate his guilt or make a sort of reasonable apology for his blunder"—much the same reason, in fact, as that which determined the dialogue as the most fitting form for the calm and deliberate discussions which occupy the ever-delightful *Friends in Council*. But the present volume is a contrast indeed to the quiet and measured exactitude of Helps's work. If we would find a fitting parallel, it must rather be in that typical book of Scottish dialogue—the *Noctes Am-*

brobianas of Prof. Wilson. In both there is the same lightness and buoyancy, the same rush and flow of speech, the same delight in natural scenery and vivid description of it, the same touches of humour and poetry and fervid enthusiasm. There is much good feeding, too, in either book. In *Altavona*, flounders and lobsters, strawberries and anchovies, take the place of the haggis and toddy of the *Noctes*; the festive boards of these happy Highland tourists groan beneath a very load of port and claret and Rudesheimer, and the talk that ensues is proportionately bright and sparkling.

Through the whole book we feel strongly and imperiously the vivid personality of its author, whose main and most authentic exponent is Roderick Gillebride MacDonald, Highlander and Advocate. In his arguments with this formidable personage, his companion, the Rev. Christopher Church, of Oxford and Chitterby, a representative of the more effeminate Southern culture, receives scant justice and no quarter. The other chief characters of the book are Herr Bücherblume, an embodiment of German wisdom and erudition; and Miss Flora MacDonald, a Catholic, a poet, a philologist, and a charming young lady all in one. It cannot, however, be said that the interest of *Altavona* is a dramatic one, or consists in the display and development of character. The book is mainly valuable as an essay on the Highlands—an essay written with profound knowledge and warm feeling, showing the country as seen through a friend's eye, and "a friend's eye is a good looking-glass," as says the Gaelic proverb which Prof. Blackie has chosen as his motto. To this essay the form of "ambulatory dialogue" into which it has been cast gives lightness and literary grace; and it renders possible the touches of that rich humour which the author's soul loves, and the swift discursiveness which is his pleasant and besetting sin—say, rather, the prime necessity of his existence, whether in the professor's rostrum or at the writer's desk.

It is impossible to do more than touch on a few of the thousand topics which the friends discuss. As might be expected from the warm promoter of the Celtic Chair in the Edinburgh University, great prominence is given to "the Gaelic;" the little encouragement which it receives in Highland schools is deplored, and we are led into many abstruse etymological dissertations. The dialogue on the relations subsisting between Highland landlords and tenants will be read with especial interest in this time of Irish agitations. Prof. Blackie draws a gloomy picture of absentee proprietors, tyrannical factors, and suffering tenants, and of the clearances of honest and industrious cottagers by needy Highland lairds and enterprising English speculators to make room for waste deer-forests and immense farms under the management of Lowlanders. The author is one of those not irrational persons who believe that other duties besides that of drawing a rent attach to the possession of land, that it has never yet been justly held except for service done, and that in our own day proprietors are set in the midst of their lands to be captains of industry, that they receive their rents under an unwritten obligation personally to superintend their estates,

and to order them, not as shall be best for their own private interests, but for the interests of the State and of the individuals composing it. The doctrine is scarcely a palatable one either to landlords or tenants in these days of progress, and liberty, and cash payments; but had it been acted upon in Ireland, had something like a natural and human bond been established there between the higher and lower classes, the frightful and hopeless embroilments of the present time might have been averted. Indeed, the Professor cannot be classed with the indiscriminate admirers of this glorious nineteenth century. He finds much that is to his taste even in the "dark ages," believes that the devotion involved in the clan-system was no mere blind and foolish instinct of half-developed humanity, and judges that the modest and humble well-being of a straitened but virtuous and manly peasantry is a greater cause for national pride than any amount of prosperity that is only commercial and monetary. It is curious to note how naturally and with what gusto the author plunges into anything that has a flavour of the past. Before we have read a dozen pages he is deep in the genealogies of the Campbells and the MacDonalds, and the intricacies of clan-heraldry—a dead language, indeed, in these days—discoursing on the "galley with flying pennons" of the Lords of Lorne, and the "fesse chequée" of the Stuarts.

One of the most interesting portions of the book is its Sixth Dialogue, which deals with the present and recent history of religion in the Highlands, and gives an excellent account of the "moderates" of the last generation; of the Disruption of 1843, the causes which led to it, and its results; and of the Free Church, its attitude to the Establishment, and the dissensions within its own pale, which led to the expulsion from his Chair of its learned Aberdeen Professor of Hebrew. It would be impossible to give in equal space a clearer or fairer idea of the ecclesiastical position of Northern Scotland than is contained in these pages, and they will be useful to strangers who wish to inform themselves on such points.

Indeed, the whole book affords an admirable view of national temper and condition, and we can think of few volumes that might more fittingly find a place in the travelling-bag of the Scottish tourist. It is full of valuable information, conveyed in a charmingly fresh and racy manner, for the author has a wholly wholesome horror of dullness, or, rather, a natural incapacity for it. The bright pages are well adapted to wile away the hours of rain which so often afflict the traveller in the not too Arcadian climate of the Scottish Highlands.

J. M. GRAY.

THE BOOKS OF THE ANCIENTS.

Das antike Buchwesen. Von Th. Birt. (Berlin: Hertz.)

In these 500 pages M. Birt works out in detail theories already sketched in the *Rheinisches Museum* (32. 393), and in a paper read at Trier in 1879. Briefly, his results are these:—In classical literature (between 800 B.C. and 400 A.D.) βιβλίον and liber mean

the roll (*volumen*); the whole "work" is called *λόγος*, *σύνταξις*, *σῶμα*, *corpus*, but never *liber*. Papyrus (*charta*) was used for all good editions, parchment only for rough or private copies, for notes, and for book covers and titles. Hence M. Birt explains the books in *membranis* in Mart. 14, 184, 186 ff. This fourteenth book consists of epigrams on Saturnalian presents, so arranged that those on presents to be given by rich and by poor follow in alternate order. The parchment copies mentioned are the gifts of poor *notarii*, who can afford only their own handiwork. Published books on parchment appear only after 300 A.D.; papyrus is used till at least 400 (chaps. i., ii.). As the book is the roll, and as it is *a priori* probable that the rolls were of similar size, M. Birt next (chaps. iii.—v.) inquires what this size was. The book was measured by *στίχοι*, *versus*—i.e., line-lengths (not sentences) of thirty-five letters, as Ritschl, Graux, Wachsmuth, and, quite lately, Schanz (*Hermes*, 16. 309), have shown. It may be added that this agrees with the lines in the Greek papyrus fragments just edited by Blass (*Hermes*, 17. 148, 1882). Their use was probably due to the fact that the hexameter—the metre of the first-written literature—averages thirty-five letters. This "normal line" was employed for first and good editions, but, when once noted on the margin as the standard of calculation, other line-lengths were used. It is often kept in our codices, on the margin—e.g., of the Clarkianus of Plato (Schanz), or "subscribed" at the end of the roll or work, and thus helps in detecting interpolations. The sheets of the roll (*paginae*) were made in the Nile delta from the inner fibres of the papyrus and exported already put together (*βιβλία ἀρραφα*). Loose sheets were used only for letters; book rolls were nearly always made up *before* being written in. The *pagina* agreed in width with the column of writing. M. Birt discusses at length Pliny's much-vexed description (n. h. 13. 74 ff.) of the nine kinds of *chartae*, distinguished by their width, and suggests several new views. Thus, in § 74, he reads for *philyras, fibras* (qs. *filras*), thus dismissing the notion that the *charta* was the papyrus bark (though, it must be added, even *philyra* cannot really mean papyrus bark); in § 77, he explains *scapus* from Löwe's glosses as "a roll." He then tries to show that many extant papyri correspond in width to one or other of the kinds mentioned by Pliny, and that those which have thirty-five letters to the line are of the same width as the *chartae* which Pliny calls the best. As he admits, there is little evidence yet collected on which to argue. It may be hoped that the notes gathered by M. Graux before his death, and his memorial volume promised by M. Chatelain, will touch on this point. By estimating (chap. vi.) the number of letters in the books of most of the extant literature, M. Birt concludes that, in poetry, the length of the book varies between 700 and 1,000 lines, monobibla and didactic poems (as the *Culex* and Vergil's *Georgics*) being shorter. The prose book averaged 2,000 normal lines, but ranged from 1,000 to 3,500. Lexica and didactic works, again, had shorter books; monobibla varied very widely. Chap. vii. discusses pub-

lication, publishers (Atticus, Tryphon, &c.), and libraries; it is suggested that a *collegium librarium* maintained copyright. The original division of books was often lost in the change from roll to codex; and M. Birt examines (chap. viii.), from this side, several works which greatly exceed the normal limits—Ovid's *Heroides* and Propertius (on the lines laid down *Rh. Mus.* 32. 386 ff.), Nonius, Justin, Tibullus, and especially Theokritus and Catullus. Our text of the former he holds to be a selection made in the fourth century, including all the poet's *Bucolica* (*Id.* 1 and 3–11) and parts of the rest. Catullus, he thinks, published four books—*Heptasyllables*, i.e., the *Passer* (1–61), the *Nuptiae* (64), *Epigrammata* (67–116), and a *Carminum liber*. M. Birt lays much stress on the limits he has fixed for the *liber*; but clearly they are nearly as wide as those of the modern volume, and such a statement as "Anfang u. Ende seiner Meditationen . . . richtete ein Seneca getreu nach den Raumgrenzen ein, die ihm ein alexandrinischer Glutinator gesteckt" (p. 343) seems exaggerated. The restrictions which these limits caused may explain the classical *συμμετρία τοῦ λόγου*, but the value of the enquiry is best seen in the application of the maximum limit to Theokritus or Catullus. In chap. viii. (das voralexandrinische Buchwesen) M. Birt shows at length that our present book-divisions of even Homer are relatively modern, and argues that, before 300 B.C., Greek writers used long rolls of even 25,000 lines. For the convenience of readers, these rolls were marked off into *μέτρῃ*, varying in different copies; hence came our "books." This lasted till Kallimachos, whose favourite (*ελεγεῖν*) saying, *μέγα βιβλλον μέγα κακόν*—for M. Birt proves that it cannot have been aimed at Apollonius, since the latter used short rolls—marks the introduction of the "short roll" system, suited to an age of personal luxury. The Alexandrian Library contained long rolls, most of which held two or more works (*συμμετρίαι*); many of its copies must have been duplicates. Greece had been emptied of rolls to form it; Alexandria became the centre of the book trade, and Kallimachos was thus able to carry out his reform.

This sketch gives little idea of the richness of detailed illustration, touching on almost every writer, sacred or profane, lost or extant, from Homer to Tzetzes, of the wealth of new matter, as general as the title of the book itself, and of the many conjectures, always ingenious, if not convincing, which this book contains. It is obvious that our English accounts of ancient books must be much modified, both in general conception and in detail. A German reviewer said lately that every important German work on classics is at once reviewed and read in France, and *vice versa*. It would be well if this were true of England also, for even Rich's dictionary and Metcalf's translation of Gallus are notably inferior to any of the better German authorities.

I have noticed one or two slight mistakes, which do not affect the arguments; thus, p. 295, *exiguo libello* in *Ibis* 451 (it should be 449) cannot refer to Ovid's own poem; p. 463, *Fabius' graeci annales* ought, as Prof. Nettleship has said, to mean "history of

Greece." There are a good many, generally obvious, misprints—e.g., p. 15, 12 from bottom, for *viere* read *vier*; p. 22, 10 from bottom, for *Ibis* 641 read 639; p. 67, for *φαιλόνης* read *φαινόλης*; p. 290, 9, for *Martial xviii. 29* read *viii. 29*. F. HAYFIELD.

NEW NOVELS.

Vice Versa: a Lesson to Fathers. By F. Anstey. (Smith, Elder & Co.)

How They Loved Him. By Florence Marryat. (F. V. White.)

A Ball-Room Repentance. By Annie Edwards. (Bentley.)

It would be a pity if the success of *Vice Versa*, which deserves to be great, were injured by the somewhat injudicious flourish of trumpets with which it was heralded. The abuse of the system of announcing "we understand that a work of great interest and entirely novel kind," &c., &c., was so great fifty or sixty years ago that for a time it was discredited and thrown out of fashion. It seems now to have revived; and it is, we repeat, a pity, because the only effect it can have is to prejudice some readers against the book so treated. If anybody be prejudiced in this way against *Vice Versa* to the extent of refusing to read it (and such things have happened) he will really lose something. The book is not faultless. It is a little too long for its rather fantastic kind of interest; the reader's sympathies are sometimes repelled where they ought to be attracted, and the fun is sometimes, though rarely, a little conventional. But it is certainly the best book of its own kind that has appeared for a long time; and, in the way of provoking laughter by certain old-fashioned means which do not involve satire or sarcasm, it has few rivals. The oldest and the most genuine, if not the most amiable, resource of him who would produce laughter is to exhibit someone in an intensely uncomfortable situation; and certainly the discomfort of the situation of Mr. Paul Bultitude, merchant and householder of Westbourne Terrace, exceeds in pungency and ludicrousness almost any other that we remember. The initial or fantastic motive of Mr. Anstey's story is simple enough and not specially novel. The idea of two souls changing bodies, so that, the outer man remaining the same, the inner man becomes quite different, has often been used in fantastic fiction. The two most famous instances are Gautier's charming *Avatar*, and the story (was it not in *Blackwood*?) where an unhappy student engages in actual combat with his tormentor and substitute, and is distracted between hatred of the latter and anguish at inflicting damage on "my own dear body." But Mr. Anstey's application of the *vice versa* idea is entirely fresh. A father and his son, who are not sympathetic, change persons by the operation of the Garuda stone, a mysterious talisman which grants one wish of this kind to its possessor for the time being. The consequence is that the father, with his mind and habits of fifty, has to return to a private school and suffer the woes of boyhood, intensified a thousand times by his utter unpre-

paredness for the situation. How he, half unintentionally, breaks every clause of the code of school-boy honour; how he is mercilessly bullied in consequence; how his middle-aged susceptibilities fail to answer to the blandishments of two rather precocious maidens of tender years, in whose eyes his good-looking and good-for-nothing son had found favour; and how, thanks to different peculiarities, his tribulation with masters is as great as with boys—all these things Mr. Anstey tells with immense spirit and inventiveness, and with a most comic blending of probability and improbability. We do not think that he has out his knot very happily; and it would have been easier to enjoy Paul Baltitude's tribulations if his son Dick had been somewhat more of a good sort—we do not mean a goody sort—of boy. But what a French critic finely calls the insensate quest after perfection is nowhere more out of place than in novel-reading. Mr. Anstey has provided us with a very satisfactory *Thais*; let us take her as she is provided.

To say of a book that it is disagreeable is sometimes thought to be a feeble, not to say feminine, form of criticism. In truth, it is nothing of the kind, but (if the word is used in its proper sense) one of the severest and most final reprobations possible of any product of art. A book may be as pitiful or terrible as its author can make it (they are not often able to make it either, more's the pity), but if it is disagreeable it is bad. Now, *How They Loved Him*, though in some respects it has advantages over most of its author's books, is essentially disagreeable. There is an indefinable kind of smirch over everybody in it. The "he" is such a pitiful he that he betrays in the last and basest fashion a girl of sixteen who has trusted him, not in the least on the Lovelace and Lothario principle, but because the parents of another girl threaten him with an action for breach of promise, against which, if the text is to be believed, the deserted one had given him a good legal defence. Further than this, he allows himself to be bullied by his wife long afterwards into telling the whole story, and thereby wrecks the last chance of happiness of the unlucky heroine, who has since married. But this is not the worst. Fenella Conroy, the innocently betrayed damsel, foists her illegitimate child on her husband; and that husband himself, on learning this and his other misfortunes, behaves with a violence which is indeed quite excusable in degree, but altogether coarse and ungentlemanly (he is said to be a model gentleman) in kind. A man of Sir Gilbert Conroy's class does not shake his wife when he learns that she was unfit to be his wife. As for Fenella's mother, though she is detestable enough, she is at least in keeping, and so is the best character in the book. Lastly, Sir Gilbert's sister, the Countess of Marjoram, who is the only morally respectable figure, is as vulgar as she is respectable. Such a company of sneaks, ruffians, haridans, and angels who fall with remarkable ease and provoking innocence, do not make pleasant acquaintances; and we are only sorry that the author has wasted on them the really well done first volume in

which the luckless loves of Fenella and Geoffrey Doyné, the sneaking "he" of the title, are sketched.

There is not much to be said of a *Ball-Room Repentance*; indeed, it would be almost enough to say that it is written in the present tense. When that monstrosity was committed because authors knew no better there was some excuse for it; but now that they have had fair warning, the repetition is simply contumacious. A Lake Leman boarding-house, an American grass widow, a vulgar family of Continent haunTERS, a refined ditto, a weak-minded young Oxonian, an older person who is deluded by a brazen married woman with a conniving husband, Monte Carlo, Rome, &c., &c.—these are the well-worn ingredients of the book. That they are not mixed up without a certain cleverness is as much as saying that Mrs. Edwardes is the author; but the book makes us deplore more than ever that a narrative faculty so considerable should not have been able to associate with itself better taste, fresher materials, and more conscientious workmanship. There are touches, too, of occasional grandiloquence in this book with which Mrs. Edwardes has not always been chargeable. Here is a wonderful specimen: "The process of degeneration makes itself visible by no outward or visible sign in Roger Tryan. The poppy retains its surface-whiteness, the man approaches our ruined cousins the *Ascidians* by steps as yet imperceptible." Mrs. Edwardes might have abstained from reminding us so soon after Mr. Darwin's death of the sufferings which a great man sometimes unwittingly brings upon humanity by making persons who are not great talk nonsense. GEORGE SAINTSBURY.

CURRENT LITERATURE.

Translations from Heine, and other Verses. By Ernest Radford. (Cambridge: E. Johnson.) Here is a little book which the lover of what is genuine and fresh in poetry will read once through, and will read again, and perhaps often. Its author, we believe, has published little or nothing until now; but many small reputations, laboriously worked for during a series of years, have in truth less foundation than that which this little book may honestly secure to Mr. Ernest Radford within the next week or two. For the little book has good thoughts and bright fancies, and they are expressed with curious excellence. Mr. Radford's verse is not of the kind that betrays at once the ambition of the poetaster and his fatal limitations. It is neither a plagiarism nor a *pastiche*. It is novel and real. The translations from Heine, modestly put to the front, are, in fact, comprised within twenty-two pages out of the ninety of which the volume consists; the rest of the matter is original, though the Heine influence is clear throughout much of it. And yet it is not Heine that has made Mr. Radford devoted to irony and satire—rather his own love of satire and irony has made him devoted to Heine. Goethe and Browning and the wonderful German of Paris have been the proper food for him, and he has had what he wanted. Heine, a master of style, has deserved at least a student of style for his translator, and we know of few translations which betray style so much as do Mr. Radford's here. The work must have been sympathetic. Almost for the first time something of the charm of "Die Bergetimme" comes

into English verse, and the purposely roughened beauty of "Am Kreuzweg wird begraben" is retained in English lines. From these we pass to "Evening Involuntaries," which in their turn are followed by "Brands from the Burning." Both these sections of the volume are wholly original. The second of the two is, for the most part, amusing, audacious, and cheeky. Mr. Radford was lessened in no school of prudes when he wrote the following lines on a picture at Dresden:—

"True, true, very true; but you see
It's no use to argue with me.
Aesthetic scruples! Fiddle-de-dee!
She's there—in the Dresden gallery
'A Girl with a Candle,'—19 C.

"And anyone worthy to loosen her sandal
Would give, though a belted earl,
His total possessions to blow out her candle,
I tell you, and kiss that girl!"

The mood passes, and, in "Evening Involuntaries," a writer who has been artistic in his energy may be at least as artistic in quietness and restraint.

"Hands clasped a moment on the strand;
The one must stay, the other go;
There is not any sign to show
That friends have parted, hand from hand.

"And years roll on; the two friends stand;
The welcome spoken, speech is slow;
Still is there not a sign to show
Friend dead to friend, as hand strikes hand."

A slight thing again; but even in so slight a thing so done there is evident that novelty of presentation which is the business of literature. And there is something even more than novelty of presentation—there is a high and melancholy beauty—in the lines with which we close:

"For one who long a worldly gain
In worldly paths has sought,
May aught of better worth remain,
Save, peradventure, caught
On cobwebs in the brain,
Some fragment of untainted thought."

And if we close the book here, it is for others to open it. It contains very little that has even a suggestion of the feebleness of immaturity, and, of course, nothing that has the dulness of incompetence. Among the lovers of good writing it will make its mark.

Selected Poems of Robert Buchanan. (Chatto and Windus.) Mr. Buchanan's readers have excellent reasons to be satisfied with this beautiful and comprehensive selection. Within some 300 pages may be found by much the most memorable part of the poet's work. In the manner of Wordsworth, Mr. Buchanan has divided his poetry into sections indicative of its nature and aim. First, we have "Ballads and Dramatic Lyrics" (we think the sub-title is scarcely defensible, but we have previously touched upon this point in the same connexion); then we have "Nature Poems," "Narrative Poems," "London Poems," and "Spiritual Poems." In the first of these subdivisions the very fine "Ballad of Judas Iscariot" is included; in the second, the "White Rose and Red" is laid under contribution for some passages of conspicuous beauty, notably "The Great Snow," "Drowsietown," and "Spring-tide;" in the third of the subdivisions, "Meg Blane" is reprinted from the volume under that name; and among the "London Poems" we find "Up in an Attic," "The Starling," "Nell," and the "Wake of O'Hara." The "Spiritual Poems" come chiefly from "The Book of Orm," being, among others, "The Vision of the Man Accurst" and "The Soul and the Dwelling." The titles we have given will enable readers familiar with the author's work to judge of the merit of the selection. Excellent as we think the choice must, on the whole, be considered, it has the (perhaps inevitable) disadvantage of excluding poems

which certain of Mr. Buchanan's admirers must be sorry to miss. The volume reached us in May, and the recent *Ballads of Life, Love, and Humour* was published in March; we cannot, therefore, suppose that the earlier book would have suffered any serious dislocation by the reprinting of certain of its more conspicuous poems in the present volume of selections, which, if it be anything, ought to be representative of the poet's genius and indicative of the range of his powers. We think, therefore, that the "Lights of Leith" might, with advantage, have appeared in place, say, of the "Two Sons" and "Charmian;" and that "O'Connor's Wake" would better have represented the author's view of the lower Irish character than the "Wake of O'Hara," which has less of the humour of grim jollity, and has, moreover, a most lame and impotent conclusion, although, indeed, it possesses a few touches quite on a level with anything in its companion poem.

"God bless old Ireland!" said Mistress Hart,
Mother to Mike of the donkey-cart;
'God bless old Ireland till all be done,
She never made wake for a better son!'
And all joined chorus, and each one said
Something kind of the boy that was dead;
And the bottle went round from lip to lip,
And the weeping widow, for fellow-ship,
Took the glass of old Biddy and had a sip,
At the wake of Tim O'Hara."

We might dispense with "Barbara Gray," which, though fraught with some genuine passion, is disfigured, we fear, by not a little forced emotion; but we are sorry to miss the strong grip of reality which is seen in "Phil Blood's Leap." The two poems "To David in Heaven" and "The Snowdrop" bear reference to the young poet David Gray, the story of whose hapless life is told in a brief, but touching, Appendix. The poems in question derive, no doubt, their chief interest for the author from their melancholy association with his friend; but there is nothing quite worthy of the author in either of the poems (certainly not in the first-named of the two), and, perhaps, now that we have realised that Gray himself, though a man of very pure poetic feeling, was by no means a great poet, it might have been as well to omit them. But this is a matter on which Mr. Buchanan must naturally feel deeply. On the whole, as we say, the selection is a good one, and affords an excellent view of the author's gifts. That this is poetry with a fundamental body of stuff in it is the least we can say for the work as a whole; and that it is marked by a right instinct of aspiration and by purity of motive must also be affirmed. We feel, as we read, that Mr. Buchanan's poetry comes from someone, and in this respect has an enormous advantage over a large part of modern verse, which, coming from nobody in particular, can scarcely hope to appeal to anyone. "Nell," in the volume under review, is an excellent example of the author's real-life work, and is, moreover, a sheer slice out of life, and as vivid a portrait, in its way, as the Bill Sykes of Dickens. Mr. Buchanan is weakest in the "Spiritual Poems;" the province of the purely spiritual is foreign to his powers. The career of this author has been one of peculiar interest, and is now not without pathos. Mr. Buchanan, at the outset, either resisted coterie tendencies or was resisted by them; and very soon the few intimate friends with whom he started in life—Gray, Dobell, and others—were removed by death. He had established a high place among younger poets after Tennyson, when he had the misfortune to acquire the reputation (not unmerited) of a literary Ishmael, and since then he has been struggling against many odds. Nevertheless, he has done, and is still doing, work that must honour him in a high degree.

National Pictures. From the Spanish of Fernan Caballero. By the Author of "Tasso's Enchanted Ground." (Burns and Oates.) The tales in this volume are abridged translations from the *Cuadros de Costumbres* of Fernan Caballero. We have no fault to find with the curtailing somewhat the prolixity of modern Spanish. Caballero's style fully rendered might seem too luxuriant for English readers. The delicate touches of her poetical descriptions, her graceful fancies, so vividly contrasted with the directness and rudeness of the snatches of song and proverb which she puts into the mouth of her peasant characters, render her by no means an easy author to translate. In the present version this luxuriance is pruned down to the sober taste and commonplace of the English; the phrase, "She was so pretty that even the sun envied her," becomes simply "bright as the sun;" the willow merely "hangs over the water" instead of "sipping it daintily with her lips." Many of the similes are omitted; the difficulties of the proverbs and proverbial locutions are constantly shirked; only a few of the snatches of song are rendered at all, and those not very satisfactorily. It is almost a triumph of ingenuity to get

"At the gate of heaven displayed
Little angels, though poor, ever live"

out of

"A la puerta del cielo
Venden zapatos
Para los angelitos
Que están descalzos."

(At the gate of heaven shoes are sold for the little child angels (i.e., dead infants) who go there unshod.) The exquisite tenderness of the last verse of the ballad of the "Cruel Sister," in Lucas Garcia, is very inadequately given. In moulding two sentences into one, grammatical constructions occur of a harshness from which the original is entirely free, and sometimes the essential word on which the idea of the whole paragraph depends is the one omitted. On p. 84 it is "the severe and inflexible laws of honour" (*honra*), not of religion merely, which the Spanish peasantry are said to observe so strictly. But it would be ungracious to insist on these shortcomings. They will be wholly unobserved by English readers, who will enjoy the narrative, and will get a deeper insight into certain phases of Andalusian life than can be obtained from a hundred guide- or tourist-books, without a suspicion that there is anything more behind.

Not the least acceptable volumes of the "Parchment Library" (Kegan Paul, Trench and Co.) are those which it is practically impossible to review. Of such are the *Horace*, edited by Mr. F. W. Cornish, of Eton; and the *Shakespeare*, of which the first volume has just reached us, containing four plays—"The Tempest," "The Two Gentlemen of Verona," "Measure for Measure," and "The Merry Wives of Windsor." In these days of innumerable school editions of the classics, compiled to meet the insatiate demand of examinees, the "gentleman and scholar" has hitherto been quite overlooked. Aldines and Elsevirs are not within the reach of all—not even when historic libraries are broken up. There must still be many who want a *Horace* of home manufacture, which shall be both *utendo habilis* and *formae elegantioris*. Mr. Cornish has done his part with more labour of textual criticism than might be inferred from his modest Preface. We thank him especially for having brought back the asterisk and the obelus in their old-fashioned use. Altogether, we know no recent book that deserves a more hearty welcome from those who can distinguish between books and books. Of the *Shakespeare*, we forbear to commit ourselves to any definite

criticism. There is no editor's name and no Preface, and (we may add) no frontispiece, such as has heightened the charm of all the preceding volumes of this series. We decline, therefore, to undertake a collation of the text, though we are not unwilling to yield our confidence to publishers who have already given us Prof. Dowden's scholarly edition of the *Sonnets*. We may be wrong (and we do not profess to any special knowledge of these matters), but the printing of the *Shakespeare* strikes us as being not quite so clear as that of the *Horace*.

Don Quixote. A Translation based on that of Peter Anthony Motteux. Edited by Edward Bell. (George Bell and Sons.) Since 1612, when John Shelton's version of the first part of *Don Quixote* was issued, several English translators have tried their hands on Cervantes' masterpiece, the latest being Mr. Duffield, whose translation appeared last year. It cannot be said that the work of any one of these craftsmen is a conspicuous success; but the version "by various hands," which was revised by Peter Anthony Motteux, and first published in 1712, has preserved a fair amount of the spirit of its original in very bold and idiomatic English. This version has been reprinted, with revisions and emendations, by Messrs. Bell, and forms a fresh instalment in their continuation of "Bohn's Standard Library." On the whole, the editor has decidedly improved upon the work of Motteux, for he has judiciously pruned many of the latter's too ample sentences, and has generally toned down those passages in which the dry humour of Cervantes was presented as broad farce. Lockhart's Life of the author of *Don Quixote* has been reprinted, as well as his notes; and some further notes have been added, chiefly to explain the proverbs which are at once a beauty and a difficulty in the original. We may add that in the Preface the editor acknowledges the valuable assistance afforded him in the work of revision by Mr. Duffield's scholarly work.

ANOTHER addition to "Bohn's Standard Library," which was published earlier in the year, is entitled *Classic Tales*. It contains, in the following order, "Rasselas," "The Vicar of Wakefield," "Gulliver's Travels," and the "Sentimental Journey." The text of each has been arrived at from a collation of the earliest editions.

We have received English versions of two works by Herr Georg Ebers—*A Question*, translated by Mary J. Safford, and *The Emperor*, translated by Clara Bell, in 2 vols. Both these works are issued by Mr. Gottsberger, of New York, who has already published several other novels and tales by Ebers. The volumes before us are well printed, and their shape and size are identical with the convenient pattern of the Tauchnitz series. Herr Ebers has won a world-wide name by his attempts to portray the life of the ancient world in various works of fiction. For our part, we must confess that in reading his books we generally find lifeless figures, not very well grouped, against scenery which is both vivid and historically correct. In other words, Ebers is a good scene-painter, but a poor dramatist. To *A Question* this criticism is not altogether applicable. The story possesses no plot, and its characters are drawn in the barest outline; but, on the other hand, it is instinct with a life and vigour not always possessed by Herr Ebers' tales, and affords a charming description of country life in ancient Sicily. *The Emperor* presents a study of the Emperor Hadrian and his times. The lines of the principal portrait are carefully finished, but we cannot say that its effect is lifelike. Both translators have done their work well.

NOTES AND NEWS.

MISS ELEANOR MARX, who recited the "Pied Piper" so admirably at the Browning Society's extra meeting, is drawing up a short account of Mr. Browning's musician, Abt Vogler, for the second part of the Browning Society's *Papers*. The Abbé Vogler was the teacher of both Weber and Meyerbeer, and Weber always entertained the highest regard and affection for his "dear master." On the other hand, Mozart disliked Vogler, and ran him down, a proceeding in which he has been followed by other musicians—but not without protest from many men of note. Abbé Vogler's "Orchestration," the instrument mentioned by Mr. Browning, will be described by Miss Marx.

WE are promised two volumes of articles reprinted from the periodical press—one is the "Modern Arabian Nights," which Mr. R. L. Stevenson contributed about four years ago to *London*; the other is "My Watch Below," which appeared quite recently in the *Daily Telegraph*, signed by "A Seafarer." We understand that the "Seafarer" is none other than Mr. Clarke Russell, author of *The Wreck of the Grosvenor*—by far the best of modern sea novels.

THE third volume of Mr. Percy M. Thornton's *Foreign Secretaries of the Nineteenth Century*, to be issued almost immediately by Messrs. W. H. Allen, will include a special analysis of the foreign policy of the Duke of Wellington in 1834-35, and of that of Sir Robert Peel in 1841-46. It will also elucidate the condition of affairs which precipitated—if it did not absolutely cause—the Crimean War. The Foreign Secretaryships of Lord Malmesbury, Lord Russell, and Lord Clarendon, compiled from private records and public sources, will also form part of the book. In the Appendix reference to some private memoirs of Napoleon I. is made, as illustrating his dread of Stein's influence with Germany in 1808. A facsimile of the last electoral letter of Mr. Pitt and portraits of Peel, Wellington, Aberdeen, Russell, Clarendon, and Malmesbury accompany the volume.

THE new bell at St. Paul's Cathedral, which will shortly be properly rung, has excited a great deal of interest among London folk. Messrs. Griffith and Farran have nearly ready a little book by Mr. S. J. Mackie, entitled *Great Paul, from its Casting to its Dedication*, with a chapter about bells by Dr. J. Stainer, the organist of St. Paul's. The little volume will have several illustrations, and will furnish a complete history of the undertaking.

UNDER the title *The Ancient Manuscripts of the New Testament for English Readers*, the Rev. F. T. Bassett, of Dulverton Rectory, will shortly publish a translation of the five earliest MSS. of the New Testament. The work will be issued by Mr. Elliot Stock.

WE take from the *Scotsman* some interesting details about the burial-place of Carlyle at Ecclefechan. A few gentlemen having the right of sepulture in the ground have had the enclosing wall rebuilt, the refuse removed, and walks opened. The gate is open throughout the daytime to all comers. Mr. James Carlyle, of Newlands, near Ecclefechan, has recently erected a large tombstone to the memory of his two brothers, Thomas and John Aiken. Near the top of the stone is the motto "Humilitate," and underneath the Carlyle arms (!). The inscription reads, as far as regards Thomas:

"Here rests Thomas Carlyle, who was born at Ecclefechan, 4th December 1795, and died at 24 Cheyne Row, Chelsea, London, on Saturday, 5th February 1881."

At the foot of the actual grave is a small stone, with the initials "T. C." At the house in which

Carlyle was born a visitors' book is kept, the gift of Dr. Joseph Cook, of Boston, U.S.; and among the more recent names in it are those of the Earl of Rosebery and Lord Young.

MR. EBSWORTH announces that his Part 10 of "the Roxburghe Ballads" for the Ballad Society (1881) will contain a large Group of Anti-Papal Ballads; that Part 11, for 1882, will include a large Group of Historical Ballads on the Bye House Plot, 1683, Jack Presbyter, and the Duke of Monmouth's Insurrection in the West, 1685; and that Part 13 will begin vol. v., in 1883, with a Group of Legendary Romantic Ballads, from the Roxburghe Collection, few of which have ever been reprinted. Legendary Historic Ballads will follow soon. The completion of the whole Roxburghe series is now within measurable distance, and may probably include a General Introduction on Ballad History, and full Index to the whole collection, from the present editor. When the Roxburghe Ballads are complete, Mr. Ebsworth will edit "The Civil War and Protectorate Ballads," in five parts, arranged chronologically.

WE understand that a work entitled *Bicycles and Tricycles, Past and Present*, by Mr. Charles Spencer, author of *The Bicycle Road Book*, will be published shortly by Messrs. Griffith and Farran.

A NEW volume of the Classified Catalogue of the Library of the Royal Institution of Great Britain, by Mr. Vincent, the librarian, is now ready. It includes the most important works published during the last twenty-five years, placed under their respective heads, accompanied by a synopsis and indexes of authors and subjects.

MESSRS. CHATTO AND WINDUS have issued a new and uniform edition of the works of Mr. Charles Reade. It is handsomely bound, and illustrated by Mr. Du Maurier, Mr. W. Small, and other well-known artists.

THE Index Society have just issued their two volumes for last year, being the *Index of Obituary Notices for 1880*, and Mr. Walter Bye's *Index of Norfolk Topography*; and also, as one of their volumes for the present year, the *Literature of Vegetable Technology*, by Mr. B. Daydon Jackson, founded on the collections of Mr. J. G. Symons. Of these two last we may say something hereafter. The *Index of Obituary Notices* is, we believe, the first of the kind that the society have yet published. Such an enterprise, as its value will only be appreciated hereafter, so it can only be improved by time. Apart from American papers, not a single foreign journal is indexed; and but two insignificant provincial journals. We would specially call the attention of the compilers to the excellent obituaries that appear in the *Scotsman*. Surely they must have some North Briton among their number. Of London dailies, again, only the *Times* is mentioned; whereas three New York papers are thus honoured. The rule ought to be to include every notice that has any independent value, and to omit those which have not, wherever they may appear. Provincial obituaries are often by far the most full.

MR. J. T. GILBERT has rapidly followed up his publication of the *Aphoristical Discovery* by a *History of the Irish Confederation and the War in Ireland, 1641-1643* (Dublin: Printed for the Editor by Gill and Sons). The work is from the pen of Richard Bellings, who, as secretary to the Confederation, had excellent means of acquiring an insight into its working and sufficient abilities to enable him to make use of his position. There never was a time when the study of Irish history was more needful, because, whatever be the view taken of actual political difficulties, these can never be ap-

proached with any reasonable prospect of a solution until the chasm which divides the two races is fully acknowledged to have come into existence through the wrongdoing of past generations of Englishmen. It is needless to say that in Mr. Gilbert the reader will find a competent guide; and the documents with which the Appendix is enriched, notably those relating to the eviction of the O'Byrnes, are enough in themselves to explain why the name of English justice was held in Ireland as no better than a mockery. Even for the English historian of the reign of Charles I. the book is invaluable.

MR. ALEXANDER MAXWELL has in the press (to be published by subscription) a *History of Old Dundee*, narrated out of the town council register and other sources. Many local incidents will be described that are connected with events of national concern, such as the Reformation and the Revolution; the modes of action in the municipal life of the town will be illustrated; and curious details given about old punishments. The work will contain an engraving of St. Mary's Tower, as it stood before the nave of the church was destroyed; a reproduction of Crawford's map of 1786; and a facsimile of the title-page of "The Book of the Church."

PROF. INGRAM, the librarian of Trinity College, Dublin, has issued separate copies of his paper before the Irish Academy on "The Earliest English Translation of the *De Imitatione Christi*," a MS. in the library under his charge, lettered "Musica Celi" on the cover, and being of the middle of the fifteenth century, but containing only the first three parts. There is another less complete MS. in the Cambridge University Library, and, seemingly, one in the Bodleian. The earliest printed English version is Atkynson's in 1502, the first three parts, printed by Wynkyn de Worde, and Queen Margaret's translation of the fourth part, 1504, also printed by de Worde. Atkynson's is a much more florid and puffy version than the simple and racy MS. one, as Prof. Ingram shows by extracts. The Professor proposes to edit the MS., if not for the Dublin University Press, then for the Early-English Text Society; and, if for the society, he will make a parallel-text of it by reprinting Atkynson's edition, or a fresh MS. version, if one should turn up.

WE learn from the *Critic* that Mr. John Burroughs, the American essayist, is now in this country, visiting the scenes associated with the lives of English and Scotch men of letters.

MESSRS. REES WELSH AND Co., of Philadelphia, announce a volume of the prose works of Mr. Walt Whitman, under the title of *Specimen Days and Collected*. The volume is divided into three parts. The first contains reminiscences of his early life; the second, a diary of his experiences during the war; the third, a collection of essays on political and social subjects, republished from the *North American* and other Reviews.

MR. GRANT ALLEN's *Vignettes from Nature* has had the honour of being reprinted by a New York publisher, and sold for 15 cents (7½d.).

MR. JOHN MORLEY's monograph on Rousseau has been translated into Russian.

DR. EUGEN OSWALD has contributed to two recent numbers of the *Magazin für die Literatur des In- und Auslandes* (July 1 and 8) an elaborate paper upon the relations between Goethe and Carlyle. Though the materials are in great part derived from Mr. Froude's biography, Dr. Oswald has the advantage of approaching the subject from the German standpoint. There is probably no one else who could have treated it so thoroughly.

THE President of the Russian Academy lately presented to the Ozar two volumes of *Reports and Decisions of the Governing Senate in the Reign of Peter the Great*. These form merely instalments of a series which, it is expected, will extend to twenty-six volumes in all. They refer to the most important matters in every branch of administration, and afford ample material than has hitherto been accessible for a study of the epoch of Russian regeneration. The credit of the publication is in a great measure due to Senator Kalachov, who has charge of the Moscow archives of the Ministry of Justice, and who superintended the making of extracts and the process of printing.

VICTOR LAFERTÉ, whose *Alexandre II. : Détails inédits sur sa Vie intime et sa Mort*, has recently appeared, is said to be the *nom de guerre* of the Princess Dolgorouki, morganatic wife of the late Ozar.

PROF. A. NEWTON, of Cambridge, wishes us to state that the paragraph about his edition of *Yarrell's British Birds*, which appeared in the last number of the ACADEMY, is "almost wholly inaccurate"—so far, at least, as regards himself.

FRENCH JOTTINGS.

THE Académie française held its annual public meeting on Friday, July 7, when the report on all the literary competitions of the year was read by the permanent secretary, M. Camille Doucet. The Montyon prizes for virtue were distributed by the president for the current quarter, M. Mézières. As usual, the larger number of these fell to women; but on this occasion several sailors and others received rewards for saving life.

THE French papers announce that Mlle. Dosne, while arranging for publication the papers of Thiers, has come across a bundle endorsed simply "Notes," which seem to contain the materials for a projected volume of private memoirs. Here is a sketch of Louis-Philippe, another of Jacques Laffitte, a conversation with Talleyrand, and a philippic against the author of the *coup d'état*. Whether Mlle. Dosne will consent to the publication of these fragmentary notes is uncertain.

THE Ecole libre des Sciences politiques annually awards a sort of travelling fellowship of the value of 4,000 frs. (£160) to one of its old pupils. The holder must spend at least six months abroad, and must write a memoir upon some subject approved by the body of professors. This year, M. Bedout, a clerk in the Ministry of Foreign Affairs, has been selected to study the decisions of the English admiralty courts during the period of the Revolution and the First Empire.

SEVERAL changes have recently taken place in the political press at Paris. The *Gaulois* has amalgamated with the *Paris Journal*, under the joint editorship of M. Henry de Pène; and consequently M. Jules Simon has had to found a new paper of his own—the *Passant*. Another new daily is announced, entitled the *Indépendance française*, to be edited by M. Charles Boysset, one of the chiefs of the coalition in the Chamber of Deputies that overthrew M. Gambetta last January.

ACCORDING to the *Annuaire de la Presse*, edited by M. Mermet, the total number of journals published in France is 3,272, being 1,343 in Paris and 1,929 in the provinces. Of the former, it is surprising to find that the most numerous class is financial (209), then medical (97), illustrated (88), fashions (81), political (71), law (64), Catholic (64), science (41), literature (30), and art (19). The provincial papers are thus classified according to their politics: Republican

(615), Legitimist (177), Orleanist (146), religious (108), Bonapartist (100).

THE fourth part of the sale of the Bibliothèque Didot took place in Paris last month. The number of lots was 500, and the total price realised was 253,146 frs. (£10,000). Several *Horæ* were sold, one of which was bought by the Baron de Beurnonville for no less than 30,500 frs. (£1,220). This was a MS. written in France in the first half of the fifteenth century, probably for the Duke of Bedford. It is on vellum, with twelve large and 369 smaller illuminations, of which fifty-eight illustrate the dance of death. In the beginning of the last century it was given to Dr. Richard Meade by Louis XV., and only returned to France in 1863.

A CHEAP but well-printed series of little books is being published at Paris by M. Léopold Cerf under the title of "Nouvelle Collection illustrée." Each is an original work by a writer of repute, containing about 160 pages; and the price is only one franc a volume. One of the three that have already appeared is an historical sketch of English literature, by M. Léon Boucher, of Besançon; and among the announcements are *Les Races humaines*, by M. Abel Hovelacque; *Les Basques et le Pays basque*, by M. Julien Vinson; and *L'Espagne des Goths et des Arabes*, by M. Léon Geley.

OBITUARY.

DR. ERNST HAAS.

WE much regret to announce the death of the well-known Orientalist Dr. Ernst Haas, of the British Museum, which occurred on July 3, at his residence in Westbourne Park. For more than a year Dr. Haas had been invalided by a malady the seeds of which had been present all his life, and against which his naturally strong constitution battled for fourteen months. Dr. Haas was born at Oeburg in April 1835, and was therefore in his forty-eighth year. In 1852 he matriculated at the University of Berlin, and for two years devoted himself both in that city and at Bonn to the study of the Teutonic languages, as well as those of Latin origin. With that desire for thoroughness which he showed in everything he put his hand to, he at the same time turned his attention to Sanskrit in order to gain a more complete knowledge of the objects of his study. But, having taken up Sanskrit as a means to an end, he became so fascinated by the taste it gave him for Oriental literature that he further directed his energies to acquiring a knowledge of Persian and the kindred languages. These he studied under Prof. Roth at Tübingen, and subsequently he returned to Berlin to work on the Oriental MSS. in the Royal Library. From the information gained from these MSS. he compiled a dissertation on Indian domestic life which gained for him the degrees of M.A. and Doctor of Philosophy at Tübingen, and a portion of which was afterwards published in the fifth volume of Weber's *Indische Studien*. After leaving the university Dr. Haas spent two years in Paris, and then went to Scotland, where he acted as tutor in the family of Lord Minto for three years. In 1866 he was appointed to a post in the Oriental branch of the Library of the British Museum, which office he held until his death. With indefatigable energy he devoted himself to the work of that department, and, single-handed, for fifteen years succeeded in performing its duties with thorough efficiency. In 1876 he printed, by order of the Trustees, his Catalogue of the Sanskrit and Pali books under his charge—a Catalogue which is pronounced by those who are best able to judge to be free not only from a single error, but from a single inaccuracy. As an able public servant, his

death is a loss to the country, while a wide circle of personal friends share with his relatives their grief at his untimely end. His unswerving uprightness of character, the constancy of his friendship, and his natural kindness, endeared him to all who associated with him either among the books in the British Museum or in private society. The only works of which Dr. Haas was author are two papers, entitled "Ueber die Ursprünge der indischen Medizin, mit besonderem Bezug auf Susruta," and "Hippokrates und die indische Medizin des Mittelalters," both of which appeared in the *Zeitschrift of the Deutschen morgenländischen Gesellschaft* for 1876 and 1877. For some years Dr. Haas had held the office of Professor of Sanskrit at University College, London.

ROBERT K. DOUGLAS.

DR. W. G. WARD.

DR. WILLIAM GEORGE WARD, who died at Hampstead on July 6 at the age of seventy, was the most remarkable of the younger generation of thinkers who "cut into the movement" of 1833 "at an angle." His *Ideal of a Christian Church* was published in the interval between Newman's secession to Littlemore and his submission to Rome. And it immediately superseded *Tract XC.* in the public mind, and created, by no fault of Ward's, a very unfair impression that all Tractarians claimed to hold and teach all Roman doctrine in the Church of England. After a dramatic scene in the Sheldonian Theatre, he was deprived of his degree, became a Roman Catholic, and married the lady with whose letters he solaced himself in the intervals of his defence. The Pope made him a Doctor of Divinity, and Card. Wiseman made him Professor at St. Edmund's College at Ware. He wrote a sequel to his *Ideal*, and a treatise, unpublished, "De Obduratorem Peccatis Mortalibus," on the guilt of doing what by your own fault you cannot help; and began a treatise on the theology of Nature and Grace, in which he showed, perhaps, more sustained speculative power than in any of his other writings. This was published in 1862. Its completion was interrupted by his succeeding Card. Wiseman as editor of the *Dublin Review*. Henceforward his activity had two directions—a vigorous championship of *a priori* philosophy, and a yet more vigorous insistence on the Papal claims. His resolute opposition to the scheme of a Roman Catholic college at Oxford was quite unsoftened by his personal attachment to Dr. Newman; his championship of the Syllabus contributed something to the definition of 1870. He was always paradoxical: he argued that, though he was bound to hold Intellectus in Latin to be one aspect of man's highest good, intellect in English was hardly a part of man's perfection at all; he never discussed the relations between cleverness and insight into truth, and contented himself with proving to demonstration that it is more to be good than to be clever. He proved that it was quite right to condemn Galileo, and incidentally that Galileo shuffled badly; and he also proved that the Church stopped short of finally condemning the theory of the solar system now received. He certainly kept himself and his *Review* singularly clear from any attempts to hamper positive science; in this, as in much else, he resembled the elder Froude. His essays on Scriptural and devotional subjects and on questions of theology were collected in 1879 and 1880. His laborious demonstration of the elements of theism was interrupted by his death. Perhaps one of the most effective chapters was the doctrine of "anti-impulsive effort," which, whether it proves "free-will" or no, disproves utilitarianism, as it shows clearly that the permanent set of our activity is independent of our desires.

MAGAZINES AND REVIEWS.

THE most important paper in the July *Antiquary* is Prof. George Stephens's "Letter from Denmark." His knowledge of Northern lore is unsurpassed, and he has here given us a condensed account of what is being done in Scandinavia on matters historical and antiquarian. It seems that there are three dialect societies in the North, one with its head-quarters at Upsala, another at Christiania, and a third at Copenhagen; all of them are doing good work. The Danish society, as representing a tongue the most nearly related to our own, will probably have the greatest interest for English-speaking people. "Its object is to publish dictionaries of the book-language and of the great local dialects, to prepare works on proper names and place-names, to print old Danish manuscripts. . . . It consequently unites in itself more than is attempted by both the Early-English Text Society and the English Dialect Society put together." Such a body must be doing work that will be very instructive for English people. We trust it may receive a large measure of support from this country. Mr. Wheatley's paper on "Saint Swithin" is interesting, as he has collected notices not only of the Bishop of Winchester whose festival has become to the English peasant a weather prognostic, but also of the other watery saints whose feast days perform a similar function in foreign lands. We are not aware that the tradition can be traced back in this country beyond the borders of Christianity, but it is almost certainly of much earlier origin. From Mr. William George Black we have a paper on "Shakesperian Folk-Lore." Mr. B. L. Lewis discourses on "Parish Registers," and Mr. J. H. Round gives us a second part of his valuable studies on "The Dome-day of Colchester."

In the *Revista Contemporanea* of June 30 Señor Gonzalez Janer discusses the question of cereal production in Spain in face of American competition. His conclusion is that, in the Centre and North, wheat may still be profitably grown for home consumption, but that the export to the colonies had better be surrendered to America, which can supply them more cheaply. In the South and East of Spain corn cannot be profitably cultivated on irrigated land, and on unirrigated the crop too often suffers from drought; wine, oil, fruits, vegetables, and pasture should be the sole agricultural produce there. "La Juventud Dorada" treats slightly of the reigns of the Catholic Kings and of Charles V., and rather more at length of the sons of Catherine de Medici in France. "La Literatura Española en Francia," by M. Magnabal, is one of the studies to which the Calderon centenary gave rise. The regulations of the Spanish Theatre in 1818 are curious, showing how completely it was under Court subjection. The Diary of the Conde de Toreno in Italy, and the æsthetic study, "El Último Suspiro," by Tinajero Martinez, are concluded in this number.

THE ROSSETTI SALE.

THE sale of the late D. G. Rossetti's household effects took place at 16 Cheyne Walk, on Wednesday, Thursday, and Friday, July 5, 6, and 7, after one day of private view and two days of public view, in which it was estimated that scarcely fewer than 3,000 persons visited the house. The attendances on the sale days were very large, the bidding was brisk, and the prices fetched were unusually high—higher, proportionately, it is thought, than at the Hamilton sale. The most spirited bidders and principal purchasers were Messrs. Ellis, Christie, Fairfax Murray, Howell, Nutt, Heaton, and Marks. A number of the deceased poet's friends were present on each of the three days;

and, as these were determined to carry off relics at any cost, the inevitable contingent of the broking fraternity seemed heavily handicapped, and their disappointment and indignation were obvious enough. Messrs. Wharton, Martin and Co. were the auctioneers.

A carved oak cabinet, inlaid with pearl, fetched £22 (Howell); a couch, painted in three panels and round the lower stile by Rossetti (subjects being "Amor," "Amans," and "Amata") brought £54 12s. (Murray); a pair of fire-screens in tapestry, representing the Prodigal Son, 25 guineas (Christie); a sofa, with back painted in figure and landscape, 33 guineas (Fred. Looker); Rossetti's secretaire, 34 guineas (Howell); a Portuguese cabinet, covered in leather and brass, £45; Rossetti's bookcase, carved mahogany Chippendale, £50 (Marks). The brasses and bronzes, of which there were many curious examples, from a large sixteenth-century chandelier to small incense-burners, fetched exceptionally high prices; as also did the pieces of jewellery, which were for the most such as Rossetti had used to paint from. Among the latter, a large black Oriental pearl mounted in silver, from Rossetti's design, and painted by him in *Mona Vanna*, went to Howell. The engravings included twenty-four after Fuseli and nearly eighty after Stothard; they all fetched good prices. The most interesting of the drawings put up were four or five by the early pre-Raphaelites W. H. Deverell, W. Holman Hunt, and J. E. Millais. The paintings were not of great interest.

Perhaps the most interesting items of the sale were the books of the poet-painter. Of these, *Poliphili* fetched £38 (Ellis); *Songe de Poliphili*, £9 9s.; Gerard's *Herball*, £4 5s.; *Capriccios de Goya*, £12 12s.; Gilchrist's *Blake*, two volumes, £5 5s.; *Il Decamerone di Boccaccio*, with annotations by Rossetti, £2 15s.; the interesting MS. and sketch-book of William Blake, which was bought by Rossetti about 1848 from Palmer, an attendant at the British Museum (and relative of Blake's Palmer), for 10s., fetched in the sale 105 guineas (Ellis); Frederick Locker's volume of unpublished poems, £1 6s.; Rossetti's *Dante and his Circle*, £1 7s. 6d.; a curious little volume entitled *Endimion*, by Gombaud, £1; Landor's *Count Julian*, £1 3s.; F. J. Shields' Illustrations to *The Pilgrim's Progress*, £2 5s. (H. T. Dunn); an unbound copy of the pre-Raphaelite magazine *The Germ*, £6 6s. (Stevens). For the Presentation copies the bidding was very brisk, W. B. Scott's *Poems* going for £3 3s.; Coventry Patmore's three volumes, £2 15s.; Sir Henry Taylor's two volumes, £2 2s.; John Payne's *Mask of Shadows*, £1 17s. 6d.; P. B. Marston's two volumes, £6 6s.; E. W. Gosse's *New Poems*, £1 12s. 6d.; Hall Caine's *Sonnets of Three Centuries*, with marginalia, £2 15s.; Swinburne's *Atalanta in Calydon*, £32 11s. (Stevenson); Trenchard's edition of Rossetti's *Poems*, £1 1s. per copy; Rossetti's *Hand and Soul*, 17s. Besides the above, a number of Presentation copies, including Ruskin's *Modern Painters*, had been previously sold by private treaty. The total realised by the sale was over £3,000.

Rossetti's own drawings, of which there remain nearly one hundred, are to be sold next season at Christie's.

We understand that Rossetti's will provides that his property be divided between his mother and brother, with mementoes to eight or nine intimate friends—Theodore Watts (for many years his closest friend), Frederick Shields, F. Madox Brown, T. Hall Caine, F. R. Leyland, W. B. Scott, Burne Jones, and Swinburne.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUVIER, A. *La Roume*. Paris: Rouff. 3 fr.
CLAVETIN, J. *Le Millon*: Roman parisien. Paris: Dentu. 3 fr. 50 c.
DESENHAKNER, C. *Maine Reise um die Welt*. Wien: Gerold's Sohn. 12 M.
MONTÉPIN, X. de. *Madame de Trèves*. Paris: Dentu. 6 fr.
SCHNEFFER-BONHOMME, P. *Aus Dantes Verbannung. Literarisch-historische Studien*. Strassburg: Trübner. 6 M.
SCHLEGEL, F., 1794-1893. *Seine pros. Jugendschriften*. Hrg. v. J. Minor. Wien: Koenig. 14 M.
SCHROEDER, G. *Handbuch der politischen Oekonomie*. Tübingen: Laupp. 36 M.
STRAUSS, A. *Boemien Land u. Leute. Historisch-ethnographisch-geographische Schilderung*. 1. Bd. Wien: Gerold's Sohn. 7 M.

THEOLOGY.

- SCHOLZ, A. *Commentar zum Buche d. Propheten Hosea*. Würzburg: Weigl. 4 M.

HISTORY.

- BERG, Th. *Zur Geschichte u. Topographie der Rheinlande in römischer Zeit*. Leipzig: Teubner. 5 M. 20 Pf.
FONTES rerum Boemicarum. Tom. III. Fasc. 4-6. 9 M. 60 Pf. Tom. IV. Fasc. 1. 4 M. 80 Pf. Prag: Grégr & Dattal.
URKUNDENBUCH der Abtei Sanct Gallen. Bearb. v. H. Wartmann. 3. Thl. 8. u. 9. Lfg. 1859-60. St. Gallen: Huber. 6 M.
WIEDENMANN, Th. *Geschichte der Reformation u. Gegenreformation im Lande unter der Enns*. 3 Bd. Die reformator. Bewegung im Bisth. Passau. Prag: Tempelky. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DELLA VALLE, A. *Nuove Contribuzioni alla Storia naturale delle Ascidie composte dal gelfo di Napoli*. Rome: Loescher. 8 fr. 50 c.
FIEDLER, W. *Cyklographie od. Construction der Aufgaben ab. Kreise u. Kugeln u. elementare Geometrie der Kreise u. Kugel-Systeme*. Leipzig: Teubner. 9 M.
NETTO, E. *Substitutionentheorie u. ihre Anwendung auf die Algebra*. Leipzig: Teubner. 6 M. 80 Pf.
FRIEDRICH, E. *Arnold Goulinx als Hauptvertreter der okkultistischen Metaphysik u. Ethik*. Tübingen: Fues. 3 M. 30 Pf.
SCHIAPARELLI, G. V. *Osservazioni astronomiche e fisiche sull' Aze di Rotazione e sulla Topografia del pianeta Marte*. Rome: Loescher. 10 fr.
SCHMIDTKEWICHT, O. *Ascidie europæe per genera, species et varietates dispositas atque descriptas*. Fasc. 1 et 2. Berlin: Friedlander. 14 M.
STILLING, J. *Untersuchungen üb. den Bau der optischen Centralorgane*. 1. Thl. Cassel: Fischer. 21 M.
WIEDERSHEIM, R. *Lehrbuch der vergleichenden Anatomie der Wirbelthiere*. 1. Bd. Jena: Fischer. 12 M.

PHILOLOGY.

- BOHRTLINGER, O. *Sanskrit-Wörterbuch in kürzerer Fassung*. 3. Thl. 3. Lfg. St. Petersburg. 4s.
DAVID, E. *Dialectal isonoms monuments epigraphica. Königberg-1. Fr.*: Hartung. 1 M.
GASELÉNT, G. v. der, u. A. B. MEYER. *Beiträge zur Kenntnis der malaiischen, mikronesischen u. papuanischen Sprachen*. Leipzig: Hirzel. 6 M.
NESTLEHNER, A. *Das Seitenstetzer Evangelium d. XII. Jahrh.* Berlin: Prüfer. 5 M.
RIBBECK, O. *Alasom. Ein Beitrag zur Antiken Ethnologie u. zur Kenntnis der griechisch-römischen Tragödie*. Leipzig: Teubner. 4 M. 40 Pf.
RING, M. *Altlateinische Studien*. Freiburg: Stiner. 4 M.

CORRESPONDENCE.

WAS BOGER OF MONTGOMERY AT SENLAC?
Somersetshire, Wells: July 10, 1882.

The controversy between myself and Mr. Howorth ought certainly to come to an end some time, and the sooner the better. I had somehow fancied that my last letter would be the end. At any rate this present one shall be, as far as I am concerned. For dispute might be endless, when no new facts are brought forward, but when each side simply asks the other to take a different estimate of facts which are already known.

Mr. Howorth's main point is that Wace sometimes makes mistakes. I never denied it; indeed, I supplied him with some of the instances which he now uses, and I have no doubt that, if I went through Wace for the purpose, I could find other mistakes which Mr. Howorth has not quoted. On the other hand, Mr. Howorth charges Wace with special ignorance as to English affairs. I have answered by quoting some instances of remarkable and unexpected accuracy on his part as to English affairs. It is plain that of this kind of work there is literally no end; the real point is, not whether Wace sometimes makes mistakes, whether he

sometimes writes Roger for Robert, or Robert for Roger—a thing which I may say from sad experience is almost as easy as to write "east" for "west" or "west" for "east"—but whether his elaborate picture of Roger of Montgomery's exploits in the battle, a picture so remarkably suiting the position of the man, is likely to be sheer invention; mere mistake it cannot be. At the same time, I can relieve Wace from some of Mr. Howorth's smaller charges of inaccuracy. He does not miscall Eginulf, Ingenuif—or however we are to spell him—of Laigle (Mr. Howorth's *Enguenulf* is doubtless owing to the printer, like so many odd forms in my own last letter). He certainly appears as *Engerran* in Pluquet's text; but it is plain from the new edition of Andressen (i. 366) that the true reading is *Engenouf*. So I do not see how Wace's statement, true or false, that Harold was brought to William at Avranches contradicts anything in the Tapestry, which does not mention the place of meeting. If Mr. Howorth is thinking of the oath of Harold, as to that Wace and the Tapestry agree as to both time and place, though both differ from William of Poitiers. (On the import of these differences I have spoken at length, *Norman Conquest*, iii. 696.)

I will mention one or two other points. Mr. Howorth does not seem to have understood my remark that Wace had taken more pains with his account of the battle than he has taken with the later war between William Rufus and Helias. He says that my

"eulogium [on Wace] is certainly qualified by the statement that the nearer he gets to his own day the more inaccurate he becomes—a reversal of the general habits of a chronicler, which, to say the least of it, is a psychological puzzle."

I am always puzzled when it comes to hard words like "psychological;" but I should have thought that what I meant was plain enough. A chronicler of, the ordinary kind will doubtless become more trustworthy when he reaches his own time. But Wace is rather the author of an epic, with a great central piece to which he naturally gave more care than he gave to the parts of the story before and after it. I thought I was right when I said (*William Rufus*, 516) that the time of which most men know least is the time just before and just after their own birth.

There is no doubt, from the last words of Wace's poem, that he lived to see the coronation of the younger Henry in 1170. But Mr. Howorth is surely hasty in inferring that the whole of his long poem was written—still more that all his researches were made—after that date. As Wace's father crossed in 1066, and as Wace himself was alive and writing in 1170 or later, he was most likely an old man when he wrote the last words of his poem, and he was most likely the son of his father's old age. So Agésilaos was the son of Archidamos; so Lewis the Twelfth died at no advanced age exactly a hundred years after his father's captivity at Agincourt. So in the pedigree of the Sicilian kings four generations cover a good deal more than 200 years. I should have taken for granted that Wace was collecting materials, and even writing, many years before 1170.

Mr. Howorth says that I

"twit him with arguing that Roger of Poitou was a grown man in 1066 because he was married and a great landowner in 1085. Why 1085? When the 'Domboc' was written, Roger of Poitou had forfeited the various lands which he possessed."

Undoubtedly; and so I said. I spoke of him "as holding, or, rather, as having held, a vast estate." It is certain that, by 1085, Roger had received his lands and had lost them, and had married his Poitevin wife. But there is no evidence as to the time when any of those three events happened. Mr.

Howorth before assumed without evidence that the lands were granted to Roger for services done in 1066-70. He now assumes, also without evidence, that the loss of his lands was the punishment of rebellion in 1079-80. I can say nothing about this, because my authorities say nothing. Robert of Bellême was undoubtedly concerned in the rebellion of the king's son Robert. His brother Roger may also have been concerned in it; but it is nowhere said so. I still do not believe that a man whose elder brother was reckoned among the "juventus" as late as 1088 could have held a great command in 1066. And that argument would remain the same, even if it could be proved, instead of merely being assumed, that Roger of Poitou, as well as his elder brother, had a hand in Robert's rebellion.

On one point I do certainly fully agree with Mr. Howorth—namely, in wishing that Dr. Stubbs would work the materials of his wonderful Prefaces into a connected History of the Angevin kings. EDWARD A. FREEMAN.

Derby House, Eoates : July 8, 1882.

I am suffering from two infirmities: one, my abominable writing, which is a miserable medium in which to convey Old French poetry to an unsophisticated printer; and, secondly, my distance from London, which prevents my corrections from reaching you in time. Under these circumstances, I must ask you to lend me the aegis of your columns under which to protect myself from the cavils of those who may mistake printer's errors for the ignorance of the author.

In my letter of last week on Roger of Montgomery, will you kindly correct the following errors?—"Run on a particular tree" should be "seen a particular tree." For "Corincus" read "Corineus." For "rial" in three places read "viel" (i.e., old). For "s'entremest" read "s'entremist." For "service" read "servise." For "Enguenulf" read "Enguenulf." For "contendrent" read "contndrent." For "Patry de la Loude" read "Patric de la Lande." For "Alwei" read "Alnei." For "Mortagne" read "Mortagne." For "Tiesron" read "Tiesson." For "Cingueleiz" read "Cingueleiz." For "Willame de Roman" read "Willame de Romars." For "premiers" read "primiers." For "Brelouz" read "Bretonz." For "per pest, go for dit" read "tint aser petit." For "sèneschancie" read "sèneschancie." HENRY H. HOWORTH.

CHAUCEER AND THE EASTERN COUNTIES.

Brighton : July 10, 1882.

Though I have no special knowledge of the Chaucer family, I venture to think that, as to the Heron theory, the evidences are slender and somewhat confused.

1. The coat of John Chaucer on the Record Office seal is too hastily assumed to be that of Heron. The Heron coats adduced are not in point, for they are, heraldically, totally distinct from it.

2. Mrs. Haweis states that "sons often took their mothers' arms." Possibly they did. But the arms on John's seal, if those of Heron, would not be his "mother's arms," but those of her former husband—a very different matter. To these John could have no claim.

3. The thrice-married Mary cannot, as suggested by Mrs. Haweis, have carried the Heroun fortune to her second husband (or even to her third), for it must have passed to the younger Heroun, and been his till his death in 1349.

4. It must not be assumed that every "long-billed" or "long-necked" bird is a heron. The bird on the reverse of Thomas (Geoffrey?) Chaucer's seal at the Record Office seems an

unmistakeable pelican (close) vulning, and quite distinct from a heron.

5. I would suggest that the mystery of the bird in the corner of Thomas Chaucer's seal (in the Cottonian MS.) might at once be solved by regarding it as the Chaucer badge, the unicorn's head being the crest. It is singular how persistently these two accessories are confused. Moreover, on this hypothesis, we may even infer from the seal on the Record Office seal being crestless (the crest was a mark of distinction, the badge was not) that the crest was granted subsequently, as the family rose in the world. If so, this seal would be earlier than the Cottonian one, and may therefore (as Mrs. Haweis believes) be that of Geoffrey himself. A well-known instance of a bird badge is that of the swan of the Bohuns, which is to be seen appended to the collar of SS. on the effigy of the poet Gower.

6. As to Geoffrey's age. Mrs. Haweis tells us that in 1349 he "was either nine or twenty-one according as the late or early date is accepted for his birth." She indeed inclines to the former opinion; but surely there can be no question at all about it if, as she herself states, his father was "under fourteen" in 1326, for, had Geoffrey been born in 1328, his father would thus have been under sixteen at the time. And, though he was certainly "ravi" when young, we are assured that he was not married. J. H. ROUND.

THE ENGLISH DIALECT SOCIETY.

Cambridge: July 10, 1882.

In a review of some of our books, Mr. Bradley points out that we have only, as yet, published books relating to thirteen counties out of forty, and draws the inference that we have much yet to do. The inference does not follow, because much of our work is supplementary. A large number of works upon dialects appeared before the society was started, and we actually published our "Bibliographical List" in order to point out that such was the case.

WALTER W. SKERT.

RECITATIONS AND SONGS FROM BROWNING.

Hampstead: July 8, 1882.

In the article on Recitations and Songs from Browning which you are good enough to insert in this day's issue there is one passage which seems to me to call for a word of comment. After "his [Mr. Bridson's] supporters in the chorus did their part with great spirit," there comes the qualification, "though we fear that they were not always in correct time." May I just say that these choruses were got up at a very short notice and under considerable difficulties, and that the gentlemen who so kindly sang them had not been able to rehearse them together more than twice; indeed, some had been unable to attend more than one rehearsal? I hope you will not think me over-sensitive in the matter, but I am anxious that the performance should be judged fairly, and that can be done only by taking into account some circumstances adverse to perfection. I hope we may "go up one," at least, next year. This year our preparations were begun much too late, as the thing had not been thought of in good time, and there were other difficulties, whose narration I need not inflict upon you.

M. H. HICKEY,

Co-founder of the Browning Society, and hon. secretary thereto.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 17, 7.30 p.m. Aristotelian: "Spinosa," by Mr. W. R. DANSTON.

SCIENCE.

Ants, Bees, and Wasps: a Record of Observations on the Habits of the Social Hymenoptera. By Sir John Lubbock. "International Scientific Series." (Kegan Paul, Trench & Co.)

SIR JOHN LUBBOCK'S admirable investigations into the habits of ants and bees have been so long familiar to most scientific workers, either from the biological or the psychological side, that it seems almost like an anachronism to be reviewing them at the present day. His papers are already classics in the subject of which they treat; but he has done well to gather them together from the pages of sundry learned *Transactions*, so as to bring them to a focus in this delightful and popular volume. Ants and bees are full of interest for the unscientific public, and Sir John Lubbock has here collected all that was most valuable both in his own observations and in those of his numerous predecessors. The result is a work amusing enough to please even that omnivorous person the general reader, and yet solid enough to deserve the highest recognition from men of science.

To summarise the contents of a book which goes over so much ground would be practically impossible within the limits of a short review, and that is the less to be regretted because everyone must read it for himself and discover its chief points of interest at first hand. Ants fill the larger part of the volume. A brief account is given, to begin with, of their individual life-history and of their main divisions and classes. Then some attention is bestowed upon the problem of the formation of nests, as well as on such curious phenomena as those presented to us by the American and Australian honey-ants. Next, we pass on to the relations of ants with plants, which may be either hostile, as in the case of flowers which arm themselves against their incursions by hairs, moats, and sticky secretions, or friendly, as in the case of those trees which entice a body-guard of ants to defend them by means of extra-floral nectaries. Under this head are also included the strange habits of the agricultural and the harvesting ants, as observed by McCook and others. Finally, we get a valuable chapter on the relations of ants with other animals, such as the aphides, which they keep as cows; the blind beetles, which they domesticate for some unknown purpose; and the insects which they actually appear to adopt as the pets of the community. Here, too, come some interesting remarks on slavery among ants, in which Sir John Lubbock attempts to account on evolutionary principles for the degraded condition of such types as *Strongylognathus* and *Anergates*. All this portion of the work, though necessarily somewhat less original than that which follows, is full of valuable *aperçus* and novel facts, especially as regards the length of life attained by ants, their care of the eggs of aphides during the winter, the structure of their formicaries, the fertility of workers, and the evidence of progress among the different species as contrasted with one another. In many cases, the author has been enabled to make fresh observations which establish new and important results, or

refute old errors; while, throughout, his cautious employment of the evolutionary method, and his ingenious suggestions of analogy with the stages of human progress or degradation, give special value to the theoretical parts of his work. It is not too much to say that the labour bestowed upon the *Origin of Civilisation* has evidently proved an admirable preparation for the elucidation of ant life, as attempted in this volume:

It is on the later and more psychological portion of his book, however, that Sir John Lubbock has expended the greatest pains. True, the results are here scarcely so definite and certain as elsewhere; but then the subject-matter was more difficult to investigate, and the chance of arriving at any result at all was far more doubtful. With singular ingenuity and patience, however, Sir John Lubbock set his ants their examination papers, and generally succeeded in obtaining some sort of answer, if only a vague and uncertain one. The great value of his work in this direction consists in the soundness and originality of his method. He has been almost the first worker who has applied experiment instead of mere observation to animal psychology—certainly the first who has applied it on anything like so extended a scale. The care with which he watched his ants and bees reminds us often of the care with which Mr. Darwin watched the movements of plants or the habits of earth-worms. Even where the final result is somewhat inconclusive, the experiments have a lateral value of their own in some other application; but many of them have also distinctly proved the particular facts they were meant to test as to the perceptive or intellectual powers of the insects. Those on the recognition of friends by ants, and on the colour-sense of bees, seem to us the most conclusive; those on the power of intercommunication appear rather to suggest than to prove the existence of some formicarian device remotely analogous to human language. As to the sensitiveness of ants to colour, may it not be that the violet rays really give pain to the insects in some distinctly physical way, rather than that they merely cause a feeling of aesthetic dislike? Certainly, the frightened manner in which the ants sometimes run away from violet light (as in Sir John Lubbock's Royal Institution experiments) suggests the notion of absolute bodily discomfort; and, if this be so, then the insects may perhaps be quite devoid of a real colour-sense in the strict signification; they may be affected rather as we are by an intolerable heat or an electric shock. In every case it should be added that Sir John Lubbock himself estimates the proved results of his experiments in the most modest manner; he never jumps at conclusions or claims to have established a single point more than the observations warrant; on the contrary, he states the facts with every possible reservation, and with due recognition of all alternative explanations. This is especially noticeable in the interesting chapters on the ethics of ants and on their general intelligence. At first sight, one might be half inclined to doubt whether the numerous tabular statements of observations, both in

the body of the work and in the Appendix, were quite desirable in a popular treatise like this; they tend, perhaps, to deter the casual reader. But, on second thoughts, we are inclined to think Sir John Lubbock has done wisely to include them. Many of the statements about the ants must seem to the unscientific so marvellous, or almost incredible, that it is well to let them see by what patient and ceaseless care the observations on which such assertions are based have been carried out by men of science. Had the book contained only the first four papers, it would have been a most interesting statement of ascertained facts; by containing the last six also, it is made into a very valuable lesson in method as well.

GRANT ALLEN.

CORRESPONDENCE.

SUMER AND AOCAD.

Göttingen: June 26, 1882.

Mr. Fritz Hommel, of Munich, has with more or less plainness attacked Dr. Paul Haupt, *privat docent* in the University of Göttingen, in the *Literarisches Centralblatt* of May 6, the *Academy* of May 20, and the *Ausland* of June 5, accusing him of having plagiarised from M. Fr. Lenormant, of Paris, in his article on "A Dialect of the Sumerian Language" which was laid by me before the Royal Society of Sciences at Göttingen on November 3, 1880, and was published at the same time in our *Nachrichten*. Yet, in his work on the Semites, bearing date 1881 and dedicated on June 9 of that year, Mr. Hommel had spoken of "Paul Haupt's recent discovery" without any reference to the priority in it he has since claimed for M. Lenormant in his three publications of May and June this year.

It is certainly true that, in his work on the Magic and Divination of the Chaldeans (Jena, 1878, p. 399), M. Lenormant maintains the existence of "a certain diversity of dialects within the pre-Semitic idiom spoken in the lowlands of the Tigris and Euphrates," and has clearly stated "the inelination of these words to substitute *m* for *b*." What Dr. Haupt, however, puts forward in his article goes, in my opinion, far beyond these few lines of M. Lenormant.

When the question arose whether Dr. Haupt should be admitted as teacher of Assyriology in our university, as I was not myself in a position to form a judgment on the subject, and yet at the same time was called upon to advise the philosophic faculty, I obtained the opinions of Messrs. Oppert, Halévy, Lenormant, Friedrich Delitzsch, and Sayce. With the permission of the writer, I here quote the following sentences from the letter addressed to me on November 25, 1880, by M. Lenormant:

"Pour ce qui est de l'accadien ou sumérien, la part d'originalité personnelle" of Dr. Haupt "est encore plus considérable. Sur certains points, où il s'est trouvé d'accord avec mes derniers travaux, ses résultats, concordants avec les miens, ont été obtenus par lui d'une façon entièrement indépendante. Sur d'autres, il a fait avancer la science d'une façon très-heureuse et définitivement éclairci des questions de grammaire ou de lexique jusque-là très-obscurées. C'est une véritable découverte et des plus importantes que celle qu'il vient de faire du dialecte sumérien, différent de l'accadien classique, et la dissertation où il l'expose, est excellente de tout point."

And in the letter of June 24, 1882, in which M. Lenormant empowers me, at my request, to make public the words just quoted, he says: "Je ne retranche aucunement ce que j'avais eu l'honneur de vous écrire en 1880 au sujet de

M. Haupt." I had sent a copy of this to M. Lenormant.

After quoting the passage of his book on Chaldaean Magic, referred to by Mr. Hommel, M. Lenormant proceeds:—

"Je n'avais pas été plus loin dans mes travaux imprimés.

"J'avais bien reconnu qu'il existait plusieurs textes continus du second dialecte, ainsi que je crois l'avoir écrit à M. Haupt en recevant son mémoire."

Thus, after Dr. Haupt had sent him his printed work: "Mais comme je n'avais rien imprimé d'un côté, M. Haupt y est arrivé de son côté d'une manière pleinement indépendante"—the last five words M. Lenormant underlines—

"Il ne saurait y avoir de sa part aucun plagiat de travaux qu'il ne connaissait pas et ne pouvait pas connaître, puisque je les avais gardés pour moi. Ainsi ai-je toujours regardé sur ce point la vraie découverte, celle des textes du second dialecte, comme étant alenne [M. Lenormant underlines étant alenne], lui appartenant personnellement aussi bien que celle des lois phonétiques qui caractérisent le dialecte (sauf la substitution de m à b, que j'avais indiquée: *de Magic*, p. 399). Pour ma part, je n'élève ici aucune réclamation contre lui, je reconnais l'entière originalité de sa découverte et j'y rends la même justice qu'en 1880, ajoutant seulement pour précéder les faits que ce que j'avais imprimé en 1878, s'il en a eu connaissance, a pu le préparer dans une certaine mesure, mais ne lui en a aucunement fourni l'élément le plus essentiel, qu'il a dû nécessairement trouver à lui seul, et par son travail personnel et indépendant."

It only remains to compare with the original the beginning of the translation of the passage published in the ACADEMY, which Mr. Hommel has thrice in thirty days brought into the field against Dr. Haupt:

"Ueberdies bleibt noch immer die Frage offen, ob das Ideogramm *MMKKU* in der That eine Erfindung der Assyrier war, oder ob es nicht vielmehr einer früheren Periode angehört. Lässt sich letzteres durch Auffindung eines noch unbekannten älteren Beispiels nachweisen—was ja immerhin möglich ist—dann würde natürlich der Gegensatz, den das Ideogramm anscheinend zwischen den Sprachen der Sumerer und Akkader besteht, nur ein rein dialectischer und kein absoluter sein, wie er zwischen einer semitischen und turanischen Sprache besteht."

Mr. Sayce, who has added his *latæses passer* to Mr. Hommel's letter in the ACADEMY, has found nothing to complain of in this translation.

I expect that the *Literarisches Centralblatt*, the ACADEMY, and the *Ausland* will communicate in full to their readers this explanation of mine, which has been sent without the knowledge of Dr. Haupt.

PAUL DE LAGARDE.

Prof. de Lagarde ascribes to the words I appended to Dr. Hommel's letter an importance altogether inconsistent with the principles upon which the ACADEMY is conducted. The scholars who write in it are alone responsible for the statements they put forward, and need no passports for their opinions. Dr. Hommel had a perfect right to claim a hearing for his attack on the currently received doctrine of Assyriologists. If this involved an "attack" on Dr. Haupt, it was for Dr. Haupt, not for me, to answer it. He is well able to defend himself. I could criticise Dr. Hommel only in so far as

his remarks touched myself. My own opinion of Dr. Haupt's merits as an Assyriologist, and of his share in the discovery of the two pre-Semitic dialects of Babylonia, is well known to the readers of the ACADEMY as well as to Prof. de Lagarde himself, who, I am sure, has not forgotten the letter I wrote to him on the subject two years ago. He has full liberty to publish all or as much of this as he likes.

A. H. SAYCE.

WRITTEN AND UNWRITTEN CHINESE LAWS.

London: July 8, 1882.

I have to thank you for your notice in the ACADEMY of July 8 of the paper I read before the Royal Asiatic Society on July 3.

With regard to the remarks of M. Bertin, I would observe that the affinities he imagined that he observed between the Accadian and Chinese laws are points common to all primitive law, and do not support the theory of the Chinese descent from tribes in Western Asia—a theory, however, I am inclined to agree with on very different grounds.

The only opinions I expressed were three. First, Austin and Bentham's theory of resolving laws into the commands of law-givers do not apply in China, while Sir H. Maine's views do. Second, Huxley and Spencer's views of the advance being from the tribe to the family, and not *vice versa*, do not hold good in China; Sir H. Maine's views do. Third, John Stuart Mill's views that individual ownership in land arose from conquest and occupation do not hold good in China; Sir H. Maine's views do.

Sir R. Alcock mentioned three most characteristic features in the Chinese legal system, all of which were valuable as showing the primitive stage of Chinese law. It is just because Chinese law is so primitive that it may throw a light on the first origin of more advanced systems of which we have very scanty historical knowledge.

O. T. GARDNER.

NOTES OF TRAVEL.

M. GIRARD, a young French naval officer, started last week for Zanzibar to undertake a lengthy journey of exploration in the lake district of Central Africa. He hopes to follow in the track of Stanley, crossing the continent to the Congo. He has taken with him a small boat, which has been constructed in England. The cost of the expedition is entirely his own, though he has received a mission from the Minister of Public Instruction.

WE learn from the *London and China Telegraph* that two German naturalists, Messrs. Schadenburg and Koch, had just arrived at Manila from Mindanao, where they had recently successfully ascended a volcano called Apo, the highest mountain in the Philippines, a feat only once before achieved by Europeans. They made two ascents of the Apo in February and March last, under the guidance of several savages, during which they ascertained the height of its south-west peak to be 3,000 metres (10,824 English feet) above sea-level. They intend to publish an account of their expedition, with map and illustrations.

JOHANN JAKOB BINDER, who for some years past has shared with Pfarrer J. G. Grob the editorship of the well-known *Alpenpost*, died at Zürich on July 5. He was born in 1829. He was originally a school-teacher, and of late years an inspector. He was well known throughout his fatherland as a journalist and a writer upon pedagogic matters, while his "*Alpenklubistische*" and tourist works had earned him a wider repute. Between 1860 and 1870 he worked with Dr. Escher and Prof. Greig as co-editor of the daily *Neue Zürcher Zeitung*, but left that journal in order to devote

himself more entirely to the *Alpenpost*, which he raised to its present success. Several of Orell and Füssli's series of illustrated *Europäische Wanderbilder*, which are published in German, French, and English editions, are from his pen.

SCIENCE NOTES.

The Fossil Sirenia of the Mayence Basin.—A valuable monograph, by Dr. G. R. Lepsius, has been issued under the title "*Halitherium Schlesi, die fossile Sirene des Mainzer Beckens: eine vergleichend-anatomische Studie.*" The first part is devoted to a description of the skeleton of this fossil, and a comparison with that of other Sirenia. The author then gives a comprehensive review of all the known fossil forms arranged under the four genera—*Procastomus*, *Halitherium*, *Metaxytherium*, and *Felsinotherium*. These are then compared with the recent genera *Halicornes* and *Manatus*, and with the recently extinct *Rhytina*. Dr. Lepsius discusses the relations of the Sirenia to the other orders of the Mammalia. The species which forms the special subject of this memoir belongs to the Oligocene strata, and has a very wide geographical distribution.

MESSRS. GRIFFITH and FARRAN will publish immediately, under the title of *Talks about Science*, a collection of popular lectures on scientific subjects by the late Thomas Dunman. It will be prefaced by a brief biographical sketch by Mr. Charles Welsh.

THE Académie des Sciences has undertaken the publication of the complete works of Augustin Cauchy, under the editorship of the members of the Section of Geometry. They will occupy twenty-six volumes, eleven volumes of which will be devoted to memoirs, notes, and articles originally published in the Academy's *Transactions*, and the remainder with separate publications, reviews, &c. Vol. I. has just appeared. The terms of subscription may be obtained on application to M. Gauthier-Villars.

EGYPTOLOGY NOTES.

ON Tuesday last, July 11, Mr. Cope Whitehouse read a paper upon the results of his recent exploration in and near the Fayoum, with special reference to the ancient basin of Lake Moeris. During March and April of the present year, Mr. Whitehouse made two expeditions into the desert—once in company with Mr. Tristram Ellis, the second time with Mr. Flinders Petrie—with the object of determining precisely the present levels of the country, and thus ascertaining the site of Lake Moeris. All ancient historians agree in stating that, from a very early period of Egyptian history, a large body of Nile water was diverted into the desert to form this lake; and also that the amount of water had been gradually decreasing. The result of Mr. Whitehouse's observations, carried out with theodolite and photography, is to prove that there exists a depression, of not less than 200 feet below Beni-Suef, in the desert between the Wady Moieh and the Fayoum. This depression bears visible traces of having been filled with water at a comparatively recent period; and here Mr. Whitehouse would place the Lake Moeris of the Greek historians.

MISS HELEN BELON has begun a second course of six lectures on "Egyptian Antiquities" at the British Museum, addressed to women only. The lectures are given on Wednesday, at 4 p.m., in the First Vase Room, Greek Antiquities. They are illustrated by diagrams, and afterwards by a visit to the monuments in the Egyptian Galleries. The object of the course is to give such an outline of the history, religion, manners, and customs of ancient

Egypt as may be a guide to those previously unacquainted with the subject. The three first lectures have dealt chiefly with history, running rapidly through the period from Menes to the Exodus. Something also has been said about the find at Dayr-el-Baharee, and the proposed excavations at Zoan. Next week funeral rites and the future state of the soul, according to Egyptian belief, will be treated of.

A Correction.—Herr Lund has written to us saying that our summary of his letter on "Joseph, Khu-en-aten, and Amenhotep IV.," printed in the *ACADEMY* of last week, fails to express correctly his views. He denies that he "read a paper to show that Khu-en-aten . . . was . . . identical with Amenhotep IV.," because this is commonly admitted by Egyptologists; he denies that he called Khu-en-aten "the penultimate Pharaoh of the XVIIIth Dynasty," because four kings after him are generally counted in that dynasty; he did not compute the period of the sojourn in Egypt "at 136 years," but at something like 138 years; he did not assert that "the art of portraiture did not in fact exist till this reign," but that during the *XVIIIth Dynasty*, until the reign of Khu-en-aten, the representations of both kings and magnates were not portraits; he did not say that this change of representation "dated from the moment when Amenhotep IV. broke with the civil and religious traditions of his forefathers," but only when he broke with the magnates; on this point, he suggests that Amenhotep IV. had most likely never adhered to those traditions. In l. 25 from the bottom, for "Abraham" read "Jacob."

PHILOLOGY NOTES.

We take the following from the *Times*:—The Trustees of the British Museum have just acquired a most important collection of Oriental MSS., consisting of 138 volumes, more or less fragmentary, containing (1) Arabic commentaries of the Bible, with the Hebrew text written by Karaite Jews; (2) liturgies and hymns both of the Karaites and the Rabbinic Jews; (3) Karaite polemical treatises; and (4) grammatical, lexicographical, and philosophical treatises. Among the commentaries with the Hebrew text are some of the highest importance. They rank among the oldest Arabic MSS. hitherto known. Three are dated A.H. 348 = A.D. 959, A.H. 395 = A.D. 1004, and A.H. 437 = A.D. 1045. The British Museum has hitherto possessed only one single MS. of this kind, dated A.H. 398 = A.D. 1007. Besides being of so early a date, these MSS. show the cause of the law laid down in the Talmud "that the sacred Scriptures must not be written in any than the square Hebrew characters." They demonstrate for the first time that the Jews were in the habit of writing the Scriptures in other characters. Another point of extreme interest to the Oriental student is the fact that, though the commentaries are written in Arabic, they contain large quotations from Anan's commentaries in Aramaic, thus proving beyond doubt that Anan, the founder of the Karaites, wrote in Aramaic—the language spoken in Palestine in the time of Christ.

We learn from the *Jewish Chronicle* that Mr. Louis B. Abrahams' *Manual of Scripture History* is being translated into Marathi for the use of the children of the Beni Israel attending the school of the Anglo-Jewish Association at Bombay.

M. SMART, the Sanskrit scholar, has been elected a member of the *Académie des Inscriptions*, in the place of the late M. Guessard.

THE thirty-sixth meeting of German philologists will be held this year at Karlsruhe from September 27 to 30, under the presi-

dency of Dr. Wendt, of Karlsruhe, and Dr. Wachsmuth, of Heidelberg.

M. OPPERT is continuing his series of papers before the *Académie des Inscriptions* upon the cuneiform inscriptions brought back from Mesopotamia by M. de Sarsac. He holds to his view that they are the records of a king named Gudea, and not of the god Nabu; and he thinks he can interpret the dedication of an intoxicating liquor called *sikaru*.

UNDER the title of *Specimina lingue palaeoslovenice* the Academy of Science at St. Petersburg has published a small, but important, collection of early Slavonic texts, edited by Prof. V. Jagic. Most of the texts are printed in the Glagolitic character.

DR. FRIEDRICH KLUGE, *privat docent* at Strassburg, has issued the first part of a German Etymological Dictionary, which he hopes to complete in eight parts before the close of the present year. It is favourably noticed in the *Literarisches Centralblatt* for June 10.

THERE has just been published at Copenhagen (Reitzel) a little book on Danish popular etymology by Kr. Nyrop.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(General Meeting, Friday, July 7.)

PROF. E. JOHNSON in the Chair.—After a few words from the Chairman, the Report was read. It was shown that the society had, in a fair degree, attained the objects set forth in the *Founders' Prospectus*, issued July 1881, which said:—"This society is founded to gather together some, at least, of the many admirers of Robert Browning, for the study and discussion of his works, and the publication of papers on them and extracts from works illustrating them. The society will also encourage the formation of Browning Reading Clubs, the acting of Browning's dramas by amateur companies, the writing of a Browning Primer, the compilation of a Browning Concordance or Lexicon, and generally the extension of the study and influence of the poet." Some of Browning's admirers have been gathered together; his works have been studied and discussed; papers on these works and extracts illustrating them have been published; several Browning Reading Societies have been formed; one play has been acted by amateurs, and one is to be acted this autumn; the society has given an extra meeting to readings and songs from Browning; a Browning Primer is in hand, likewise a Lexicon of Browning allusions and a Concordance; and the study of the poet has indisputably been extended.—The rules of the society, which had been carefully considered in committee and otherwise, were accepted, and the officers recommended by the committee were duly elected.—Votes of thanks to the University College Council, and to several members and non-members for special services, were passed.

FINE ART.

Japanese Marks and Seals. By James Lord Bowes. (Sotheran.)

THE only objection which can be raised against a book of this sort is that it is not final. The Japanese are inveterate markers. Not only do they delight to inscribe their productions with the sign of the special factory, but they are addicted to dates and to signatures, and to the addition of other notes and remarks on occasion. Such habits, though interesting to themselves and all acquainted with their language, are extremely puzzling to the legion of foreigners who admire their productions and would fain learn all of their history which is inscribed upon them. It is difficult enough to obtain

a knowledge of Chinese marks. Even the "six marks" and the seals of the different dynasties are hard to remember when the memory has to depend entirely upon the eye for prompter; but with perseverance a man may master the difference between the hieroglyphs of Kia-ting and those of Dai-ming, and may fix upon his retina the cyphers of Teh'ing-hoa and Wan-li; but how shall he ever master by mere staring the complicated characters which tell that such a piece was "made by command of the Prince of Kuwana, in the period of Bunkwa, the Zodiac year of the sheep," or even such comparatively simple legends as "Made by Mori Chikara, Michawachi"? In Japan there is no knowing what a man may or may not think an appropriate commentary to his work of art—whether porcelain, ivory carving, or lacquer work; and the collector who has learnt by rote of eye all the marks that he has ever met with may be completely floored by the simple statement "Engraved—the mark of the lady Tomi-haru in the house of Seiyo by the River Ka-ai, in the province of Iwami."

Nevertheless, the ordinary European who loves Japanese curios, and has not the heart, or the time, or the opportunity to learn a language which takes so many years to master under the most favourable circumstances, may well be satisfied with Mr. Bowes' learned and beautiful book. If, as this article is being written, there are many Japanese workmen inventing inscriptions which Mr. Bowes' labours will help him little in deciphering, he, unfortunately, need not greatly care. The principal use to him of Mr. Bowes' book, as regards modern productions, will be to enable him to distinguish between what marks are modern and what are old. Nothing except personal experience will, indeed, tell him if a piece be a forgery or not, but he will probably be able to find out what it pretends to be. As far as my own experience of the book goes, out of six pieces, the marks of which I had not been able to identify, I found five with the help of Mr. Bowes; and of the other piece, I am uncertain whether or not it be Japanese. If the destruction of the feudal system in Japan did not, as I would fain hope it did not, strike a fatal blow to the art of Japan, it will never be what it once was. "New Japan" may in time make a new Japanese art, but the old is gone for ever—gone with the power of the Daimios and the Shogun and the old exclusive policy, never to return. To those who love the old art, and can distinguish between its products and those monstrous hybrids of East and West which now flood the market, and can detect those daily deteriorating repetitions and imitations of old patterns which, with all their faults, are so pretty and so cheap, this book will be invaluable. They do not need to see the mark to judge the merit, but, when they have made their purchase and landed their treasure, they will be able to consult Mr. Bowes with confidence as to details of maker and age. To all those happy individuals who have inherited old Japanese curios the book will also be an unfailing source of knowledge and pleasure. To them will come no misgivings as to forgery. Their possessions may not be antique (some of the most beautiful work in pottery, lacquer, and illustrated books is not a hundred years

old), but they will be of a date before "the treaties," when art was the expression of the nation, and not the answer to the demand of commerce. In some sense, therefore, Mr. Bowes' work may be said to be final, for it treats of a period that is finished. That it is final in the sense of being absolutely accurate or complete it would be rash to say; but it is certain that he has not spared any pains to make it so, and that his own long study of fifteen years, and the co-operation of two Japanese gentlemen in translating the inscriptions, have made it a book of great and lasting authority.

COSMO MONKHOUSE.

THE HAMILTON SALE.

IV.

VERY few things of the first class remained to be sold last Saturday; but, as far as oil pictures were concerned, it was the last chance for the purchaser, who accordingly—especially if he were the reckless or ill-advised purchaser—came into the auction-room prepared to draw his biggest cheque and get for himself certain of the dual possessions, cost what they might. They did cost a great deal. Fifth-rate pictures, which nobody but a Wardour Street dealer would have looked at on any other occasion, sold for good prices; and, when a picture reached the level of the respectable second-rate, it was accounted a masterpiece. And generally, indeed, it had need to be, if the character of the collection was to be kept up, for of real masterpieces there were few. Leaving aside much of the insignificant and pretentious, we shall here note but a few pieces, most of them really worthy of remark, and some of them quite excellent in their kind.

Three important public institutions were enabled to make acquisitions. While the National Portrait Gallery bought for 2,400 guineas the remarkable portrait group of eleven English and Spanish statesmen—a valuable historical record attributed to Juan Pantoja, a pupil of Coello, but really, perhaps, the work of another artist working in England a few years after the date to which the inscription on the picture assigns it—the National Gallery of Ireland, for the moderate outlay of 480 guineas, obtained the characteristic and desirable instance of the learned art of Nicholas Poussin, "The Entombment;" and our own National Gallery, at the cost of 6,000 guineas, secured the Velasquez which the Louvre and an ardent and well-provided American collector both coveted. Six thousand guineas—it may as well be said with complete frankness—is a large sum of money to have paid for the Velasquez; but such a Velasquez as the National collection required does not offer itself to public competition every day of the season; and, moreover, the purchase of this particular example went far towards completing the purchases which the Director and the Trustees had probably from the beginning desired to make. Mr. Burton had previously obtained bargains; and, if the Velasquez was hardly a bargain, it does not follow at all that it was unwise to buy it. The National Gallery, it seems, made another and a smaller purchase, acquiring for 195 guineas an elaborate and careful example of the art of Steenwyck—an interior. Of minute and precise work this was a good specimen. Another interior, of a very different kind, by de Lorme—a broad effect of light in a Dutch church, the rays of sunshine starting and moving across pillar and wall—passed into private hands for 680 guineas. A noble picture, undoubtedly, but paid for with no stinting hand.

One of the highest prices paid at the sale was the sum of 2,400 guineas, which a private pur-

chaser gave for a Murillo, of which the attribution was hardly questioned, but of which the merit was not conspicuous. Murillo's vision of the child Christ here took the form of an indolent and feeble-looking Spanish infant. The Claude, engraved in *Liber Veritatis*, and otherwise an unquestionable production of the great Italianised Frenchman, sold for 800 guineas, which would not have been at all dear for it if it had retained much of its pristine beauty. This, however, was chiefly lacking to it; and 800 guineas is by no means a trifle for a picture replete with damage. Still it must be conceded that some measure of the placid atmospheric effect which is the charm of the master remained on the canvas. A yet higher price than sufficed to acquire a Claude out of condition was laid down to secure a Wilson of the second rank, no less than 1,000 guineas being offered before the hammer fell, and ere Mr. Graves became the possessor of Wilson's work. More than one so-called Rubens appeared at the sale. By far the best of them, and this was indeed a genuine work and a masterly piece of painting, was that denominated "Bellerophon slaying the Chimera." The price paid for it was 360 guineas. No less than 900 guineas was paid for a set of four pictures painted on alabaster by Botenheimer, taking skilfully into account the value of the material for texture and hue. The same painter, with the assistance of Breughel, is responsible for a dainty little work upon copper—a fair Venus and a company of Amorini—which sold for 290 guineas. There was a good Teniers in the sale, a picture in fine condition, crisply painted, brightly lighted, and of happy colour, a very good picture indeed of the second rank. It sold for 900 guineas—as if it had been of the first. After the mention of some of these prices there will be "nothing left remarkable" in the fact that a very small landscape by Gainsborough—once a dainty enough example of his early manner, but now, as we should take it, irretrievably damaged—sold for 160 guineas. We can well imagine such a picture selling for a fifth of this sum under more commonplace conditions. But a Hamilton sale does not occur every season; and, had the little Gainsborough been sold for a reasonable sum, it would have been difficult to believe that it had formed part of a collection in which, with very few exceptions, only first-rate things have been cheap—in which, certainly, nearly everything that has been second-rate and undesirable and unauthentic has found a ready purchaser for a high price.

OBITUARY.

HABLOT BROWNE.

BY the death of Mr. Hablot K. Browne, whose work was familiar to the public under the name of "Phiz," we can hardly be said to lose an artist who would have done more work or better work if he had lived; but we lose rather an artist whose career was complete, and who belonged almost to the last generation. Hablot Browne is scarcely to be thought about apart from the thought of Dickens. Of course he did much work besides illustrating our greatest novelist; but it is by association with Dickens that Browne will live; and this, though it seems to be a tribute to Dickens, is in reality a tribute to Browne, for the vivid imagination of Dickens was not wholly an assistance to the artist called upon to illustrate him. The genius of the novelist was, at the least, exacting; it was a responsibility to be expected to keep pace with it; and no weak artist could possibly hope to be remembered in association with the novelist's strength. Hablot Browne was a perfectly spirited and thoroughly sympathetic interpreter of the conceptions of Dickens from the young manhood of Dickens to his late

middle life. When Dickens had been more purely extravagant and fantastic, as in *Pickwick* and in *Oliver Twist*, Cruikshank had served him; nor had Cruikshank—who was so much wider a genius than he is generally known to be—failed where it was pathos that was wanted, or a picturesque vision of the old-world streets. But, on the whole, Hablot Browne was even better fitted than Cruikshank for the novels of the middle period. If he did not quite do justice to *Copperfield*, which is comedy, he did complete justice to *Bleak House*, which is effective melodrama. In the *Bleak House* illustrations, hardly anything is wrong; there is hardly any shortcoming. Not only is the comic side, the even fustily comic, such as "the young man of the name of Guppy," understood and rendered well, but the dignified beauty of old country-house architecture or the architecture of the chambers of our inns of court is conveyed in brief touches; and there is apparent everywhere that element of terrible suggestiveness which made not only the art of Hablot Browne, but the art of Charles Dickens himself, in this story of *Bleak House* recall the imaginative purpose of the art of Méryon. What can be more impressive in connexion with the story—nay, even independently of the story—than the illustration of Mr. Tulkinghorn's chambers in gloom; than the illustration of the staircase at the Dedlocks' town house, with the placard of the reward for the discovery of the murderer; than that of Tom All Alone's; the dank, foul darkness of the burial-ground shown under scanty lamplight, and the special spot where lay the man who "was very good to me—he was!" And then again, "the Ghost's Walk," and once more the burial-ground, with the woman's body—Lady Dedlock's—now close against its gate. Of course it would be possible to find fault with these things, but they have nothing of the vice of tameness—they deliver their message effectually. It is not their business to be faultless; it is their business to impress. Dickens later on, as his own manner changed, wanted different illustrators, and very likely he had what he wanted in Mr. Marcus Stone, and certainly he had what he wanted, with Mr. Fildes, in *Edwin Drood*. But the higher technical perfection attained by Mr. Fildes, and the greater charm and amenity of his work on Dickens's latest novel, need not prevent the full recognition of Hablot Browne's merits, and of how successfully, during a score of years, Hablot Browne's invention went hand in hand with the novelist's. Of what is called "Society," "Phiz's" view may have been a conventional one—an impression culled from comedy and novel; and of rural life it would appear that "Phiz" knew nothing. But he knew best the class Dickens studied the most—the lower middle class. He knew it from Islington to Camden Town, and from Camden Town to "the Borough." And, like Dickens himself, he made this vast dulness interesting.

It is with the deepest regret that we learn that Mr. Charles Heath Wilson, who for many years has been a constant contributor to the ACADEMY, died at Florence, where he has long resided, on July 3, aged seventy-three. He was buried in the English cemetery outside the Porta Romana on July 5. We hope to give some details of his life next week.

THE death is also announced of the great Belgian sculptor Eugene Simonis, at the age of seventy-two. His chief works are the bronze equestrian statue of Godfrey de Bonillon in the Place Royale at Brussels (1848), an "Innocence" in the Musée royale, and a statuette of a boy crying over a broken drum. M. Simonis was married to a sister of M. Frère-Orban, the Belgian Minister for Foreign Affairs.

CORRESPONDENCE.

BOTTICELLI'S "ASSUMPTION."

Florence: July 3, 1882.

The following passage, which I have translated with some slight omissions from *Lezioni di Antichità Toscane*, by Lami, may be of interest as giving an account of the landscape in the picture by Botticelli of the "Assumption of the Virgin," recently purchased at the Hamilton Sale for the National Gallery. The passage occurs in the Preface, at p. xxviii. After stating that the Ponte del Mugnone is represented in a picture painted by Botticelli for the Capella Palmieri in the church of S. Pier Maggiore about 1470, the learned author proceeds as follows:—

"The picture represents the bridge with three arches spanning the river, which follows a winding course beneath the hills of Fiesole, near the church of S. Maria della Quercia, and thence skirting the hill called 'delle Forbici' approaches the monastery of S. Giusto alle Mura and the modern Porta di Platil. . . . To the left of the bridge, towards the east, is the road leading to the Badia di S. Bartolomeo. The church and monastery are represented in the picture, but the façade of the church appears at that time to have had three doors, and not one only, as at present. Probably the façade, previously to the restoration by Cosimo de Medici after the designs of Brunelleschi, existed as represented in the picture. In those days [1766] the bridge has one arch only, and appears to have been reconstructed by the Consoli of the Arte della Lana, inasmuch as their arms—an eagle grasping a babe—are represented on the parapet. Possibly, however, the artist intended to represent the still more ancient Ponte del Mugnone which exists in these days, situate about half-a-mile from the above-mentioned bridge, on the road to Borgo S. Lorenzo, close to the mountain of Fonte Lucente. This bridge has several arches similar in form to those in the picture. It is probable that in former times there was a road, at either end of the bridge, leading to the mountains, in which case the one on the left of the bridge would be in the direction of the monastery of S. Bartolomeo. On ascending the hill opposite to the modern bridge before alluded to one arrives at the extensive Villa Salviati, which is represented in the picture approached by a circuitous path. This path commences at the Ponte del Mugnone, which was near the Porta S. Gallo, and is represented with one arch only. Beyond this villa, and on the hill in an easterly direction, is represented the parochial church of S. Martino a Monte Ughi. It is true that the artist has not been absolutely faithful to the actual distance and to the landscape; but his task was not that of geographer, and he was, moreover, limited by the necessities of his picture, and by the groups of figures occupying the centre of the composition. The picture also contains an excellent view of Florence seen from the north, near Camerata, where was situated the villa called 'de' Tre Viali,' belonging to M. Matteo di Marco Palmieri, at whose expense the chapel bearing his name was constructed, and for whom also the picture was painted; in it is seen his portrait, as also that of his wife, Niccolosa d' Agnolo Serragli. Francesco Bocchi, p. 354 (*Bellezze di Firenze*), is incorrect in stating that the city of Florence is there represented before its last aggrandisement, the contrary being the fact."

R. C. FISHER.

NOTES ON ART AND ARCHAEOLOGY.

EXETER COLLEGE, OXFORD, has distinguished itself by electing to a fellowship Mr. W. M. Ramsay, upon certain conditions for archaeological research. We believe we are not wrong in saying that another college, far better endowed than Exeter, had declined so far to depart from the beaten track as to have a student-fellow who should be neither elected by examination nor engaged in teaching.

AN influential committee has been formed for the purpose of obtaining subscriptions towards the erection of an appropriate memorial to Samuel Pepys in the church of St. Olave's, Hart Street, Crutched Friars. The committee consists of the chief representatives of the institutions with which Pepys was connected—viz., the Master of Magdalene College, Cambridge; the President of the Royal Society, the Deputy-Master of the Trinity House, the Secretary to the Admiralty, the Master of the Clothworkers' Company, and some others. The treasurer is Mr. Owen Roberts, clerk to the Clothmakers' Company; and Mr. Henry B. Wheatley, 6 Minford Gardens, W., is hon. secretary.

MR. MATTHEW BLOKAM is about to publish an eleventh edition of his *Gothic Ecclesiastical Architecture*. It is over fifty years since the book first appeared; and, by its successive revisions, it has always kept its place as the best text-book on the subject. For some years it has been difficult to get, and the last edition commands an extravagant price. A hearty welcome therefore awaits the new one, which has been rewritten, and enlarged to three volumes.

A BEAUTIFUL piece of pure line engraving has just been issued by Mr. Lefèvre. It is a print executed by Auguste Blanchard from the picture by Mr. Alma Tadema, "The Torch Dance," now exhibiting in the Grosvenor Gallery. Small in size, like the picture itself, the execution is exquisitely delicate; we have seldom seen anything so bright and lucid as the face of the dancer—a modern English face of great beauty.

AT Messrs. Gardiner's show-rooms at 453 Strand, there has lately been on exhibition a small but interesting collection of old wrought-iron work. The articles included a very elaborate little key, with the crown and monogram of Mary Queen of Scots exquisitely wrought and chased. This, with many other beautiful and interesting specimens, was lent by Mr. G. Truefitt. Of the bolder work, nothing was finer than a floriated ornament belonging to Mr. Schuster, probably the work of a Florentine artist of the sixteenth century. The Duke of Norfolk contributed a very large bracket of elaborate pattern, partly gilt; and Mr. Marks Durlacher an iron chest of Italian make, with an elaborate contrivance for hiding the key-hole, which is under a flap in the cover. In order to touch the spring which causes the flap to fly open, it is necessary to insert a finger, or something longer and stronger, through one of the eye-sockets of a mask which decorates the front of the lid. Some handsome knockers—especially one with the Austrian two-headed eagle—a finely chiselled look-plate of the fourteenth century, an elaborate arrangement for cooking purposes, and some English brackets are among the contributions of Mr. A. Newman, by whose energy the collection was brought together. A dagger with the blade pierced with receptacles for poison, candle brackets of Cromwell's time, iron coffers and caskets, pierced sword-hilts, keys and padlocks, andirons, and balustrades were among its other components; and we must not forget a handsome ornament of the time of Sir Christopher Wren, lately taken down from over a door in Mark Lane, and now the property of Mr. T. Anson.

THE *Portfolio* this month is rich in illustrations. Besides three full-sized etchings, it gives us a number of excellent little engravings in the text illustrative of the various articles. The most interesting of these articles is that on Autun, by the editor. Autun is a delightful little French town, dating back to Roman times, with which Mr. Hamerton is intimately acquainted. Judging from the illustrations in this number,

it would seem to be composed of nothing but quaint towers; but Mr. Hamerton promises to tell us more about it, the present article being merely intended as an introduction. An article by Frank Schloesser, describing the Maison Plantin, in Antwerp, and the continuation of Mr. Chambers Lefroy's "Ruined Abbeys of Yorkshire" make up, with the usual Art Chronicle, the rest of the number.

IN "A Middlesex Lane" the *Art Journal* for July contains a good example of the etching of Mr. Frederick Slocombe. Mr. Beavington Atkinson's article on Prof. Manzel has several very vigorous and characteristic illustrations of the art of that distinguished German; and Mr. Ruskin has allowed extracts from *Our Fathers Have Told Us* to be printed, with wood-cuts of some of the photographs which accompany his eloquent handbook to Amiens Cathedral.

THE article in the *Magazine of Art* which pleases us most is that by Mr. Austin Dobson, on Jacob Oats. It is mainly occupied with a description of the designs by Adrian van der Venne to Schipper's well-known folio edition of the Dutchman's poems, and is written with vivacity and sympathy, in a gentle vein of humour not unlike that of Charles Lamb.

WITH the number for June the *Revue des Arts décoratifs* commenced its third year of existence. Two series of articles are commenced in it by MM. E. Garnier and Victor Champier. The former writes of painting on porcelain; the latter, of the model house and its furniture. The illustrations are numerous and good, and include a photograph of the silver *plaque*, designed and executed by M. Morell Ladeuil for Messrs. Elkington, which was presented by Sir Albert Sassoon to the Duke of Albany on his marriage. It represents a scene from "The Merry Wives of Windsor." The exhibition of the decorative paintings of M. Baudry and the "Salon des Arts décoratifs" are the subjects of other articles.

At a recent meeting of the Académie des Inscriptions a paper was read from M. E. Masqueray upon his recent excavations in Algeria upon the site known as El Meraba of the Beni Welban. Working with fifty natives, during a fortnight he discovered abundant remains of a Roman city—a forum, a cemetery, and about 180 inscriptions. The name of the city was Colonia Celtianensium.

THE Bavarian National Exhibition of Art and Industry, which has been held this summer in Nürnberg, has proved of much larger importance than was at first supposed. In one respect these local and national exhibitions have more interest than the larger international ones, for everyone is more concerned in the growth of art and industry in his own country than in any other, and this Bavarian one especially has revealed many capabilities of which the country was before unaware.

MR. SATCHELL has sent us the first part of a work upon the Seals and Armorial Insignia of the University and Colleges of Cambridge, by Mr. W. H. St. J. Hope, which is to be completed in twenty-five parts. There is, no doubt, a good reason for this mode of publication; but it is very puzzling to the reviewer, who never knows when to have his deliberate say. The work is to be illustrated with twenty-five chromo-lithographs, and sixty engravings of seals, &c., by the Dallastype process. In the text of the part before us, Mr. Hope traces the history of the seals of the university and of the university officers. He thinks that the oldest dates back probably to the charter of Henry III. (1261); the earliest impression of it is attached to a deed, among the muniments of Peterhouse, dated 1291.

THE STAGE.

OBITUARY.

BENJAMIN WEBSTER.

THE veteran Benjamin Webster died on Saturday at his house by Kennington Oval. He was eighty-three years old. For sixty years, more or less, he was connected with the stage—sometimes as author, often as manager, nearly always as actor. During his term of life he had two notable managements—first, that of the Haymarket, at which theatre true comedy was then wont to be played by as strong a company as could be got together; and then at the Adelphi, which became the home of clever or impressive melodrama. To name all his associates and servants in these two undertakings would be to name the principal performers during about two generations. As an author, Benjamin Webster was less conspicuous, nor did he claim for his work much of the merit of originality. As an actor, few men were more original; and it is gratifying, in reading the criticisms of his career which have appeared within the last few days, to notice that the fact that he has been little seen on the boards within the last fifteen years has not made people forgetful of the excellence of his method, of his intelligence, and of the continuousness of his labour. Benjamin Webster belonged to a race always rare, and rarer now than when he was young or middle-aged—the race of true comedians. It is the tendency of the day to make of the comedian a comic actor, and often it is the success of the comedian that does the most to bridge the distance between the comedian's work and the comic actor's—between comedy and mannered farce. But excellent old Benjamin Webster had at his command the resources of the true comedian: he could at need compel tears as well as laughter, nor did he seek his effects in excess of either. He went through many decades, including those very dull years for the English theatre—the years of pure sensationalism—which lasted from about 1855 to 1865, without ever forgetting that, though little art remained upon the stage, he was himself an artist, and that, when it was sensationalism—the headlong plunge, the breakneck leap—that was triumphant in his own theatre, it was not for him to descend to the antics of the acrobat. He was then rarely seen behind the float. Even in sensational days, or days when sensationalism was still surest of success, Mr. Webster attracted attention to a thoroughly artistic performance of his own—that of William Fenholder in "One Touch of Nature." It was among the latest of his fine impersonations. Likewise, about the same time—it must have been in 1863 or 1864 if we remember correctly—he enacted Triplet, in "Masks and Faces," to the Peg Woffington of Mrs. Stirling. But that was not the original performance of the part. He played Triplet with thorough understanding and skill, as well as with all the sympathy that an actor who has known the world may be expected to bestow upon such a character as that of Triplet. Here, and in many another part, Mr. Webster proved himself—notably, say, as Joey Ladle in "No Thoroughfare"—an actor of dry and telling comedy and restrained and suggestive pathos. But his pathos, controlled as it was, was hardly that of the drawing-room; nor did he often portray the annoyances of polite life. Indeed, he did for a long spell of years, and with less of intensity, something of what Robson did for fewer years, and with more of intensity—portray the sorrows and the humours of those who are rough but not vulgar, often uneducated but never hopelessly commonplace. His stage world was a world in which individuality was preserved, and angles were not rubbed down. He was also not one of those actors who are determined to be fine gentlemen before they are artists. If he

was a gentleman, well and good; but he was, primarily, an artist, a student of various humanity, a participator in active life, a sportsman, a man about town. In this way, his existence did not move within narrow limits, and he brought to the creation of his best modern characters the aid of an experience of many men and women, and of various fortunes. We have had few more complete actors, few of wider range.

MUSIC.

Joseph Haydn. By O. F. Pohl. Vol. II. (Leipzig: Breitkopf and Härtel.) Nearly seven years have elapsed since Herr Pohl's first volume of Haydn's biography appeared. It gave the history of the composer's early years, his life at Vienna, his studies at the Cantorei of St. Stephen's, and his wanderings after his dismissal from the choir; and closed with his few years' services as second Capellmeister under Werner, first to Prince Paul Anton Esterházy, and afterwards to his brother Nicholas, at Eisenstadt. Werner died in 1766, and Haydn became sole director of the music. Prince Nicholas, who had succeeded his brother in 1762, spent more than a million of money in transforming a wild and desolate portion of his Hungarian estates at the south end of the Neusiedler Lake into a fertile and attractive spot. A splendid palace was built, rivalling even Versailles in beauty, grandeur, and interest. In this magnificent place—Esterházy by name—Prince Nicholas settled down, shortly after Werner's death, with his whole establishment, including, of course, his band, singers, and his Capellmeister, Joseph Haydn.

The second volume gives a detailed and glowing description of the stately building, with its noble suites of rooms crowded with paintings, statues, ornaments of the most costly description, rare books, and valuable MSS. The gardens, with their many objects of interest, the opera house, and the Marionette Theatre also come in for their share of notice. Haydn's time was well occupied, for he had to hold daily rehearsals with the band, to attend to the chamber concerts and to the orchestral and operatic performances, to look after the singers and players, seeing to their wants and settling all their disputes, and, in addition, to write music for the palace, the theatre, and the church. He was orderly in his mode of life, and found time not only to discharge all the duties connected with his position as Capellmeister, but also to give lessons and to devote a regular part of each day to composition. Haydn was free from material cares, valued and honoured by his patron, beloved by the musicians, yet his life was not a happy one, for though his position was in many respects advantageous to him as a composer (and this he freely acknowledged), yet he sighed for freedom and longed to travel. The glimpses, too, of happy social intercourse and healthy artistic rivalry which he obtained from time to time during his short visits to the Austrian capital made him more and more dissatisfied with his lot; and in his letters to his friend and benefactress, Frau von Gensiger, he constantly speaks of his solitude and of his need of encouragement.

Of the happy days spent by Haydn in Vienna Herr Pohl has much to say. The performance of Haydn's opera "Lo Speciale," at the private house of Herr von Sumerau in 1770 and of his first oratorio "Il Ritorno di Tobia" by the Tonkünstler Societät in 1775, the concerts and entertainment given by the Prince's band and singers at the Court festivities in 1777, the musical evenings at the house of the English composer Stephan Storace, when Dittersdorf, Haydn, Mozart, and Vanhall

played quartets, and among the audience were Paisiello and the poet Casti, the happy hours spent with the Gensiger family, and the celebrated evening when Haydn met Leopold Mozart at his son's house—about all these, and other matters connected with musical life in Vienna, we find in the volume before us many interesting details. The meeting at Mozart's house on February 12, 1785, is an event of the deepest interest. After listening to three of the six celebrated quartets dedicated to himself, the noble-minded and open-hearted Capellmeister thus addressed the father: "I say to you, before God, as an honest man, your son is the greatest composer I have ever heard; he has taste, and wonderful knowledge of the art of composition." These were no empty words of praise, but a real and honest expression of his opinion. When in London, the news of Mozart's death greatly affected him, and he wrote to a friend in Vienna thus: "I could scarcely believe that Providence would so quickly summon to the next world a man whom it is impossible to replace."

Herr Pohl gives a graphic account of several events which occurred to relieve the monotony of the composer's life at Esterházy. In 1772 Prince Rohan, the celebrated French ambassador at the Court of Vienna, visited that place, and for four days there was nothing but mirth and revelry. In the following year the Empress Maria Theresa honoured the Prince with a visit, and on this occasion was performed Haydn's symphony which bears her name. Again, in 1776, the Archduke Ferdinand (son of Francis I. and Maria Theresa) was brilliantly entertained at Esterházy. The visit, too, of Michael Kelly and Bride, in 1784, the two friends and admirers of Mozart, was most agreeable to Haydn. They had much to tell him about Italy and England—two countries in which he was particularly interested. Two great fires occurred at Eisenstadt in the years 1768 and 1776, and on both occasions Haydn's house became a prey to the flames. Many of his MSS. were destroyed. In 1779 the theatre at Esterházy was burnt down.

Between 1767 and 1790 Haydn wrote no less than 63 symphonies, 43 quartets, 19 concertos for various instruments, 28 pianoforte sonatas, 13 pianoforte trios, 5 Masses, 1 oratorio, 1 "Stabat Mater," 12 operas, besides a quantity of instrumental and vocal pieces. Every page of Herr Pohl's second volume testifies to his patient and minute research. Not only does he give us all possible information about the origin of these compositions—their character and peculiarities, the different editions, the performances—but he also tells us much about Haydn's predecessors and contemporaries. This knowledge is of immense importance to the student of musical history. One is too apt to single out for praise and admiration the greatest geniuses, and to forget how much they owed to the labours and works of inferior and now forgotten composers.

The present volume brings us to the end of the year 1790. On September 28 Haydn's patron, Prince Nicholas, died. At this moment Salomon arrived in Vienna, and persuaded Haydn to visit England. On Wednesday, December 16, he left Vienna for London. Mozart, in parting from his true and faithful friend, was moved to tears. He seized hold of both his hands, and said, "I fear, my father, this will be our last farewell." Within a year from that time, and before Haydn had returned from London, Mozart was in his grave. Herr Pohl's book contains a portrait of Haydn, some valuable supplements giving details of music and musicians at Esterházy, and a chronological and thematic catalogue of Haydn's compositions from 1767 to 1790.

J. S. SHEDLOCK.

SATURDAY, JULY 22, 1882.

No. 533, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Funeral Tent of an Egyptian Queen.
By J. Villiers Stuart. (Murray.)

MR. VILLIERS STUART has done good service by reproducing in his present volume the patterns, colours, and inscriptions of the extraordinary piece of ancient Egyptian embroidery which was last year found in the tomb of the Her-Hor family at Dayr-el-Baharee. To call it a "tent" is, however, a misnomer. It is an heraldic pall, or canopy, expressly designed to serve the double purpose of covering the deck-cabin of a funeral galley or the frame-work placed above the coffin on a funeral sledge. These sledges, drawn by bullocks, are frequently represented on the monuments. Such a frame-work, minus the pall, was actually found by Mr. Rhind some years ago in a tomb at Thebes; and upon such a frame-work the pall of Queen Isi-em-Kheb was doubtless suspended during the two land processions of her funeral cortège—that is to say, when the mummy was carried for embarkation to the eastern bank of the Nile, and again, after crossing the river, from the western bank to the family vault. Only thus, indeed, can its presence be accounted for in the place where it was found.

Mr. Villiers Stuart has executed his difficult task with conscientious fidelity. Every part of the canopy is exactly copied, described, and drawn to scale. The patterns are given both in outline and in chromo-lithography; while, in order accurately to reproduce the tints of the ancient dyes, Mr. V. Stuart obtained some broken fragments of the original leathers. The result is an exact reproduction of the design, showing the canopy as it appeared when first turned out from the workshops of the Memnonium. How it looks now, after thirty centuries of burial and the rough handling of Arab plunderers, may be seen in the magnificent fragment photographed with all its rents and tatters at pl. xvii. of Prof. Maspero's official Report, *La Trouvaille de Deir-él-Bahari*. The chromo-lithograph supplements this photograph as an architectural elevation, perfect in all its details, supplements an artist's sketch of the same subject in ruins.

Mr. V. Stuart describes the pall as

"a mosaic of leather work, consisting of thousands of pieces of gazelle hide, stitched together with thread of colours to match. The edges are neatly bound with a pink cord of twisted leather, sewn on with stout pink thread; each colour is a separate piece, no one section bearing two colours; thus each square of the chess-board-patterned foot-stool upon which the gazelles are kneeling is a distinct mosaic stitched

to its neighbours. The colours consist of bright pink, deep golden yellow, pale primrose, bluish green, and pale blue. . . . Much of the surface still retains a gloss similar to that upon a kid glove; the pink, yellow, and green have not faded at all, though dulled to some extent by the dust of ages."

Mr. V. Stuart has had the pink dye analysed by an expert, who reports it to consist of red hæmatite mixed with lime, the colouring matter being chiefly peroxide of iron. The blue, being a vegetable dye, has decomposed. The leather is found to have been tanned with acacia-bark. The pall consists of an oblong centre, or roof-piece, measuring nine by six feet, from which depend four large flaps. The centre is patterned, half with rows of emblematic vultures and half with pink and yellow rosettes on a blue ground. The side-flaps, being the most seen, are ornamented each with a "spear-head" frieze and a broad band of metopes filled with heraldic and allegorical devices, below which comes a margin of pink and green chequers. The end-flaps are patterned with chequers only. The vultures, the metopes, the devices, are all divided and bordered by hieroglyphed inscriptions and royal cartouches; the heraldic insignia, the hieroglyphs, and every minutest detail being out out in coloured leathers. "The entire fabric measures 22 feet 6 inches in length, and 19 feet 6 inches in width, and covers a space of 201 square feet of leather" (p. 7). The inscriptions are of great historical interest. They show Queen Isi-em-Kheb to have been a daughter of the Prince-pontiff Masahirti, a grand-daughter of King Pinotem II., and wife to her uncle King Menkheperre. "Thanks to which information," writes Prof. Maspero in his official Report, "we have been enabled almost entirely to reconstruct the succession of the priest-kings of Amen." For the way in which Prof. Maspero has effected this reconstruction I must refer readers of the ACADEMY to his own pages; premising only that, having subjected the sarcophagi, inscriptions, papyri, and other Dayr-el-Baharee relics to an exhaustive analysis, he has, with scrupulous caution, drawn up a genealogical table of the Her-Hor family (p. 30), thereby showing the unbroken succession of seven male rulers—some kings, some pontiffs—beginning with Her-Hor and ending with Pinotem III. To this I may add (I hope without indiscretion) that Prof. Maspero has lately found the marriage-contract of Queen Isi-em-Kheb; and that this document, together with the three hieratic graffiti which he discovered about the same time upon the walls of the Dayr-el-Baharee vault (see ACADEMY, No. 519, April 15, 1882), abundantly confirms his previous conclusions as to the alliances and succession of the priestly line.

Unless he is prepared to prove his position (which, in view of the foregoing, seems scarcely possible), it is to be regretted that Mr. Villiers Stuart, by the interpolation of two Pisebkhans, should have essayed to graft the genealogy of Brugsch upon the genealogy of Maspero. So important a re-arrangement would, at all events, be the better for explanation. Again, when writing of Shishak the First's "double claim to the throne [of Egypt] by right of his wife and by right of

his mother" (p. 36), he adduces no proof that the father of Shishak wedded a Rameside princess. Brugsch himself only points to the well-known fact that this lady was Egyptian and of royal descent (see *Königsbuch*, pl. xlv.); thereupon suggesting that she was, "in all probability, a daughter of Rameses XIV."* The length of the Amenide succession, as now ascertained, disposes, however, of that "probability." Rameses XIV., whose history is a blank, may or may not have actually reigned before Her-Hor united the spiritual and temporal crowns; but, in any case, a lady who had survived seven successive Sovereigns, two of whom certainly reigned over sixteen years each, would scarcely have been of marriageable years when the first Bubastide Pharaoh ascended the throne. As regards the wife of Shishak I., Lepsius gives no cartouche by which she may be identified. Brugsch, it is true, assigns to this Shishak a certain Princess Makara, or Karama-t, who figures in genealogical table No. IV.† as a daughter of Menkheperre and Isi-em-Kheb; but that assumption is not corroborated by the discoveries at Dayr-el-Baharee. Neither does it agree with the same writer's entirely opposite statement at p. 204 of the same volume, where he again gives Shishak a wife called Makara, but identifies her this time with a princess of that name who, according to an inscription at Karnak, was daughter to Piseb Khan Mer-Amen (the Petuxanu II. of the *Königsbuch*, pl. xliii., No. 565)—a king whose place has yet to be determined. Moreover, this Karnak inscription, which relates to the restitution of certain lands belonging to the said Makara, or Karama-t, contains no syllable to show whose wife she really was, nor in what king's reign the record was sculptured. The name of Karama-t, or Makara, appears, indeed, to have been particularly popular at this period. Various spellings, we find it occurring no less than seven times in the course of the XXIst and XXIInd Dynasties (*Königsbuch*, pl. xliii.). In treating, therefore, of the Amenide and Bubastide lines, it is but too easy to confound the identity of these numerous princesses; and that Brugsch has done so is sufficient apology, perhaps, for Mr. V. Stuart. It would, however, be less easy to find a precedent for other innovations, of which *The Funeral Tent of an Egyptian Queen* contains not a few. Take, for instance, the conversion of the "Hall of the Two Truths" into the "Hall of Double-Edged Justice," a translation for which there is no *raison d'être*; or Mr. V. Stuart's new spelling for the name of Hatasu, which, if carried out, would give a feminine termination to the names of the Amenemhat Pharaohs and practically abolish the first syllable of the names of Osiris and Isis. However one may dissent from a translation which reads Heka Neb-t (i.e., the Lady, or Goddess, Heka) as "Mistress of the Toad," Mr. V. Stuart may be congratulated upon his identification of this deity with the Hekate of the Greeks and Romans; but, after all that has of late been written upon that subject by Prof. Maspero and Mr. Le Page Renouf, it is strange that so painstaking

* Brugsch's *Egypt under the Pharaohs*, II. 197.
† *Ibid.*, vol. II.

a student should confound the *Ka*, which is the *eidolon*, or double, with *Ba*, the soul. The confusion between Mut and Nut (p. 50) must be a printer's error.

The latter half of the book consists of detached chapters on tombs and pyramids in various parts of Middle Egypt; of an essay on comparative philology, which may possibly provoke criticism; and of an Appendix containing a Table of Temperatures and a series of meteorological observations extending over a period of five months. Of especial archaeological interest are Mr. V. Stuart's descriptions of the primitive brick graves of Dashoor, and his account of an early rock-cut sepulchre at Gow-el-Kebeer, which is decorated to imitate the interior of a dwelling-house of the period, with mock windows and doors, and a roof sculptured to resemble the ordinary palm-trunk ceiling. Further details and illustrations are also given from the tomb excavated at Thebes by Mr. V. Stuart in 1879; the inscriptions being translated by Prof. Wiedemann, of Leipzig, and the façade carefully reproduced in the large folding plate which forms the frontispiece to this handsome volume.

AMELIA B. EDWARDS.

"ENGLISH MEN OF LETTERS."

Gray. By Edmund W. Gosse. (Macmillan.)

THERE is no difficulty in fixing the position of this book—it is the fullest and the best Life of Gray. All important sources, including the Pembroke MSS., have been discreetly used. Criticism and biography pleasantly intermingle. In 220 pages there is room to show the bard, and to show the paces of the only steed he cared to ride—his too rarely mounted Pegasus. The small volume is not a "Little Ease" where the victim's knees and chin must meet; Gray and his odes and his harpsichord and his mignonette and his blue and white china fit well into the neat chambers provided for them by Mr. Gosse.

"Knowledge, penetration, seriousness, sentiment, humour"—so Mr. Matthew Arnold counts over the five talents committed to Gray. Five talents; yet it is not easy to think of him as ever to be a ruler of five cities. With his gathered learning, his insight and his power of organising knowledge, his judgment at once delicate and solid, his feeling for beauty in nature and in art, his amiable irony and his brightness of style, why was Gray a failure, and why does the story of his life hang weights upon our courage and our hope? One can imagine his biographer protesting in lively tones against the word "failure." Gray created a style in English poetry; he was perhaps the most cultured Englishman of his generation; he interpreted Icelandic literature; he heralded the romantic revival; he felt the beauty of Gothic architecture; he revealed the wonders of lake and crag in Cumberland and Westmoreland; he sustained classical learning in his university; he made true friends and kept them. And, doubtless, compared with many lives, that of Gray may almost deserve to be called a success. Yet, on the other hand, there have been gallant defeats which, compared with such success as his, look like

victories. After all contentions to the contrary, the settled conviction returns and maintains its hold upon our minds that Gray failed to work out the possibilities of his nature; that, but for some enervating cause within, some retarding cause without, his powers must have carried him much farther than they actually did.

"Spirits failing and health not sound" is part of Mr. Arnold's proposed explanation; and it is certain that thunderclouds of melancholy passion are less depressing to genius than the long, low-lying cloud of habitual *ennui*. But one great thought, one sudden ardour, has proved itself able at times to pierce and break up such a cloud of barren sadness. With Gray it was not so; the cloud hung lower and grew denser towards the close. "Gray, a born poet, fell upon an age of prose," adds Mr. Arnold; and this it was, in his opinion, which gave power to Gray's reclusion and ill-health to induce his sterility. "He fell upon an age whose task was such as to call forth in general men's powers of understanding, wit, and cleverness rather than their deepest powers of mind and soul." True; yet the age which gave birth to *Clarissa* and *Ivanhoe* was not without its imaginative creations, its tragedy, its comedy, and was not wholly unfavourable to seriousness, sentiment, humour. Gray's Odes, novel in style, were called obscure, and he addressed them *suaviter*; but his "Elegy" received a prompt and universal welcome. He was acknowledged to be the chief living poet of England; yet in the decade of his highest fame he made "less and less effort," says Mr. Gosse, "to concentrate his powers." To quote the text of Mr. Arnold's discourse, "he never spoke out."

Gray was an elegiac and a lyric poet; a poet of sentiment and reflection in the "Elegy" and in the minor Odes; a poet of imaginative enthusiasm of a sustained and deliberate kind in the greater Odes. Never, perhaps, did a distinguished lyrical poet possess so little of native passion. The poet, we all know, is born,

"With golden stars above,
Dowd with the hate of hate, the scorn of scorn,
The love of love."

Whether Gray felt the influence of golden stars in Cornhill, or at Stoke Pogies, or in Cambridge, where the wild beasts of the deserts dwelt and the great owl made his nest, may be doubted. He was a languid hater; his scorn was the delicate satire of an onlooker at the follies of life, amused more than indignant, and sometimes wearied more than amused. His love—alas, his pallid passion which died before it was born, Delia's gentlest philanderings, his "amatory lines"! And yet ideal topics through his imagination could excite in Gray an ideal passion. No pressure of personal feeling compelled him to song; but the "Lyric Muse," as Gray knew her, was willing, "like other fine ladies, to be courted," and the poet's imaginative passion rose with the occasion. "I was the Bard," he said, when asked how he felt when writing that Ode. And Nicholls speaks of his awe at the lightning of Gray's eye, "at that *folgorante sguardo*, as the Tuscans term it." But a lyric poet who does not sing as the bird sings, but must court the Muse, requires a faith in himself, a strength of will, a power

of strenuous self-sacrifice—sacrifice of inferior appetites and faculties of the mind for the sake of the higher faculty—and to these Gray did not attain. "If I do not write much," he said, "it is because I cannot." And this is true; but sterility was inevitable for one who lacked energy of soul to live in his highest faculties, who would not place his noblest power at the head of the rest to lead them all on to victory, who would not tax the inferior powers in the service of the superior, who chose rather the luxury of endless intellectual acquisition, the ease of one who is increased in goods, the narcotic of erudition. Yet the still small voice of poetry was never quite silenced within him, and his was the grief of those who know that the purpose of their lives is frustrate through the sin

"Of the unlit lamp and the ungirt loin."

This is a severe judgment; but if Gray's life tells us anything it tells us that an ascetic principle is needed in the intellectual and spiritual life.

As a poet "of sentiment and reflection" Gray's view of the world is in large part that of his age. In the *saeculum rationalisticum* a temper of moderation was predominant. There were no transcendental views as to the individual man; no one had announced that each of us is a part of "the vesture of the Unnamed;" nor was there yet any extravagant hope of a sudden Millennium for society, any widespread faith in a remote yet glorious triumph of humanity to which each of us may contribute a little. To Gray the general aspect of society was saddening; life upon the whole seemed a poor affair.

"How vain the ardour of the crowd,
How low, how little are the proud,
How indigent the great."

What are mortal men but a tribe of insects? What their strivings but a aimless fluttering? And what am I, poor moralist, adds Gray, but a fly like them, and, unlike them, a sad and solitary fly? To escape from the folly of life, to conquer its pain—this is what we need. Even the escape through ignorance and youth and animal spirits has in it something which assuages while we contemplate it; therefore, let the Eton school-boy chase the hoop and urge the ball—"Thought would destroy his paradise." Some of Gray's delight in his mercurial friend, Bonstetten, doubtless arose from the pathetic interest of the contrast between himself, the frustrate man who knew everything, and this immortal boy who promised to be all that Gray was not, and who seemed never to feel the weight of years or custom. Happier, however, than the average Eton lad, by-and-by to degrade into a member of the House of Lords, is the peasant "whose sober wishes never learned to stray," and who will rest so well at last in his village churchyard. Gray felt deeply the worth of simple goodness even while doing honour to genius, and the peasant and the poet of his "Elegy" are two of those who have escaped from the vain turmoil of human life. Even in a stern retreat from the world dwells truer happiness than in its tumult; such happiness is that of the monk of the Grande Chartreuse, whose silent abode and quietude were envied by Gray. Unhappily, Pembroke was no Carthusian monastery; but

the harpeichord, and the mignonette, and the china jars, and an eye which took an amused interest in the foibles and follies of those around him, made amends. It is a pity that some poetical medium was not discovered by Gray in which his humour, his sentiment, his knowledge, his wisdom of life, could all have coalesced—some medium which might have been to Gray what the blank verse of "The Task" was to Cowper. Perhaps Gray thought of this, and then took a dose of his favourite anodyne, *fastidium*. EDWARD DOWDEN.

Madeira: Its Scenery, and How to See it. With Letters of a Year's Residence, and Lists of the Trees, Flowers, Ferns, and Seaweeds. By Ellen M. Taylor. With Frontispiece, Map of the Island, and Plan of Funchal. (Stanford.)

MISS ELLEN M. TAYLOR is evidently unused to the making of books. Had she consulted some experienced literary friend, she would probably have changed the *mécanique* and the order of her volumes. "Letters from Madeira," now relegated to chap. ix. (pp. 187-236), should have followed the Preface and the Introduction. The reader's appetite would have been whetted and tickled by the light fare, and in some way prepared for so solid a *pièce de résistance* as chap. i., "Routes to Madeira—the Union Steamship Company," and so forth, all facts and figures. Moreover, the author would not have assigned "Trees, Fruits, Flowers, Ferns, Seaweeds" to chap. viii. (pp. 164-82), and withal have buried "The Mosses of Madeira" in Appendix ii. (pp. 248-50).

Despite these and other small blemishes, the pretty volume, whose "auriverde" cover bears the Loo Rock and the arms of the fair Island, is sure to do well. As the Preface says, and says truly, "no place is in such want of a handbook as Madeira." The excellent volume, *Madeira, its Climate and Scenery*, by (the late) Robert White and (the living) James Y. Johnson, has been long out of print. Written in 1851 and published (second edition) in 1860, much of the matter is necessarily obsolete. It has been proposed more than once, I am told, to reprint it, with information brought up to date. This has virtually been done by Miss Taylor, who, belonging to a family well known in Madeira and not unknown in England, has had a life-long acquaintance with the beautiful island she describes. We have to thank her also for the map, which is an improvement upon that of White and Johnson; and for a fair plan of the city of Funchal, which her predecessors wholly ignore. The housekeeping vocabulary (pp. 32-38) will also be found useful; but it is a mistake to omit the "explanation of local appellatives" given by the older guides (Appendix J., pp. 329, 330). And we should much like to see a list of words in which the Madeiran daughter differs from her Portuguese mother.

In such a volume the number of quotations must necessarily be considerable. The late Mr. William Longman's article on Madeira (*Fraser's Magazine*, August 1875) supplies the Introduction with a long extract, and is again referred to in p. 115. The late Rev.

J. M. Neale, an authority on ecclesiastical architecture, depicts in eight pages the Funchal Cathedral, which has been somewhat neglected by former writers. "The fossil bed [of Madeira] can best be described by giving Darwin's account of a similar one in New Zealand" (!); and "Some Particulars about Madeira" are condensed (pp. 156-58) from Dr. Hawksworth's account of Cook's first voyage. The *Insecta Maderensis* of Mr. T. Vernon Wollaston is also pressed into the service (pp. 134-36), though it ends with such a monster platitude (italicised withal) as "happy and wise is the man to whose mind a trifle existeth not." This borrowing is inevitable. Even in the last century Humboldt assured us that the subject of Madeira had been worn threadbare, and proceeded at once to indite a rather lengthy account of Sylvania, the Isle of Wood.

The reader will take pleasure in chap. v., "Inhabitants — Customs — Occupations — Sugar-Canes — Vines — Vineyards — Manufactures — Agriculture — Public Walks — 'Festas';" and the expert will regret only that Miss Taylor has not made more extensive use of her local knowledge. The derivation of Malmsey from Malvasia, originally Monemvasia (μόνη ἐμβασία = simple entrance) or Minoa Island, will be new to many. Some account of the old Anglo-Madeiran society and the Consuls who succeeded John Carter, the first appointment in 1658, would also have been interesting. This, too, was the place for notes on the peculiar cookery and the folk-lore of the Madeirenses. Chap. vi., on rides, excursions, and pedestrian tours, would also bear further detail. On the other hand, the history of the discovery of Madeira and its neighbours, taken from an anonymous account written at the beginning of the century, and from the *Saudades da Terra* (Longings for the Land) of the learned Jesuit Dr. Gaspar Frutuoso, repeats all the old and exploded fabrications about the exploration, utterly neglecting the French and Spanish claims in deference to the apocryphal Robert à Machim and the impossible pilot Juan Morales, alias João dos Amores.

It has often been remarked that English who live much out of England write and speak a peculiar English. *Madeira* has been carefully corrected; yet there is a redundancy of "very," and the unfortunate adverb "only" is usually made to qualify the wrong word. When, too, will ladies learn that "each other" and "one another" are not synonyms; that "love each other" and "love one another" mean very different things?

But these are trifles, and for the most part the writing is fairly good. The following extract from the "Letters" (p. 210) will show it at its best:—

"We were then close to the *Homem em pé* (the man standing), a most singular rugged mass of basaltic rock, forty feet high, and standing alone, rising out of the turf. We got into our hammocks again for the last steep ascent. Dawn was fairly breaking when we reached the top. The opening day came quickly on; masses of grey, and dark-looking clouds were transformed as by magic into every shade of glorious gold and crimson. Soon every mountain top brightened as if gladdened by the fast-

coming day, and their roseate, jagged pinnacles contrasted well with the deep azure sky above. We felt spell-bound, and for some moments too much awed by the grandeur and transcendent beauty of the scene before us to speak. Even the hammock-bearers seemed to feel the same, and all felt that, for a while, silent contemplation was most in harmony with the sublime and marvellous beauty of those moments. As the sun emerged from its gorgeous bed of crimson, gray, and golden clouds, it shone forth in all its majesty, lighting up with golden edges the layers of soft, fleecy cloud which lay in a mass on the horizon all around us. These soon toned down to the sober greys and whites of day, till at sunset, perchance in bidding the ended day farewell, they will be clothed again in all their glory, and then each colour will gradually merge again into the other as if unwilling to give place to the shades of night. One sunset I saw from the New Road, near Funchal, I never shall forget, when bands of rose colour melted into pale gold, and these again into the most exquisite soft green. Such, I fancy, must often be the effect as seen from *Pico Ruivo*."

We can hardly expect a resident on the island to enter into its serious grievances of taxation and repressed emigration. Suffice it here to say the unfortunate peasant can hardly afford his poor meal of *milho*, or Indian corn. And Madeira has at last found out her "manifest destiny"—that of being an orchard for Northern Europe and a kitchen-garden for the Gold Coast and for the 800 ships, steamers, and sailers which annually anchor in her dangerous roadstead miscalled a harbour. A casual visitor may speak with more freedom upon such delicate subjects as the maladministration of taxes; and this shall be done at the earliest opportunity.

RICHARD F. BURTON.

Records of Later Life. In 2 vols. By Frances Anne Kemble. (Bentley.)

THE appearance of three more volumes of Mrs. Kemble's history of her past life is the best proof of the popularity of their predecessors; and the fact that the latest issue only covers a period of fourteen years, from 1834 to 1848, is probably an indication of the publication at some future date of another series of volumes. In this country Mrs. Kemble was admitted into the most cultivated society of fifty years since, and she settled in America at a time when life in New England was less familiar to the English world than it is now. Still, if every accomplished lady who has enjoyed the good fortune of meeting some of the leaders of English thought and of visiting new countries were to narrate her recollections in a dozen volumes, the shelves of the circulating libraries would cry aloud for enlargement. The letters of Mrs. Kemble are sprightly and unaffected, showing a candid and thoughtful mind, and they deserve a considerable measure of success. This year, however, has been a year of Reminiscences and Recollections, and these volumes will have to battle for dear life with some vigorous rivals.

When the records open, their author had been "a wife nearly five mortal months" and was on her way to her new home in America. A sentence or two in the first twenty pages shows her frank disposition. She had not met Miss Martineau, and somewhat distrusted both her reception by "that enlightened and clever

female" and the impression which she would receive from Miss Martineau's conversation. A very brief interview between the two ladies was sufficient to dispel this hesitancy. They had scarcely exchanged a few sentences before Mrs. Kemble felt the conviction that they might become good friends. In other respects the feelings with which she went out to the States soon found a rude shock. Life at Butler Place was tolerable, in spite of the six miles of dusty road which separated it from Philadelphia; but by-and-by she went South to Georgia, and then her troubles began. Dwelling in a remote plantation among swampy rice-fields, and in the midst of a population of slaves, her senses sickened. The white men and women around her had grown up in a slave-owning district, and their feelings had become habituated to sights and acts which struck a young Englishwoman with wonder. Mrs. Kemble was out of harmony with the surroundings of her life, and the time came when the opposition of some of her husband's relatives to her spending another winter in Georgia compelled her to return to her own country. With the close of her American visit ends the freshest part of her letters.

Mrs. Kemble was one of the ladies whose acquaintance was sought by the mistress of Holland House when it stood out as a centre of politics and literature; but the qualities of Lady Holland were not suited to her taste, and she kept the rude lady at a distance. If the world has not of late years been satiated with anecdotes of Lady Holland and her tame Atheist, it may find fresh matter for contemplation in these volumes. Another lady, whose talents and manners are possibly less familiar to anecdote-mongers, desired the friendship of Mrs. Kemble. This was Mrs. Grote, whose residence among the beeches of Burnham is described in some very vivid sentences. But by far the most striking lady in these pictures of past life is Mdle. d'Este, a granddaughter of George the Third, and a figure who is now for the first time introduced to the knowledge of the general world. Many readers will of course rejoice in Mrs. Kemble's anecdotes of theatrical life, and in her criticisms of the illustrious actors of forty years ago. In these and the other parts of her reminiscences there are a good many plums for the diligent reader. We will content ourselves with selecting a single story of Sydney Smith's son. His inclinations were all for horses and horse-racing, and on one occasion, when seated next the Archbishop of York at dinner, he was at a loss for an appropriate topic of conversation. To the astonishment of the Primate of the Northern province, his next-door neighbour enquired, "How long do you think it took Nebuchadnezzar to get into condition again after his turn out at grass?" W. P. COURTNEY.

Shakespeare's Tragedy of Hamlet. Edited by Karl Elze. (Sampson Low.)

THIS edition is welcome as a sign that editors of Shakspeare for students and scholars, as distinguished from the many-headed multitude, are at last acquiring common-sense in part of their treatment of the poet's text. Following the good example of that sound

English scholar, Dr. F. H. Stratmann, in 1869, and my declaration in the Prospectus of the New Shakspeare Society in 1873: "It is surely time that the patent absurdity should cease of printing sixteenth- and seventeenth-century plays for English scholars in nineteenth-century spelling." Dr. Elze has rightly printed his "Hamlet" in the spelling of Shakspeare's day, and has thus forestalled a portion of our long-announced "Old-Spelling Shakspeare" and of Miss Roachford Smith's *Four-Text Hamlet*.

But, while doing this, Dr. Elze has unwisely disregarded the true canon of editing any MS. or printed text, which is: After careful examination of your documents, settle on the best and most authoritative text, and never depart from it except in case of manifest corruption or error. In the case of "Hamlet," an editor's course is clear. He has before him three texts—the genuine one of 1604, Quarto 2, disfigured only by omissions of the copier and the mistakes of him and the printers; the botched Quarto 1 of 1603; and the First Folio of 1623, which Dr. Tanager has shown, in the New Shakspeare Society's *Transactions* 1881–82, to have been cut down and handled or cooked by the players of the Globe, though it contains genuine passages omitted in Quarto 2, but none to compare in importance with those which it has not and Quarto 2 has (see my Forewords to Griggs's facsimile of Q 2). An editor's duty, therefore, is plain: to hold to the text of 1604, and not alter it except in cases of necessity. Dr. Elze's plan, on the other hand, is to consider the three texts of 1603, 1604, 1623, as of equal authority, and, when any two agree against the third, to adopt the reading of the two, as a general rule, though the third may be a clearly sound reading of Q 2. When a disputed reading is only in two texts, Dr. Elze again holds himself free to prefer Q 1 or F 1 to Q 2; and occasionally, though seldom, he has taken readings from Q 1 in opposition to both Q 2 and F 1. That this method of editing will satisfy any sound scholar or careful student I cannot believe. Let us test it by a leading passage, or rather word. Quarto 2 has in I. i. 90–96,

"Against the which a moitie competent
Was gaged by our King, which had returned
To the inheritance of *Fortinbrasse*,
Had he bin vanquisher; as by the same comart,
And carriage of the article demaigne,
His fall to Hamlet."

Now in this passage there is a special Shaksperian word, one with his mint-mark as clear on it as on any of his known coinages—"comart," mutual dealing, or "joint bargain," as Singer explains it, who rightly leaves the word in his edition of the play. Compare Florio's "*Marcantare* . . . to bargain . . . to mart," 1598—"A Worlde of Wordes." But, knowing Dr. Elze's weakness of always emending the precisely aptest word that a poet can possibly use—witness his "*heathen* Adam" for "*leathern* Adam" (Adam clad in skins) in "Edward III.," his horse champing the *rein* for Milton's champing the *curb* (bit), his ships' *breasts* ploughing the sea for Dryden's *crests*, &c.—I felt sure that he would change (and follow many other editors in changing) the happy "comart," with the stress in its proper place, to the unhappy "Cōu'nant" of the Globe cooks in F 1, with the stress

in its wrong place. And, accordingly, on Dr. Elze's page, 5, last line, "cov'nant" stands, though altered in the six pages of Corrections, &c., to "Cōu'nant." His only excuse for the change is that *comart*, "The reading of QB [Q 2], in my opinion, is nothing but rank corruption" (p. 113). But his remark on p. 174, when holding to Q 2's "despiz'd loue" as against F 1's "dispriz'd Loue," is more to the point: "QB, which was printed in the poet's lifetime, offers an unexceptional reading; what occasion is there for introducing an after-growth of difficulty into the text?"

In Hamlet's first soliloquy Dr. Elze has the courage of his canon, and for the Folio *solid* leaves the reading of Qos 1 and 2,

"O that this too too sallied flesh would melt,
Thaw, and resolve it selfe into a dewe,"

though he suggests no meaning for *sallied*. Yet he surely might have said that, as in Cotgrave, Fr. *saillie* is a "sallie, eruption, violent issue, or breaking out upon," so Hamlet's "sallied" flesh may be that which has been broken out upon by "The slings and arrowes of outrageous fortune," or, as Cotgrave has it, "*Assailli*, assaulted, assayed, set vpon." (Miss Roachford Smith cites Spenser's *salliaunce*, onslaught, attack, *F. Q.*, II. i. st. 29.) Certainly, the reading "sallied" is capable of defence, except to those folk who believe that Hamlet was thinking, in this speech, of how fat he was (shall we say sixteen stone?), and scant of breath, as his mother afterwards assures us.

Another corrupt passage in I. i.—where I have no doubt that a line has dropped out—

"and the sheeted dead
Did squeake and gibber in the Roman streets,
As starres with traines of fire, and dewes of blood,
Disasters in the sunne,"

Dr. Elze leaves without a word of comment, as if it wanted no insertion after "streets" like "While in the Heavens themselves were Signs," or any other change. "Cursed *Hobona*" he does note, but only to explain, wrongly, as "ebony" instead of "yew." (See the convincing paper of the Rev. W. A. Harrison in the New Shakspeare Society's *Transactions*, 1882.) In the "drum of eale" passage he rightly holds no emendation needed. Anyone who works his Quarto 2, and knows that the word *devil* is printed *deale* twice in one line in it (II. ii. 628)—

"The spirit that I have seene
May be a *deale*, and the *deale* hath power
T' assume a pleasing shape,"

and that *doth* means "puts"—compare *doff*, do off, put off, &c.—can make good sense of Shakspeare's words as they stand (*eale* being "evil") and will therefore leave them alone.

For Ophelia's "tis twice two months, my Lord," in the play-scene (III. ii. 135), Dr. Elze rejects both his best concurring authorities, Q 2 and F 1, and reads "within two months," because he cannot see how natural it was for Ophelia, in her eagerness to defend the Queen, to lengthen the period since Hamlet the father's death when answering Hamlet's absurdity of making the time "two howres." In many other points Dr. Elze's text comes short of the standard that one could have wished it to reach.

His plan of numbering his lines, not by the

lines themselves, as in the *Globe*, Leopold, &c., but by long arbitrary paragraphs which, as on p. 95, sometimes stop at a comma in the third line of a speech, cannot be too strongly condemned. The annoyance it causes when one has to refer from his text to the Quarto facsimiles or other editions is most irritating.

Dr. Elze's notes are, in the main, careful, and show diligent reading; but he passes over without notice several small differences in his authorities, as, for instance, "returne, des-eigne," Q 2—see the first quotation above—for the "return'd" and "designe" of F 1, which he prints "returnd" and "designd." The only Germanism I have noticed half-a-dozen instances of is in the use of the auxiliary *do*—"does not only seem," for "not only seems" (p. xv.); "did not only consist," for "consisted not only" (p. 187); "does by no means belong" (p. 201); &c. The get-up of the book does great credit to the German printer and the English publishers; though the printing of all the notes in large type like the text, as if they were of equal importance with it, has unduly swollen the size of the work.

F. J. FURNIVALL.

The School System of the Talmud, &c. Derek ha-kinnukh l'fi shittath ha-Talmud. By the Rev. B. Spiers, Dayan and Librarian to the Beth Hamidrash. (Trübner.)

MR. SPIERS has brought together from various Talmudic sources and from the Midrashim a number of Rabbinical sayings upon the subject of education. The result is hardly connected enough to be called a system; but the book will interest teachers on account of the shrewdness and good sense, obviously the fruit of experience, which characterise many of its maxims. The wisdom of the Rabbis is evident in the rule that school training should not commence before the sixth year; as also in the remark that children do not usually evince much capacity before the age of twelve, and consequently are not to be forced (p. 19). Subjects should not be crowded one upon another, for, "If you try to grasp too much at once, you grasp nothing at all." As being the foundation of erudition proper, memory should be strengthened by the practice of "repetition;" and the value of this method may be much enhanced by getting up the lesson aloud—a precept which anticipates Dr. Schliemann's advice as to the best way of acquiring a foreign language. Relations of friendly confidence between the teacher and the taught were encouraged: "Push them [the pupils] away with the left hand, but draw them nigh with the right" (p. 39); and great value was attached to discussion and cross-questioning between master and pupil, and among the scholars themselves: "As iron sharpeneth iron, so does one student sharpen another." Rabbi Chanina said: "I have learned much from my teachers, more from my school-fellows, but most of all from my pupils" (p. 37). The danger of falling into a groove is well illustrated by another saying: "Whoever learns continually under but one instructor, and hears the interpretation of the Law from but one point of view, seldom attains to marked success in

his studies." In regard to numbers, it was ruled that twenty-five was the proper maximum for each teacher; for forty, a pupil-teacher (*rēsh dūkādā*, Head of the Form) should be allowed as well, and he was to be maintained at the public expense. Corporal punishment was discountenanced, and due attention was given to bodily exercise. Swimming was considered a necessary accomplishment (p. 29). (The *gymnastic* feats of R. Simeon ben Gamaliel, described on the same page, are somewhat startling to a Gentile reader.) The practical aim of education is thus declared: "Not the mere learning is the principle [*sic*], but practice. . . . The study of the Law is important, because it leads to good action. . . . He who has had the theory only, and no practice, is uncultivated" (p. 32).

Mr. Spiers is perhaps a little too anxious to prove that the ancient sages of his race forestalled all the latest ideas of modern educational reformers; but he certainly has ground for his concluding assertion that "the school boards now established throughout this country are only the practical recognition of the correct principles of education, both universal and compulsory, which were enunciated among ourselves by Rabbi Joshua ben Gamla eighteen centuries ago." C. J. BALL.

The Naval War of 1812. By Theodore Roosevelt. (New York: G. P. Putnam's Sons.)

OUR last war with America was on the whole both dreary and uneventful, consisting of a succession of petty actions, in which little damage was done to either side. It has therefore been almost eclipsed, at least on this side of the Atlantic, by the stirring events which were passing in Europe at the same time; and, until the close of the Peninsular War, it was chiefly confined to naval operations, both at sea and on the great lakes between Canada and the United States. These actions undoubtedly deserve more attention than they have generally received, most Englishmen being still content to accept the famous fight between the *Shannon* and the *Chesapeake*, so dear to the hearts of English school-boys, as a standard by which to gauge the respective merits of the British and American Navies in the early part of this century. But, though we may well be proud of Sir Philip Broke's chivalrous challenge and brilliant gallantry, it is idle to disguise the fact that, in spite of our overwhelming naval supremacy when war was declared, the American ships were on the whole victorious in the apparently unequal struggle; and that the men who had conquered the best seamen in Europe, and crumbled to pieces the navies of France and Spain, were in their turn obliged to succumb. And since quite as much can be learned from reverses as from victories, it is better to find out the real causes which led to such unexpected results than to console ourselves by attributing them to "those unforeseen or uncontrollable agencies which are vaguely described as the 'fortunes of war,' but which usually prove to be the superior ability or resources of the antagonist" (Gen.

A. S. Webb, *The Peninsula*; McClellan's *Campaign of 1862*: New York). Hitherto, however, no single work has appeared which can be accepted as giving a satisfactorily full or impartial account of the naval events of the war. Among the earlier British writers, James is by far the most valuable authority, and he has supplied both material and opinion for every subsequent account by British authors, from Alison downwards. But, to say the least, he evidently disliked Americans, and made out as strong a case as possible against them. American naval historians, on the other hand, with the exception, perhaps, of Fenimore Cooper, are equally biassed against the British, though Niles and Emmons are invaluable authorities as regards their own side. Nearly all these writers are, in fact, special pleaders rather than impartial historians; and though admirable criticisms on individual actions are to be found in standard works on other subjects, such as Sir Howard Douglas' *Naval Gunnery* and Admiral Jurien de La Gravière's *Guerres maritimes*, it has hitherto been exceedingly difficult to arrive at the exact truth among so many widely contradictory statements. Mr. Roosevelt's attempt to supply an impartial work which might be "received as an authority equally among Americans and Englishmen" must, therefore, have been a very laborious undertaking, and he has executed it with a painstaking regard to detail and an evident sincerity of purpose which cannot fail to inspire confidence. His reasoning is close and lucid, and the figures given are copious and well chosen, but his running commentary on James rather suggests a comparison with those zealous sailors who "overloaded their carronades so as to very much destroy the effect of their fire" (p. 393). This does not really impair the sterling value of his criticisms, which are, indeed, by no means the least important part of the work; but they would have been more artistic, and quite as telling, if they had been less strongly worded.

The most remarkable and instructive feature of the war was that, in nearly all the "single-ship duels" where the opponents were at all evenly matched, the victory rested with the Americans. Only two American ships, the *Chesapeake* and the *Argus*, were fairly beaten in single fight; and it is but just to remember that, while the *Shannon* had been seven years in commission, the *Chesapeake* was leaving port with a raw and mixed crew. Much of the American success was undoubtedly due to superiority of force in metal, men, and tonnage; but the damage done to our ships was out of all proportion to the difference. The real advantage consisted in the fact that the American seamen were better trained, and that, owing to their being chosen purely for merit, the American captains were an overmatch for the British unless they encountered "our best officers on even terms" (Admiral Sir E. Codrington, *Memoirs*).

"The British captain, often owing his command to his social standing or to favouritism, hampered by red tape, and accustomed by twenty years' almost uninterrupted success to regard the British arms as invincible, was apt to laugh at all manoeuvring, and scorned to prepare too

carefully for a fight, trusting to the old British 'pluck and luck' to carry him through."

As Sir Howard Douglas observes,

"We entered with too much confidence into a war with a marine much more expert than any of our European enemies. . . . There was inferiority of gunnery as well as of force," &c.

Admiral de La Gravière, whose criticisms are particularly valuable as coming from a perfectly unprejudiced expert, says, in effect, much the same thing, and speaks of the war as illustrating "that great truth, that there is only success for those who know how to prepare it." The actual disparity of force was by no means overwhelming, and, moreover, British ships had often conquered against greater odds, as, for instance, when the *Sea Horse* captured the great Turkish frigate *Badere-Zaffer*; when the *Astrea* captured the French frigate *Gloire*, which threw at a broadside 286 pounds of shot to the *Astrea's* 174; and when Lord Dundonald, in the gallant little *Speedy*, actually captured the Spanishxebec *Gamo*, of over five times her own force! In fact, there seems to be no doubt that at the beginning of this century British gunnery had fallen off, though the declension had not been felt in contending with European foes who were equally unskilful.

Mr. Roosevelt considers that, of all the excellent single-ship captains, British or American, produced by the war, the palm should be awarded to Hull, who was as cool and wary as he was bold and skilful. "The deed of no other man (excepting Macdonough) equalled his escape from Broke's five ships, or surpassed his half-hour's conflict with the *Guerrière*." But almost all the American captains deserve high praise, and "on a par with the best of them are Broke, Manners, and also Byron and Blythe." No Norse viking slain over shield ever died better than Capt. William Manners of the *Reindeer*; and it would be difficult to surpass Porter's stubborn defence of the *Essex* as an exhibition of dogged courage. Mr. Roosevelt's stirring descriptions of these desperate fights recal the deeds of derring-do of the heroic age of the Teutonic navies, when Drake singed the beard of the King of Spain, and when Klæsson, after fighting through two livelong days, blew up his ship rather than surrender to the hereditary foes of his race, and was bitterly avenged by the grim "sea-beggars" of Holland. The principal engagements are clearly illustrated by diagrams, and the plan of the work is excellent, while the general tone is fair and discriminating. The author is a little "mixed" with regard to British titles, both Sir H. Douglas and Sir E. Codrington being styled "Lord" (pp. 60, &c.), and there are other slips which are more curious than important. But, on the whole, the work is valuable to students of naval history, and interesting to all who take pride in the doughty deeds performed by seamen of English stock, although we cannot but feel grieved "that such men—men of one race and one speech, brothers in blood as well as in bravery—should ever have had to turn their weapons against one another."

GEORGE T. TEMPLE.

NEW NOVELS.

The Way Thither. In 2 vols. (Elliot Stock.)

Northam Cloisters. By the Author of "Alcestis." In 2 vols. (Smith, Elder & Co.)

Was Hers the Fault? By Lolo. In 3 vols. (F. V. White.)

THE author of *The Way Thither* has chosen fiction as a pulpit for preaching morals. It is doubtful whether a novel with a purpose can ever be a perfect work of art; but the writer of this story has certainly succeeded in clothing the views of life held respectively by a Roman Catholic, a Protestant, and an Agnostic in a very beautiful parable. It is evident that the author's sympathies are Protestant, but the views that would commend themselves to other sectaries are stated with force; and it is chiefly by showing the effect of Jesuit ethics upon the lives of their votaries that the author points his most forcible arguments against the moral system of Rome. The scene opens in Ireland, and we are called to follow the fortunes of Kathleen Nugent, the daughter of a gentleman who owns an estate near Lough Atrain. The heroine, having lost her mother, is sent to a French school to finish her education; and, at Chaudeville, a girlish freak is the means of providing her with a lover. But Kathleen is unable to return the affection of the Marquis Raoul d'Orgenton, and goes home after having foolishly given him a written promise that she will make him happy at the end of a year. On returning to Lough Atrain, she meets Ernest Vereker, a playmate of her childhood, who is about to take holy orders, and is a High Churchman of a very extreme type. He, too, has set his affections on Kathleen, and would make her a good husband; but fate wills otherwise. Ernest is perverted by a skilful Jesuit, and becomes a missionary-priest. The shock to Kathleen is severe. Raoul d'Orgenton re-appears under a strange disguise, which is the cause of many complications. The story is not brought to an orthodox conclusion, yet we cannot say that the result is unsatisfactory. Throughout, the writer exhibits power of no common order; the plot, though not faultless, is constructed with skill; and the dialogue is thoroughly easy and natural.

We have read *Northam Cloisters* through to the last word, and the task has been attended with labour and sorrow. It would be difficult to conceive genuine literary ability more wasted than in the pages which unfold and develop this story. The author possesses a keen love of inanimate nature, and can describe the breezy moors of North Devon in terse sentences which are bright and living pictures. Nor does he lack a power of realising the inner motives of shy and sensitive men. But with these gifts there seems an utter lack of that perception of symmetry indispensable to the charm of a coherent plot, and a deplorable ignorance of the value of English. Especially in the first volume are to be found sentences in thick clusters which express absolutely nothing. It is only too evident that the writer has let

ideas wait upon words, instead of formulating his ideas and then clothing them in some intelligible figure of speech. The scene of the story is laid principally in the cathedral and collegiate town of Northam, a place relieved from utter stagnation by the presence of factories and workshops. It is amid these surroundings that Althea Vyvyan, the daughter of a canon, has grown into comely womanhood. Her mind has been formed partly by the care of her father, partly by the instruction of William Milton, a fellow of the college, a grave and learned man, who has led his interesting pupil through the thorny paths of Greek. Of course a tenderer chord than that of mere friendship is touched, but the course of true love is crossed first by a friend of Milton, to further whose suit the generous lover retires for a time. When this individual has met with a refusal, Milton discerns another rival in an undergraduate at Northam, who had lately succeeded to a poor and deeply mortgaged estate in North Devonshire. Hence more delay. The lover again hangs back for fear lest he may mar Althea's happiness and take the place of a better man. But the squire marries a boatman's daughter, and takes his lowly bride to a coffee plantation in Ceylon. It is not necessary to say how things come right in the end, but the author makes her chief personages happy after all with more skill than might have been expected. As we have said, the story throughout moves but slowly; and for the most part the dialogue is stilted and unnatural—nothing could well be more unreal than the words put into the lips of the students and dons of Northam. With the exception of certain traits in the male characters, the portraits resemble nothing in actual life. But now and again the author strikes one of the strings that makes the whole world akin, as when depicting the genial Canon's tender affection for his daughter. On the whole, there are not wanting indications that the writer of *Northam Cloisters* may, with practice, write a novel worth reading. One word more. No doubt from inadvertence, one of the characters in this novel—a Northam tutor who coached the eight for Henley, and who throughout appears as a rude boor—has been endowed with a name and described in terms which will recal one who, not many years ago, rowed stroke at Putney in a Cambridge crew, and who is admitted by all who know him to be a courteous gentleman.

It is impossible to give any special criticism of *Was Hers the Fault?* The people to whom we are introduced do not rise above golden mediocrity, but they are living men and women, and when they begin to speak they let fall no false notes. The hero of the book is a young Englishman of good prospects, who has brought home from an Italian tour a bride, the Contessina Ida Laurenti. The young people are happy till a former admirer of Ida meets her in England at a country-house, and causes much needless heart-burning between the husband and wife. All comes right after three volumes have been duly completed, and the villain who has been the cause of so much undeserved misery is

left in a mad-house. The book is very readable, and its writer deserves no little praise for his cleverness in touching a good deal of pith and yet not soiling his fingers.

ARTHUR R. R. BARKER.

SCHOOL BOOKS.

M. EUGÈNE FASNACHT, of Bedford School, produces French school books with such rapidity that it is difficult to keep pace with him, and in Messrs. Macmillan's Catalogue he will soon occupy as much space as Mr. Todhunter or the Rector of Glaston. In his *Organic Method of Teaching Languages*, he elaborates a system already attempted by others, which is commended to its patrons by some few paradoxes, so to speak, which a boy learning French in the old-fashioned English way has to meet—e.g., the subjunctive is, in most Grammars, conjugated with *que* before it; but *que* does not always take the subjunctive, and the subjunctive is sometimes used without *que*; the whole system is therefore wrong. Now the study of French may be regarded in three ways: firstly, as a matter of mere convenience; secondly, as a vehicle of education; thirdly (and rightly), as a combination of the two. Our English scholars who find themselves called upon to teach, or supervise the teaching, of French complain of the French teacher who considers a mistake of accentuation in a theme a worse fault than a violation of syntax; and thus they are supporters of the second view of French teaching. We do not wish to credit M. Fasnacht with the first view, though he openly disavows allegiance to those formal rules which have educated, and educate, our classics and mathematicians. He begins with three regular conjugations; and, after all that has been said in his Preface, it is disappointing to find, on his first page, the stock *je parle, tu parles, &c.*, embellished merely by an adverbial phrase. Our old friend the definite article poses as the determinative adjective, the inflection and an imperfect syntax of which occupies as much space as in most French Grammars. And, after all, M. Fasnacht only combines a few nouns, or sentences involving verbs, some of which the pupil cannot parse, with the ordinary article of the Grammars. Again, on past participles conjugated with *avoir*, the out-dried rule is stated with as much formality as in other Grammars; but the cases in which the past participle does not agree with its apparently direct object are banished to a remote corner, and not referred to in the Index. Again, five rules on the subjunctive—rules which every good teacher loves to teach—are only given in the middle of the conjugation of that mood, and that, too, in smaller type, so that the careless boy has every excuse for overlooking them. Without meaning to be unkind, we must say that this method of M. Fasnacht's has only its novelty to commend it in our eyes. On the other hand, his editions of *Le Misanthrope*, *Les Femmes savantes*, and *Le Cid* (Macmillan's "Foreign School Classics") leave little to be desired. The notes, etymological and other, are so good that one can only lament the impossibility of getting boys, at any rate, to study notes. Each book has also a grammatical glossary and a literary introduction, which includes, e.g., in the case of the *Misanthrope*, extracts from Nisard, Rambert, and Coquelin (Comédie française); and each set has its argument in English. The books in this series are priced at a shilling each, and further instalments in French and German are promised by Mr. Colbeck, of Harrow; Mr. Ball, of Wellington; and others.

MESSRS. HACHETTE have brought out an edition of that part of *Mdme. de Staël* which

is the subject for the Cambridge Local Examination, edited by M. Victor Oger. This book abounds in historical and critical notes, and its subject commends it to students of the period of English history set for the army examinations. The notes, however, too often supersede the dictionary; e.g., why give the meanings of *fatal*, *approfondir*, *rendre les armes*, *transiger*, &c.? From the same firm comes also an edition of *La Tulipe noire* by Paul Blouët. To its use as a school book the English translation, obtainable for a shilling, is an insuperable drawback. The notes are mainly historical. Messrs. Hachette also send us a *First German Book*, by Mr. Leopold Becker, who follows the strong and weak classification of nouns. Exercises and a vocabulary are included, as well as some etymology under the title of "Interesting Facts for the Inquisitive."

Essentials of German, by the Rev. R. H. Quick (Longmans), may claim a welcome from schoolmasters, who know that "sometime Master in Harrow School" means that its author was on the staff of a general who rarely chooses his aides wrongly, while the *Companion to Schiller's Wilhelm Tell* by the same author is a second credential. There is, we may begin by saying, much in this little book which is good—too good, indeed, for the beginners for whom it is intended; chap. vii., on prepositions, may be specially instanced. As for Mr. Quick's speciality:—

"I would begin with the 'Lorelei.' The pupils learn first the English translation, and then the German for it, line for line. The German should then be given *via voce*, and the pupils should be able to say it by heart before they read or write it. But the course of learning poetry and proverbs with variations [of these a large stock is given in the book] should take a part only of each lesson. The other part should be given to a drill in the grammar forms, beginning with the auxiliary verbs."

With thus much of concession, Mr. Quick throws down the gauntlet to the school of teachers "plein by rote," to many of whom his method will seem an experiment, capable, doubtless, of much in the hands of its inventor, but *caviare* to the general.

MR. ALFRED MILNES has struck a new vein in his school edition of *Hudibras*, Part I. (Macmillan)—expurgated, it is true, but with the original numbering of the lines retained, which is a new phase of Bowdlerism. The archaeology of the book is done very well, but the critical notes are occasionally unsatisfactory: e.g., we should like to see the school-boy who would carry out the instructions conveyed in the note on syllogism, mood, figure, on p. 111, and consult "any treatise on logic." A note is given on *nuncheon* which omits the interesting derivation from *none* (noon) *schenche* (a pouring), and does not distinguish the word from *luncheon*—deriv. *lunchion* (piece of bread). Nor are we reminded that *fustian* is one of the many foreign words for a stuff (Ital. *fustagno*). To the instances of the participle *distract* might be added ("Julius Caesar," IV. iii.) "with this she fell distract;" but all Mr. Milne's examples are addenda to par. 342 of Dr. Abbott's *Shakespeare Grammar*. The word "splay-footed" occurs twice, but the deriv. from *splay* (ply hence dis-*ply* "to unbend") is not given. The note on wedding-garters, p. 143, is another concession to Bowdler; and, as a solver by a reference to cricket of the "long-field Parthian" difficulty, Mr. Milnes cannot safely be given "not out" by an impartial umpire. With the explanation of "black art" as magic (scarcely necessary) might have come a reminder of the deriv. of alchemy. On p. 161, "bolter, a sieve," might well have been illustrated from "Coriolanus," III. i.: "Ill school'd In bolted lan-

guage; meal and bran together he throws without distinction." Space might have been found for some of these omissions by cutting out references to notes on a word which has occurred perhaps only a few lines previously. The book is, however, a valuable addition to the list of English school texts, and we shall be glad to see Mr. Milnes continue his work. We would, moreover, commend the subject to the notice of the Civil Service Commissioners and their Examiners as being not so easily crammed as some of their recent selections.

NOTES AND NEWS.

WE are glad to hear that the Dean and Chapter of Westminster have resolved to place in the Abbey a memorial tablet to the late Col. J. L. Chester, in recognition of his valuable and disinterested services as editor and annotator of the *Westminster Abbey Register*. It is also stated that Col. Chester's papers, the result of many years of unwearied and discriminating industry, have been placed in the hands of Mr. Cookayne, Norroy King of Arms.

PROF. MONTAGU BURROWS's excellent little book, *Wyclif's Place in History*, has reached a second edition; and in it he makes a strong appeal for support for the Wyclif Society, which has been founded to attain the objects he desired—the printing of all Wyclif's "priceless Latin works." Thirty-five of the 209 members of the Wyclif Society have paid their five guineas in advance, to enable MSS. to be copied quickly; and Mr. Samuel Morley has subscribed ten guineas a-year for ten members or libraries to be nominated by him. The German university libraries have responded well to Dr. Buddensieg's appeal to them to join the society. Three volumes are preparing for the press; and arrangements are making to have Dr. Buddensieg's volume of Wyclif's *Polemical Writings*, now ready for the press, as the first volume of the society's publications in November.

THE Council of the Camden Society are glad to be able, contrary to their expectations, to publish during the present year a holograph letter-book of Gabriel Harvey of Saffron Walden. It is a small quarto volume of 105 folios, of which fols. 1-34 and 85-105 contain fair copies of his letters during his residence at Pembroke Hall, Cambridge. The middle part of the book is filled with rough drafts of his poems and correspondence—mostly unpublished—with his great friend, Edmund Spenser, the poet, under the *nom de guerre* of "Immerito," about the year 1579. This portion of the book (from the many allusions to the contemporary literature and drama of the day, as well as the mention of Sir Philip Sidney, George Gascoigne, Edward Dyer, Tarleton the Jester, and many other celebrities) is extremely valuable and interesting, being, in fact, the earliest scrap-book or private note-book of an English poet and author. Unfortunately, it is just anterior to Shakspeare's time; otherwise we might have expected some curious notices of him, or, at least, of his works. The book will be edited by Mr. E. J. L. Scott, of the British Museum.

WE hear that the post of English lecturer at Groningen has been given to Mr. Sidney L. Lee, of Balliol College, Oxford, the editor of Lord Berners's englished *Huon of Burdeuze* for the Early-English Text Society.

PROF. ZUPITZA, of Berlin, will be working at Cambridge in August, and will spend September in London collating his transliteration of *Beowulf* with the unique Cotton MS. of it.

PROF. PAUL MEYER, of Paris, will spend a few days early in August at the British Museum.

Nor long ago Mr. Bright expressed the wish that Mr. John Morley's *Life of Cobden* might attain the wide circulation that can be got only by a cheap price. We understand that an abridged edition, in the form now made familiar to us by the popular sixpenny editions, will be issued immediately. But its price will be, not sixpence, but one shilling.

THE two next volumes in the "English Men of Letters" series will be *Swift*, by Mr. Leslie Stephen, and *Sterne*, by Mr. H. D. Traill.

DR. JAMES MARTINEAU will shortly publish, with Messrs. Macmillan and Co., a book on *Spinoza*.

M. KARL BLIND has put together "Personal Recollections about Garibaldi," ranging over about twenty years, the first part of which will be published in the August number of *Fraser's Magazine*.

MESSRS. HURST AND BLACKETT will shortly publish a new novel, in three volumes, entitled *Saint and Sibly*, by O. L. Pirkis; and also, during August, *New Babylon*; or, *Daughters of Eve*, by Paul Meritt and "Owl."

MR. FURNIVALL is finishing for the New Shakspere Society his edition of the second part of Phillip Stubbes's famous *Anatomic of Abuses*—namely, "The Display of Corruptions requiring Reformation," which has never before been reprinted since it came out in 1583. It is not so interesting or racy as Part I., and only breaks out into violent abuse of the great ruffs then worn, those "cart-wheels of the Devil," the Pope, landlords, and a few other folk; but it has many passages of value on the abuses in trade, the administration of justice, the poor-law, education, the Church, &c., which the after-statutes of Elizabeth and James show to have been real, and which they tried to remedy. Stubbes's amusing description of the Elizabethan barbers we quoted two years ago.

THE *Girton Review*, in its second or July number, gives very pleasant accounts of the girls' work at Girton, Newnham, and Somerville Hall, Oxford. It has an interesting article on the Anglo-Saxon Cemetery, with a few Roman graves, too, discovered under the rough field in front of Girton College while being turned into a lawn; and an amusing account of a Little-Go coach's experience in getting mathematics into non-mathematical girls' heads:—"They expect their lecturer not only to put everything into their minds, but to keep it there; and, consequently, it is no unusual thing, during a trigonometry or statics lecture, to be greeted with a deeply reproachful 'I have forgotten all my algebra!'" The Browning Society at Girton flourishes; though at Newnham there were only twelve supporters of the motion brought forward in an able speech by Miss Radford, "That Robert Browning is the greatest poet of this generation." At Girton, the resolution, "That it is desirable that the House of Lords be abolished," was carried by 27 to 14. Good books are still wanted by the libraries of all the girls' colleges.

A GREEK MS., the "Typike Diatheke" [of the Monk Neophytus, written in Cyprus in 1216 A.D. (formerly the property of the late Mr. David Laing, of the Signet Library, and bequeathed by him to the University of Edinburgh), has been printed by the Rev. F. E. Warren, and appears in *Archæologia*, vol. xlvii. It is chiefly concerned with rules and counsel for the monastic life, much after the usual manner; but there are some allusions of historical interest to the sufferings of the Cypriotes under the rule of the House of Lusignan, on whom Richard Cœur de Lion ("the miserable wretch," "the wolf," as Neophytus elsewhere calls him) had conferred the sovereignty of the island. He complains of the oppression of the Latins and of the exactions of harsh tax-gatherers—

ἀσυνταβὸν φορολογόν—and he calls their rule a grievous slavery. There are also a few glimpses that show us the low state of learning at the time. This Neophytus is the same as the author of two MSS. in the National Library at Paris—one a volume of sermons (still unpublished); the other, "Concerning the Calamities of Cyprus" (περὶ τῶν κατὰ Κυπρὸν σκαίων) printed by Ootelerius in vol. ii. of his *Ecclésiæ Græcæ Monumenta*. From this latter work Mr. Freshfield has drawn some particulars of interest, and printed them in the same volume of *Archæologia*. Our present relations to Cyprus add an interest to the subject of its earlier history under Western rule.

THE *Journal of Education* for July 15 contains a letter, signed R. H. Q., advocating a proposal to appoint a professor of education to superintend the work of young teachers, in reply to certain objections that have been urged against the scheme.

THE distribution of prizes at University College School will take place on Wednesday, August 2, at 2 p.m. Lord Reay will preside.

QUEEN ELIZABETH OF ROUMANIA, to whose literary works under the nom de guerre of "Carmen Sylva" we have frequently called attention, has recently been elected a member of the Roumanian Academy of Sciences. She proposes to deliver the usual speech, or rather essay, on the occasion of her official reception.

THE last literary event in Paris is the publication of a political satire by M. Francisque Sarcey—*Les Misères d'un Fonctionnaire chinois* (Calmann Lévy)—which, if by its title it recalls Goldsmith, has been compared in its style and irony with Voltaire.

THE long list of nominations and promotions in the Legion of Honour issued on the occasion of the national fête of July 14 includes the following names:—MM. Marcy, Perrot, Heuzey, Elie Soria, Rayet, Aicard, and Daremberg.

AN *édition de luxe* has just appeared (Paris: Dentu) of M. Arsène Houssaye's curious book on the "forty-first chair in the Académie française"—that is to say, on the illustrious authors who have never been elected. These include the names of Descartes, Pascal, La Rochefoucauld, Molière, Le Sage, Beaumarchais, Béranger, Dumas père, &c. This edition, which is printed for subscribers, contains etchings after the most authentic portraits.

THE Holy Synod of the Russian Church has recently adopted a resolution to authorise a translation of the Bible and of a portion of the liturgy into Livonian and also into Esthonian. This resolve is said to be not unconnected with the sympathy that the Government has begun to show towards the nationalist or Finnish movement in the Baltic provinces.

M. KOBKO has published a historical study in Russian, entitled *The Tsarévich Paul Petrovich*, being an examination of the early life of the Prince who subsequently reigned as the Czar Paul I. Little that is definite has hitherto been known regarding the personal history of this Czar prior to his accession to the throne. M. Kobko has filled up the gap by presenting an interesting sketch of the Court in the midst of which the Prince was brought up, enabling the reader to form a clear idea of the atmosphere of suspicion and deceit which constantly surrounded him. The Empress Catharine II., and her Minister, Nikita Panin, the latter of whom M. Kobko endeavours to exculpate from blame in regard to the treatment of the Prince, are carefully delineated; and the inner and outer life of the Tsarévich are developed step by step, the result being a study of considerable dramatic and psychological interest.

THE Bulgarian Literary Society, which had its seat before the war at Braila, in Roumania,

has now been reconstituted at the new capital, Sophia. It proposes to issue its volumes of *Transactions* every alternate month.

M. DROZ, one of the members of the Swiss Bunderath, has published in the new number of the *Bibliothèque universelle et Revue suisse* an essay upon "La Propriété intellectuelle," in which he deals chiefly with the international regulation of the subject. He contends that an international agreement for the protection of literary and artistic property really offers fewer difficulties than a convention between different States for the protection of commercial property. M. Droz states incidentally that the International Literary Congress, which held its fifth assembly in Rome last May, will meet next in Bern, and that the formation of an International Bureau for the defence of literary and artistic property, with a central seat in Switzerland, is now under consideration. The position of the writer as one of the seven members of the Supreme Executive Council of the Swiss Confederation, a post which he has held since 1875, gives additional value to his remarks. In his younger days M. Droz was editor of the *National suisse*.

A WHITE marble tablet has been placed upon the house in Paris, at the corner of the Rue Rollin and the Rue Monge, which occupies the site of that in which Pascal died.

UNDER the title of *Dante Gabriel Rossetti: his Work and Influence*, Mr. William Tirebuck, of the *Yorkshire Post*, has just published, through Mr. Elliot Stock, an essay of some sixty or seventy pages, beautifully printed and bound. As a literary performance, the paper is not of equal merit throughout, the opening and closing pages being somewhat cumbersome in style and laboured in thought. Not a few of the intermediate passages, however, exhibit considerable originality of view and wealth of expression. Of the attitude adopted towards the subject of the essay it seems difficult to present a synopsis, and scarcely possible to say whether Mr. Tirebuck sees most to commend or most to deplore in those recent art tendencies on which he dwells at length. His thought occasionally lacks sharpness of outline, and his critical estimates (which he honestly endeavours to make judicial) sometimes prove indefinite. It will be obvious enough to those who realise Rossetti's importance both as poet and painter that Mr. Tirebuck can hardly have realised it when, even in the most conjectural statement of popular agencies contributory to Rossetti's fame, he permitted himself to number the accidental circumstance of "rubbing bricks-and-mortar shoulders with George Eliot and Thomas Carlyle" in Oheyne Walk. Nevertheless, Mr. Tirebuck's essay must be read as an appreciative monograph, written wholly from an independent standpoint; and as such it will doubtless find many readers among those who are anxious to acquire information, however indirect, touching the most fascinating personality of the age. Mr. Tirebuck is favourably known as perhaps the first writer on the remarkable painter William Daniels.

WITH reference to a little book entitled *Paradise Found, and other Poems* (Niabet), which was noticed in the ACADEMY of May 27, we are requested to state that the author's name appearing on the title-page is entirely fictitious. There is no such person as "Lady Frances H. Cecil."

AMERICAN JOTTINGS.

It is now stated that the authorised *Life of Longfellow* will be written by his brother, the Rev. Samuel Longfellow, who has resigned his pastoral charge in Germantown, Pennsylvania,

and come to live with the poet's daughters in the house at Cambridge.

A CIRCULAR letter has been addressed to the boards of control of the several colleges in the United States by a joint committee of the American Association for the Advancement of Science and of the American Philological Association, setting forth the history of the degree of Ph. D., and the abuses in the bestowal of it, and praying for a discontinuance of the practice of making this degree and also that of S.D. (So.D.?) honorary. It appears that during the seven years ending 1879 seventy-nine colleges granted the degree of Ph.D. to 345 persons, of whom only 175 had passed an examination for it. The circular states that

"this degree is in a pre-eminent sense the appropriate degree for teachers, a large and growing class of persons in this country. Three colleges in the United States have within the last twenty years conferred this degree after examination upon 119 different persons, of whom seventy-five per cent. have adopted the profession of teaching. It is reasonable to suppose that the number of colleges in the United States which within the next fifty years will establish graduate schools in philosophy will be large. The degree which these schools will then confer will be that of Doctor of Philosophy, and it is for the interest of all alike that its significance should not be obscured."

COLUMBIA COLLEGE, in New York, which already possesses six student-fellows, has recently established three teaching-fellows after the analogy of the German *privat docents*. Each fellow, whether student or teacher, receives 600 dollars (£100) a-year; the term is for three years, but renewable. The student must study under the direction of the president of the college, but he may choose his own place of study; the teacher is required to give only twelve lectures in the year. When will Oxford and Cambridge learn to liberate some of their endowments from the bonds of tutorial and prize fellowships?

PROF. J. A. HARRISON, of the University of Virginia, has been invited to give a course of lectures at the Johns Hopkins University, Baltimore, upon "Anglo-Saxon Poetry."

A NEWLY discovered "Fourth of July Oration" delivered by Daniel Webster in 1802, when he was twenty years of age, has been published by Messrs. A. Williams and Co., of Boston.

THE new volume in the series of "American Worthies," published by Messrs. Henry Holt and Co., is *William Penn*, by Mr. Robert J. Burdett.

THE last number of the *American Journal of Philology* contains a very characteristic article from Mr. Fitzedward Hall, on "The Separation, by a Word or Words, of 'to' and the Infinitive Mood." In disproof of the dogmatic rule of would-be purists, that such separation is absolutely inadmissible, Mr. Hall quotes examples to the contrary, dating back as far as Wyclif and as recent as Mr. Matthew Arnold. There are some gaps in the chain; no instances are adduced for the first half of the fifteenth century, nor for the fifty years after 1471. But Mr. Hall hints that his reading has been less thorough for these periods. For the seventeenth century, he quotes (among others) Sir Thomas Browne, Pepys, and Bentley; for the eighteenth, Defoe, Burke, and repeatedly *Mme. d'Arbly*; for the nineteenth, Southey, Coleridge, Lamb, Wordsworth, Mr. Baikin, &c. It is noticeable that he has been able to find only a single instance of the separation in each of the following voluminous authors:—Dr. Johnson, De Quincey, and Macaulay. After all, it would seem that the balance of authority is the other way; but to make hard-and-fast rules in such matters is absurd.

ACKNOWLEDGMENTS.

WE have on our table the following:—*Exercises on Morris's Grammar*, by John Wetherell, "Literature Primer" series (Macmillan); *Practical Lessons in Welsh*, in Imitation of the Natural Method of Learning to Speak a Language, by William Spurrell (Oarmarthen: Spurrell); *Preparation for Science Teaching: a Manual of Suggestions to Teachers*, by John Spanton (Griffith and Farran); *Elementary Botany, Theoretical and Practical: a Text-book designed primarily for Students of Science Classes*, by Henry Edmonds (Longmans); *How to Prepare Notes of Lessons*, with Directions and Specimen Notes on every Subject, by T. J. Livesey (Moffatt and Paige); *Elements of Morality*, in Easy Lessons for Home and School Teaching, by Mrs. Charles Bray (Longmans); *Geographical Readers for Elementary Schools*, by Charlotte M. Mason, "The British Empire and the Great Divisions of the Globe," with maps and illustrations (Stanford); *Great Englishmen: Short Lives for Young Children* (George Bell); *Empire Readers*, by S. B. Tait, Books III., IV., V., and VI. (Jarrold); *The Illustrated Readers*, Books III. and IV. (Longmans); *The Standard Grammar: being a Complete View of the Words and Sentences of the English Language, with Parsing, Analysis, and 356 Exercises*, by Prof. J. M. D. Meiklejohn (Chambers); *Exercises in English Grammar and Composition*, by David Salmon (Moffatt and Paige); *Answers to Arithmetic*, Parts I. to V. (Longmans); *Means for Learning how to Reason Certainly and Easily*, with the Elementary Ideas of Logic, translated from Condorcet by Dr. J. Kaines (Reeves and Turner); *An Aid to Arithmetic*, by Dr. E. Diver (Griffith and Farran); *Guides for Science Teaching*, No. VII., "Worms and Crustacea," by Alpheus Hyatt (Boston, U.S.: Ginn, Heath and Co.); &c., &c.

AND also the following pamphlets:—*Standard Stenography: being Taylor's Shorthand Improved and Adapted to Modern Requirements*, by Alfred James (Coghlan); *The Rapid Shorthand Writer*, by Francis John Lock (Leicester: Roberts); *Easy Shorthand Systems*, with Illustrations, by Dr. John Westby-Gibson (Jas. Wade); *Views on Spelling Reform*, by G. L. Larkins (Stanesby); *Hothouse Education*, by J. A. Digby (Stanford); *Science in Popular Education, as a Means of Promoting Health, Well-being, and Industrial Success*, by T. Twining (Twickenham: Franklin); *A Manual of Elementary Drill in Short and Easy Lessons, for the Use of Schoolmasters*, by Edmund T. Hunt (Heywood); *Graduated Exercises in English Grammar*, with Definitions, by M. Hickey (Heywood); *Primer to Tropical Reading Books*, intended for Use in the West Indies and Elsewhere, by E. C. Phillips (Griffith and Farran); *English Annals, 1790-1820*, by A. J. de H. Bushnell (Stanford); *Education Code*, Lord Norton's Speech, House of Lords, May 19, 1882 (Ballantyne, Hanson and Co.); &c., &c.

ORIGINAL VERSE.

KATEY'S MOTHER.

(Scene—a London Hoepital.)

"ARRAH, yer Riverence is welcome! please to sit down by my bed.
Thankye! how kind o' ye, sir, to settle my poor owld head!
I wish ye a better offus! Well, God 'll be yer reward!
Won't ye sit down? I'm afeard that chair is a thrifle hard.
I heard ye spakin' just now, an' wasn't I glad for to hear!
Like jew on the grass, there's a taste o' the brogue on yer tongue, my dear.—

Oh, I ax yer pardon, sir, but it carries me far away
Out o' this great big London, it carries me over the say
Back to my Irish mountains, back to my dear owld home—
Ah, did I want for to lave it? ah, did I want for to roam?
Didn't I want for to lie, when the Lord 'ud call me to rest,
Close by my owld man's side, in his grave away in the west?
Didn't I think my daughther 'ud close my eyes for me
There, in my green Ballymore, an' go back—ah, machree! machree!—
To her husband's comfortin' arms, an' the childher about her knee!

"There's tears in yer Riverence' eyes! well, God reward ye, sir;
I won't be throublin' ye long.—Last night I was dhramin' iv her:
She came an' sat by my bed in the chair you're sittin' in now;
She was dhrest in a long white gownd, an' she lookt—I can't tell how—
Purty an' swate is no words; she'd got a look in her eyes
I niver seen there afore, so innocent, yit so wise.
She sang a soft little song, the kind o' song that we
Do sing when we've suckled our babies an' sits wid 'um on our knee;
So happy we wants no words, but can't help singin', ye see.
The baby was in her arms, an'—this is the strangest part—
I was glad for to see that baby, whose bornin' broke my heart;
It smil'd up into my face, an' I lov'd it, an'—what did she say?
I can't remember a bit—an' she kiss'd me an' wint away.

"I'd niver refus'd her a kiss; I somehow think, if I had,
That kiss iv hers 'ud ha' scorcht me, an' burnt me, an' dhruven me mad:
But I hadn't; she lay in my arms, an' I spoke not a word o' blame;
For wasn't she flesh o' my flesh, an' wasn't her shame my shame?

"I'd always held up my head; I'd always been stout and sthrong
In blamin' the laste little turn away from the right to the wrong;
An' I hadn't no pity for them that takes, as people say,
The right o' the marriage-time afore the marriage-day.
But she, my girl! my girl! I knew that she was good;
No thought iv her heart but clane; ay, sir, I undherstood
Much more in that hour I sat wid her poor little head on my breast,
Much more in that hour o' my life nor in all the years o' the rest.
Ay, it was sinful, I know, but wasn't it dhreadful sad?
An' when them we cares for goes wrong, sure it don't seem quite so bad.

"He, who was he? what matter! it's better to let 'um be!
One o' the quality, sir, a gentleman born was he.
He might ha' made love to a lady, a lady he could ha' wed;
But he chose to make love to my girl, an' ruun my girl instead.
The minister's daughther, she lik'd 'um, an' she would ha' been a prize,
Wid larin' galore in her head; but she hadn't my colleen's eyes;
An' my colleen lov'd 'um so, an' thought every word he said
As thrus as the Bible itself, an'—O God!—my girl is dead.

"Thankye! it does me good to have ye howld my hand,
You that are clane in the sowl an' yit can undherstand
All o' the sin an' the pain—No, plase don't go away—
God bless ye for cryin' them tears!—'An' what iv him?' ye say.

"Sir, I dunno, an', what's more, I think I don't want to know:
Afore I knew how it was, he had gone away, an' so
I niver axt anny qeshitions; I owe 'um a terrible grudge,
But I don't want to pay it, yer Riverence; I lave 'um to God, his Judge.

"What do ye say, sir?"—"Suppose he had never dreamt how it was,
Had never thought that could be—had gone away because
Things of importance had call'd him—"?" "Well, sir, I only say
God knows all about them things iv unportance that call'd 'um away."

"But suppose when he heard—when they told him that Katey—that she was dead,
He had nearly died o' the sorrow, and scarce could lift up his head?
And suppose he had sought out her mother and meant—ah God!—to atone,
But found she had left the place, and none knew where she had gone?"

"Well, suppose all this, yer Riverence? If he had ha' found me, ye see,
He'd ha' offer'd a five-poun'-note, or even a ten, maybe:
An' I might ha' spit in his face an' curst 'um: an' now I say,
'May God forgive 'um his sin, as I forgive 'um to-day.'"

E. H. HICKEY.

[NOTE.—The short *u* is sounded as in *put*: the short *o*, when it represents an older *u*, as in *come*, *love*, and in some other instances, as *word*, has the same sound. The *i* in the part of Ireland which I know is incapable of being symbolised; it is a short, close sound, entirely unlike the *ei* of the stage Irishman, or the *ai* of the cockney. The *r* is always a full consonant.]

MAGAZINES AND REVIEWS.

THE present number of *Mind* contains a third article from the pen of the late Prof. T. H. Green on the subject "Can there be a Natural Science of Man?" This article shows the connexion between the foregoing analysis of knowledge as involving an active principle not in time, which is here identified with an eternal consciousness, and the enquiry into man's moral freedom. In the reaction of man on circumstances giving shape to them, and taking a motive from them, we have "a certain reproduction of itself on the part of the eternal self-conscious subject of the world." Thus, neither on his intellectual nor on his moral side can man be brought wholly within the series of natural phenomena. We learn from a note at the end of this article that these three papers are the commencement of an important work, to be entitled *Prolegomena to Ethics*, and to be published at the close of the present year. It is a matter for congratulation that Prof. Green was able to complete this work with the exception of twenty pages only. Mr. E. Gurney contributes an ingenious article on "The Utilitarian Ought." The writer only concedes the appropriateness of using the term "ought" in relation to ultimate ends by making it synonymous with a necessity of thought or rational intelligence. In other words, we can only say to a man in the last resort, "You ought to do so-and-so," in the same sense in which we should say to him "You ought to see that two is greater than

one." This is to give the "ought" a scientific character. The writer proceeds to argue that the desirability of the general happiness may be exhibited under the form of a self-evident axiom. The reasoning is skilful, and the whole essay is worth reading along with Mr. Sidgwick's well-known attempt to deduce Utilitarianism from a principle of reason. Mr. E. Montgomery continues his elaborate enquiry into "Causation and its Organic Condition," and Mr. J. Sully contributes a lighter article on "Versatility," its nature and conditions, and its practical value. The critical notices and the notes and discussions continue to render *Mind* a valuable guide to the student of psychology and philosophy.

THE *Revue historique* for July has an article by M. Jusserand which is of great interest to English readers. Its subject is "La Vie nomade et les Routes d'Angleterre au Moyen-âge." The writer calls attention to the important part played by pilgrims and other wanderers in educating public opinion in early times—indeed, we might say that they filled the place of the modern newspaper. Taking the many documents which have lately been published about the reigns of Edward III. and Richard II., M. Jusserand traces the condition of the roads and bridges in England, the circumstances of travel, and the state of public security. M. Giry pays a tribute of respect to the learned historian Jules Quicherat, whose recent death has deprived France of one of her most conscientious historical students. M. Jullian contributes a valuable study—"De la Réforme provinciale attribuée à Diocletien." He takes a geographical survey of the administrative divisions of the Empire so as to trace their formation up to the time of the *Notitia*; he shows that financial divisions (*regiones*) were gradually converted into administrative divisions (*provinciæ*), and that Diocletian recognised this state of things as accomplished.

THE *Archivio Storico per Trieste e l'Istria* for May publishes a noticeable document, edited by Sig. Combi. It is a speech of Pier Paolo Vergerio the elder before the Cardinals immediately after the death of Pope Innocent VII. in November 1406. It gives a *résumé* of the attempts to heal the schism in the Church, as they presented themselves to an Italian, and is remarkable as showing the effect which had been produced by the long discussions on this point. There is also a good article by Sig. Grion on "King Berengar I. in Istria."

THE LATE PROF. LOTZE.

HERMANN LOTZE, one of the distinguished professors lost to Germany by death in the past year, must be numbered among those great speculative intellects who have helped to form the thought of their generation. The special significance of his position is that he was not only a metaphysician, but an acknowledged authority in physiology and psychology. He took a degree at Leipzig both in medicine and philosophy, and qualified soon after as a university teacher in both faculties. His principal writings in the domain of biology are *Allgemeine Pathologie und Therapie als mechanische Naturwissenschaften* and *Allgemeine Physiologie des körperlichen Lebens*, to which may be added as kindred *Medizinische Psychologie oder Physiologie der Seele*. At a time when not a few profess that metaphysic is only possible through ignorance of physical science, and metaphysicians incline to reply that scientific men do not comprehend the elements of what they reject, the study of a thinker so exceptionally qualified as Lotze cannot safely be omitted by either side. Even those who differ from him will probably be struck by the moderation of his adverse criticism; by his scientific self-

control in estimating the limits of his own arguments; by the refinement of style and freedom from pedantry which he combined with so much knowledge of mathematical and physical science.

The work by which Lotze is, and perhaps will continue to be, most widely known is the *Microcosmus: an Attempt at an Anthropology*, of which his friend and colleague, Prof. Rehnisch, writes " (perhaps with a touch of partisanship foreign to Lotze himself) somewhat as follows:—

"The book came at the right moment. Just when materialism was at its high water, when its disciples proclaimed that it could only fall with the fall of natural science . . . Lotze let not only specialists, but the educated world in general, see that materialism was not the philosophy of natural science. . . . This was an opponent such as the apostles of materialism were unaccustomed to. He was not one whom they could try to discredit in the favourite fashion by denying him the necessary special knowledge; for they had too often appealed to him as a competent judge. He cherished no secret aversion for the modern impulse to physics; on the contrary, in him the pride felt in the brilliant conquests of science by those who conduct its researches found the readiest sympathy."

The *Microcosmus* would, by itself, witness to other interests beside the purely metaphysical and scientific, to a love of art and to a temperament naturally poetical. But Lotze also wrote specially upon art—two short treatises on the Beautiful and a History of "Aesthetic" in Germany. A volume, entitled *Gedichte*, published at the age of twenty-three, appears in the catalogue of his writings; at forty, he published a translation of the "Antigone" into Latin verse.

With all his literary activity and many-sided studies, Lotze was scrupulous in the discharge of his academical duties, arduous as they sometimes were. Though his health was bad, he seldom put off one of the eight lectures which he delivered weekly. When he did, it must have been from sheer necessity. He would come sometimes to the lecture-room with severe headache, and only allow himself the respite of omitting the elucidatory discussion which otherwise preceded the dictated paragraphs, asking (for the dictation was extempore, like the rest of his lecture) indulgence for faults of expression—an unnecessary request, since a kind of classical finish had become second nature to him. He was a charming lecturer. Quiet and unassuming in manner, absorbed in his theme, and scarcely conscious of his audience, he spoke with the rapidity and precision of one who had thought out his own view too thoroughly to hesitate either for matter or for words. His quick delivery was compensated by a clearness of arrangement which made him easy and pleasant to follow.

Göttingen was the scene of Lotze's activity as "ordinary professor" for about thirty-seven years. He did not leave it till shortly before his death. It was reported that he had refused attractive offers from other universities—according to the articles by Prof. Rehnisch, already quoted, he was invited in the winter of 1866-67 to Berlin, Leipzig, and Bonn—it was therefore a surprise to many that he at last, at the age of sixty-three, accepted a call to Berlin. He had lectured there only a quarter of a year when death overtook him. Unfortunately, he had only completed and published two parts of the *System of Philosophy* which he was bringing out—namely, the Logic and the Metaphysic. A second and enlarged edition of the Logic had just been printed. For the third and last part, Ethics, and Philosophy of Religion, no MS. mate-

* See three interesting articles, entitled "Hermann Lotze," in the *National-Zeitung*, August 21, 23, and 24, 1881.

rial, as the writer is informed, has been found among Lotze's papers, except an ethical essay which has been posthumously published in the June number of *Nord und Süd* (1882) under the title "Die Principien der Ethik." Some additional matter promised for the English translation of the Metaphysic seems not to have been begun. Prof. Rehnisch has undertaken the office of editing the lectures of his departed friend from a careful revision of dictation-notes taken down by students the last time that each course was delivered. These are a boon to the friends and pupils of Lotze, and it is hoped that they will be generally serviceable as an introduction to the study of Lotze's works. A list of these lectures has appeared in the ACADEMY. Three courses have been already published—Psychology, Practical Philosophy, and Philosophy of Religion.

The following particulars relative to Lotze's brilliant university career are taken from Prof. Rehnisch's articles in the *National-Zeitung*. He entered the University of Leipzig in 1834, at the age of seventeen; took a doctor's degree in the two faculties of medicine and philosophy in 1838, at twenty-one; became "extraordinary professor" of philosophy at Leipzig in 1842, at twenty-six; and at twenty-seven succeeded to Herbart's chair in Göttingen. From the seemingly complete bibliography appended to the lectures on Psychology, it appears that he published his first Metaphysic at the age of twenty-four, and his first Logic at twenty-six.

In private life Lotze was retiring, yet easily accessible, and not unwilling to converse. His manner was inexpressibly winning and courteous. He seemed a noble and gentle spirit, removed beyond all petty ambitions and party quarrels, and with a fine sympathy for the ordinary joys and sorrows of mankind. Like Plato's ideal wise man, his character was of one piece—his life and his philosophy agreed. It was hardly possible to know him without feeling a deep regard for him, and doubtless his death came to many like a personal bereavement.

J. COOK WILSON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BEHRND, W. E. Les principaux Monuments du Musée égyptien de Florence. 1^{re} Partie. Paris: Vieweg. 50 fr.
- BILSKROWAT, A. Das Schwiegersohns Puppenspiel vom "Dorfer Faust" zum ersten Male hrsg. Bielefeld: 1 M. 35 Pf.
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CORRESPONDENCE.

CHAUOER AND THE HERONS.

London: July 15, 1882.

The first question is, Are the things on John Chaucer's seal herons' heads at all? Judging from Mrs. Haweis' drawing of them, I can only say that things less like herons' heads I have seldom seen. Unable to make out what they were, I turned the seal upside down, and then saw that the supposed herons' heads were—or looked extremely like—three pairs of half-boots, meant, I suppose, for *chausses*. That term was used for shoes as well as hose, and would, I think, include anything that the chaucer—the hose- or shoe-maker—might manufacture. At present, I don't believe in the "herons" one bit, though I can't assert that the half-boots upside down may not be meant for birds' heads.

F. J. FURNIVALL.

PS.—My friend Mr. Walford D. Selby, of the Public Record Office, has again carefully examined John Chaucer's seal, and says that the things questioned "are birds' heads undoubtedly." His judgment is final. I can then only say that the heads are far too stumpy for long-billed herons' heads.

THE ROSSETTI SALE.

London: July 17, 1882.

In your interesting account of the Rossetti sale, you omit two of the names which appear as recipients of mementoes in the poet-painter's will. These are Mr. William Graham, late M.P. for Glasgow, and Mr. Leonard Rowe Valpy, of Bath, both very dear friends of Rossetti's, and important owners of his pictures. I make this correction because I know that these two gentlemen fully appreciate the honour of appearing in the will of such a man.

THEODORE WATTS.

[We take this occasion to explain that, by an accident, the second portion of the name of the book *Poliphili Hypnerotomachia* was dropped out of the sentence.—ED. ACADEMY.]

THE POLE FAMILY.

Colchester: July 15, 1882.

I ventured lately to question Mr. Bent's assertion that the Arthur Pole referred to in the letter he had discovered was the son of Arthur Pole the conspirator of 1562. I have since found that he was undoubtedly the son of Geoffrey Pole, one of the nephews of the Cardinal, whom Mr. Froude (and, consequently, Mr. Bent) has overlooked. Milles, in his *Catalogue of Honour* (1610), p. 1054, speaks of Geoffrey, the Cardinal's brother, as "great-grandfather [it should be "grandfather"] of Geoffrey and Arthur Pole, who lately lived in Italy"; and the Visitation of Sussex (1634) in the Harleian MSS. assigns to the younger Geoffrey two sons—(1) Geoffrey, living 1606, and (2) Arthur, "slayne at Rome." Arthur's death must therefore be placed between 1600 and 1606. It is interesting to observe that the letter of 1600 speaks of Arthur as "brought up from a child in the house of the Card. Farnese." Now, in the archives of the English College at Rome there is an entry relating to the arrival from England, on October 20, 1582, of a "Dominus Galfridus Polus cum filio et servo." There can be little doubt that this "filius" was the Arthur in question, then about seven years old, not "exiled," but brought over by his father to be trained, like Reginald before him, in Italy for the Church. The prefix "Dominus" was a mark of respect paid to Geoffrey Pole as a nephew of the great Cardinal.

J. H. ROUND.

SUMER AND AKKAD.

London: July 10, 1882.

In the ACADEMY for May 20, 1882, Dr. F. Hommel, of Munich, advanced a theory of his own upon the dialects, known to us by means of the cuneiform inscriptions, which scholars have lately agreed to call Sumerian and Akkadian.

It is now established almost beyond a doubt, and is generally admitted, that Akkad was the north, and Sumer the south, of Babylonia; and what Dr. Hommel seems to be trying to prove is not that these identifications are wrong, but that the principal tongue was the Sumerian, and Akkadian was the dialect—in other words, that what has been decided to be Akkadian, spoken in the north of Babylonia, is in reality Sumerian, and was spoken in the south, and that Sumerian is in reality Akkadian, and was spoken in the north. All the arguments brought by him to support his theory it is needless to cite here; but the following, which are the principal, may be noticed.

That the names of northern towns are to be found in the *eme-sal* or dialectic texts. This is indeed true, but is no argument, as the names of southern towns occur in as great, if not in greater, number. And though in a text in the ordinary Akkadian the hill Sābu is called "a remote place," it does not follow that this remote place was north Babylonia (Prof. Delitzsch's completions, though very probable, are not certain). Even admitting, however, that Sābu be where stated, it might still be remote from the place where the tablet was written.

That the language of the kings of Ur and Eridu was the ordinary Akkadian dialect. This is true; but it says nothing, or very little, seeing that we do not know what were the boundaries of the districts Sumer and Akkad. That Eridu had names in the two dialects (*Gurudug* in ordinary Akkadian, *Eri-siba* in the dialect) only proves that it was a border town.

It is contended by Dr. Hommel, when speaking of the word *Tintir*, one of the ancient names of Babylon, that, because the form *ti* is used in both dialects with the meaning of

"life," that therefore *tin*, given in the list of gods *W. A. I. ii. 59*, Rev. 31, as the Akkadian form of the word, must also be common to both. This, however, does not by any means follow, and only indicates that the dialectic form *ti* had crept into the Akkadian language. Besides this, *Tintir* does not mean "Tree of life," but, according to a mutilated unpublished syllabary, "Seat of life" (*subat balati*). Now the Akkadian sign for "to sit" is KU, and the most likely pronunciation in that case is *dur*, or, with the first consonant hardened, *tur*. For this latter form we have some authority in *W. A. I. iv.*, pl. 5, col. ii., l. 20, where *ba-ti* is translated by *tib*, "he sat," in which *ti* is evidently shortened from *tir* (= *tir*). Two lines lower down occur also the words nu-tur, translated in Assyrian by *al dñib*, "he sat not" (*dñib* permansive-form). *Tir* is therefore another form of *tur*, meaning "seat," so that the literal translation of *Tin-tir* is "life-seat." The dialectic form of *tir* or *tur* seems to have been *tuj* (see Haupt, *Keilschrifttexte*, p. 185). As for Ka-dingira, this form is quite certain, for we never find it written Ka-dimmira; and if we ever find, in dialectic texts, the signs (the ordinary Akkadian form), used for "god," it must be regarded as an error of the scribe. The dialectic word *dimmer* seems also never to take the lengthening *a*.

Dr. Hommel's argument, based on Prof. Fried. Delitzsch's renderings of *Eme-ku* or *Sumer*, and *Eme-lağa* or *Akkad*, as "the tongue of the lord" and "the tongue of the servant" respectively (with the latter of which Dr. Hommel seeks to connect the words *eme-sal*, contending that "the language of the woman" (*eme-sal*) must needs be the same as "the language of the slaves"), even supposing these renderings to be correct, says nothing in favour of his hypothesis, for it is well known that these nations regarded their women with peculiar veneration, and it is more likely therefore that "the woman-speech" should be that of the lords than of the slaves.

In Dr. Hommel's article in *Das Ausland* (No. 23, June 5, 1882) he quotes, as an argument in his favour, a colophon (already noticed by Prof. Fried. Delitzsch in his book *Wo lag das Paradies?*) which occurs at the end of a tablet from Babylon, published in *W. A. I.*, vol. iv., pl. 47, of which the following is a translation:

"Tablet 22nd of Šumer (beginning): *al dannuti*. The tablet which is after it (begins): 'In the month Nisan, the 4th day.'"

Now the obverse of this tablet (pl. 46) contains some quotations in the tongue which, it was decided, is the dialect—the (*eme sal*); and the name of Šumer, in the colophon, is expressed by the usual signs *Eme-ku*. In most people's minds this identification would have been conclusive. Not so, however, with Dr. Hommel, for he there continues:

"The reader can now convince himself how this colophon of a purely Semitic text, only interrupted by a few citations from a hymn in the Woman-speech, can give no proof for a more precise determination of this dialect. It will besides be the best thing if, according to the experience now gained by Assyriologists, they will in future disregard these colophons for such a purpose. After the principal dialect (which was the only one formerly known) has been proved to be Akkadian (Schrader), then Sumerian (Delitzsch), the first name must now again come forward, in contradiction to the geographical proofs of the Sumerian-Akkadian literature itself—ground enough to prevent the drawing of more such conclusions from these dockets, which only designate the neighbourhood or the land in which the Assyrians had the last original to copy. In the above colophon,

'Tablet of Šumer' very likely designates nothing else than 'Babylonian tablet' in general."

Here, however, Dr. Hommel is wrong. In the first place, this tablet, having been obtained by Mr. Geo. Smith at Babylon,* and being written on Babylonian clay in Babylonian handwriting, cannot be an Assyrian copy. It cannot, therefore, be said that "Tablet of Šumer" means only "Babylonian tablet" in general, for it is not likely that the Akkadians, who were the real Babylonians, would use the word *Eme-ku* or *Sumer* to designate Babylonia, even as a general term. This being so, it is only natural to suppose that those extracts which the tablet contains are drawn from the current literature of the place indicated in the colophon; and the value of this tablet in determining the place where the dialect was spoken will easily be seen.

Important also in determining the localities of these two dialects are the names borne by each district. The original inhabitants of Babylonia, it must be borne in mind, did not call their country Akkad, but Ura.† Now this Ura may be the primitive form of the word; but it is more likely that it is weakened from an earlier form—namely, *Gura*. From this early Akkadian word we should expect to find a dialectic form with the *g* weakened into *m*, and with the vowel *u* changed into *e*, according to the laws of sound-change in the two languages.

Examples of the first change (that of *g* to *m*) are: *gala* (Akk.), *mala* (Sum.), "to be;" *gara* (Akk.), *mara* (Sum.), "to make;" *gír* (Akk.), *mer* (Sum.), "dagger."

Examples of the second change (that of *u* to *e* or *i*) are: *duğa* (Akk.), *siba* (Sum.), "good;" *sur* (Akk.), *mer* (Sum.), "strong;" *uru* (Akk.), *eri* (Sum.), "city."

Applying, therefore, these laws, we get the form *mer* quite regularly; and it is not by any means impossible that it is this word which forms the second syllable of the name Šumer. It is certain, therefore, that these two names, Ura or Uri, and Šumer, bear distinctly the impress of the dialect spoken in each.

Names of towns and districts beginning with *Su-* are by no means uncommon in Akkadian. Compare, for example, *Su-anna*, another name of Babylon, meaning "(the city) whose power (or hand) is high."‡

As has been observed above, the translation of *Eme-ku* and *Eme-lağa* as "the tongue of the lord" and "of the master" is very uncertain; and I have never abandoned my translation of *Eme-lağa* as "the pure tongue," which seems to me to be a much better rendering. Prof. Sayce, in his *Assyrian Grammar* (p. 40, No. 462), gives to the sign (*ku*) the meaning of *sakru*, "to record." Now the titles of several of the legends known to the Babylonians have before the name of the hero the signs *ku*, which may be either a compound ideograph, or an ideograph with its phonetic complement.

* This text is mentioned and translated in Geo. Smith's *Chaldean Genesis*, p. 395.

† This reading is placed beyond a doubt by a small fragment of a text, in which the first of each three lines contains the Akkadian words spelled out, the second the ideographs themselves, and the third the Assyrian translation.

‡ From this example it will be seen that the primitive form of *Ura* could also have been *Sura*.

§ If the name *Ura* be from *Sura*, the meaning of *Su-mer* is "(the people or district) whose power (or hand) is mighty." It seems more likely, however, that *Gura* was the original form, and means simply "the country" *par excellence*. The common word for "country" in Akkadian is *kura*, and its connexion with *Gura* would be obvious. *Mer* could be quite regularly the Sumerian form, but the difficulty would then be to explain the name Šumer.

The latter explanation is, perhaps, the better one, for we should then be able to read some noun from this root, with the meaning of "story" or "legend," and translate, for instance, (KU-KAR AN-GIS-TU-BAR) as "the legend of Gišfubar" (*šikar Gišfubar*). The rendering of the character *KU* by *sikaru* receives as well some support from the fact that it has also the value of *gi*, which would be the regular Akkadian form of the evidently dialectic *mu*, rendered by *sikaru* in *W. A. I.*, ii., pl. 7, l. 9 cd. On account of this rendering, Prof. Sayce, with great acuteness, suggests that *Eme-ku* (or rather *Eme-gi*) means "the tongue of records"—an explanation which is extremely probable.

As remarked by M. Terrien de La Couperie, not only were the two dialects mentioned above spoken in the region of Mesopotamia in ancient times, but also several others, of which we have here and there isolated words (principally names of gods). The Kassite is, perhaps, the most interesting of these languages, and its connexion with Akkadian and Sumerian can be easily traced.* Those who regard Sumerian and Akkadian as mere cryptographies will have to take into account not only the regular dialectic changes shown in each of these two tongues, but also those in the Kassite language as well. That the Assyrian scribes should have invented for their own private use a language entirely distinct, both in grammar, words, and modes of thought and expression, from their own, and should have created, moreover, two or more dialects connected with this principal tongue, showing regular and natural laws of sound-change, is utterly impossible. Even had the Assyrian scribes been such extraordinarily clever philologists, they were by far too practical a people to take upon themselves a task so difficult and, at the same time, so useless.

THEO. G. PINCHES.

A CURIOUS ITALIAN BOOK.

London: July 13, 1882.

I lately picked up from an East End book-stall a little book which seems to have some literary interest, and is probably known to some of the readers of the ACADEMY. Its title is "*Così va il Mondo: ovvero Istorielle Veridiche di Diletto ed Amena*." In Londra, MDCCCLXXI. The booklet has the names of several owners, and notably, in bold handwriting, "Byron," much resembling the poet's autograph, in my opinion. One of the owners has written on the fly-leaf: "Questo libro è rarissimo. Lo comprai a Parigi. Si dice che fu scritto da [and here is an erasure, but badly done, and which might be traced through]. E. V." In another handwriting is the following note:—"È molto certo che questo libretto non era mai pubblicato in Londra. Ma per qual ragione è così detto non è così certo. Il soggetto di ciascuna storia non è tale che domandar esser il libro segretamente pubblicato, o senza il nome dell'autore." Another owner, apparently of stricter views, has added: "Ed è egualmente certo che le novelle nel questo libretto son d'un carattere impudico e molto magro."

The main interest of the book consists in what I believe to be the Byron autograph, but the notes I have quoted show that there is something of a mystery about it. It is dedicated "Alla mia signora amabile N. . .," the dedication being signed "Vostro affezionato N. . .," and contains four "Istorielle"—viz., "D'Ornival," "Madamigella Rosa," "Aurora," and "La Donna Casta è un Dono del Cielo."

JAMES HOOPER.

* See my remarks upon the progress of cuneiform research in the *Annual Address* of the President of the Philological Society for the present year.

APPOINTMENTS FOR NEXT WEEK.

FRIDAY, July 20, 8 p.m. Quakett: Annual General Meeting.

SCIENCE.

The New Phrynichus: being a Revised Text of the Ecloga of the Grammarian Phrynichus. With Introduction and Commentary. By W. Gunion Rutherford. (Macmillan.)

AMONG the writings of the purists who sought to preserve the genuine traditions of Attic Greek in a literary world overspread by the so-called Common Dialect, the Ecloga of the Bithynian Phrynichus occupies a foremost place. By its date, about A.D. 150–200, it carries us some centuries farther back than most of the other grammarians; and the writer had also the advantage of approaching the subject from a truer point of view. In the words of his dedication to his friend Cornelianus, which have furnished Mr. Rutherford's motto for the title-page of this edition, he looked not to exceptions, but to rules; not to the possible blunders even of good writers, but to the most approved ancient usages (*πρὸς τὰ δοκιμώτατα τῶν ἀρχαίων*). Phrynichus was the contemporary of Lucian, the most copious and successful writer of artificial Attic in post-Macedonian times. He could no doubt have anticipated Cobet in pointing out various blemishes in Lucian's Attic diction; but when he comes to write a paragraph himself he shows only too clearly that the secret of style has been lost, and that the most pedantic strictness in the choice of words would not enable one whose thoughts were moulded in the common dialect to cast off its trammels.

It is a mistake, but one sometimes made in unexpected quarters, to speak of the Common Dialect as a fusion of the four ancient dialects—Attic, Ionic, Doric, and Aeolic. Its vocabulary is tinged, no doubt, with words picked up in the outlying parts of the Grecian world, wherever the Macedonian and Roman arms had extended; but it is still essentially Attic Greek, though Attic which has lost its savour. To arrest the further decay of the language, and to restore, if possible, this lost aroma, was the aim of the so-called Atticists, and among them of Phrynichus.

The work has hitherto been known to scholars chiefly through Lobeck's standard edition. The task for which Lobeck was well fitted by his more than German learning was to collect examples from writers of late Greek in general, and especially from Plutarch, of the words and phrases denounced by Phrynichus as incorrect; or, less frequently, to correct and modify the statements of Phrynichus himself. But there was room for a different treatment of the Ecloga, comparing the rules of Attic Greek as there laid down with the practice of the Attic writers themselves as evidenced by existing MSS. Mr. Rutherford has seen the new use to which his author could be applied, and the result is a monumental addition to the masterpieces of English scholarship.

The systematic application of the writings of the grammarians to the correction of MSS. is the growth of recent times. Isolated glosses had been happily applied, as by

Bentley and before him by Scaliger, to the elucidation of corrupt passages; but the notion that a pure stream of Attic undefiled percolates through these writers, that it has disappeared from the texts of the classics through corruptions not altogether accidental, and that the "Atticists" ought always to be followed in preference to the consensus of all MSS., is mainly the work of a living scholar, Prof. Cobet, of Leyden, and is by no means universally recognised. Errors were regarded as due to mistakes either in the eye or the ear of the scribe, according as he copied or wrote from dictation. The new doctrine attributes to him a less passive form of stupidity, and supposes that "what he was pleased to call his mind" was mischievously employed in substituting the familiar forms of late Greek for the genuine Attic of the archetype before him. Recent editions of the classics show that this view is everywhere partially accepted, but seldom carried out with entire consistency. Cobet almost alone has the courage of his opinions, or, as Mr. Rutherford would call it, the "nerve" which he attributes to his favourites, such as Phrynichus among the ancients and Dawes among the moderns. It is but a single step, though a long one, from the legislative to the executive—from *aut scripsit aut scribere debuit* to *non potest non scripsisse*. But to carry out this theory to its extreme consequences is to do violence to some of the most cherished traditions of English scholarship.

The contrast between the freedom of Greek—the language of life—and the narrow rules of Latin—the language of law—is sufficiently familiar, and we have lately been reminded of it in Prof. Jebb's charming little volume on Bentley. The tradition of freedom has indeed been kept up by a succession of Cambridge scholars from Bentley to Shilleto, not to mention living names; and among those who have been trained in this school there is a natural reluctance to accept Cobet's rigid dogmatism, on points whether of accident or syntax, in all its fullness. He seems to have come in to spy out our liberty of believing that, though the usual form of construction may be so-and-so, the Greeks, out of that love of variety on which Shilleto was never tired of decanting, occasionally indulged in a fling outside the strict grammatical traces. Cobet's attitude towards the texts of ancient authors is that of a schoolmaster possessed of full confidence in his own infallibility. His ideal critic in the past is a man like Henri Estienne, who wrote before the complex phenomena of Greek grammar had been investigated, and used his native vigour in correcting everywhere the recondite into the obvious. The later Greeks, Cobet tells us, imposed upon Hemsterhuis and Heindorf, but they could not impose upon H. Stephanus; and incidentally we learn that Bekker and Dindorf are also among those who have been weak enough to defer to MSS. This was written nearly thirty years ago (*Var. Lect.* 1854, pp. 98 ff.); but W. Dindorf, in his honoured old age, has not yet been drilled into uniformity. We will give an example or two in illustration of our meaning. In his text of the *Oratores Attici*, Dindorf now refuses, on subjective grounds,

to believe that Demosthenes can have used *οἶμαι* interchangeably with *οἶμαι*, *ἐάλωκα* with *ἤλωκα*, *τέως* with *ἔως*; but he still allows evidence to decide between *εἶθνα* and *εἰθύνη*, between the Attic and un-Attic futures of *καλῶ* and its compounds. And Classen, in his edition of Thucydides, leaves in his text the aorist infinitives (in a future sense) which excite the wrath and contempt of Cobet.

Mr. Rutherford is a disciple of Cobet, but an independent and discriminating one. The more doubtful part of Cobet's system, his ruthless elimination of everything exceptional in point of syntax, fortunately lies outside the scope of the present work. One of the few exceptions is discussed farther on. Phrynichus himself is mainly occupied with the purity of the Attic vocabulary and the genuine Attic forms of words, to the exclusion of syntactical discussions. In the hands of its present editor, the Ecloga becomes the vehicle of much new truth respecting the Attic verb, to which he has devoted special attention; and we are glad to learn that this is only an instalment of an "authoritative" work on the same subject. Among the observed facts of Attic usage which he has formulated for the first time, the most important is one relating to dependent verbs. He states it as "a rule which is quite absolute in Attic Greek," that "all verbs expressing the exercise of the senses, or denoting any functional state or process, have the inflections of the middle voice either throughout or in the future sense" (p. 138); and gives the proofs at great length in another article (pp. 376–412). Another good generalisation is at p. 99, where it is shown that the perfect and aorist passive always agree in the presence or absence of the *σ*—e.g., *τέτραμαι ἐτάσθην*, but *ἐγνωσμαι ἐγνώσθην*. On the metaphysics of grammar Mr. Rutherford is sometimes equally happy; a subtle distinction between the Greek and English perfects is well pointed out at p. 200.

On the rare qualities of the Attic dialect, "the precision and symmetry which were peculiarly its own," "its grand and simple outlines," our author rises into eloquence. Of one of these qualities we cannot but think that too much is made. The "law of parsimony," to which he repeatedly refers as excluding alternative forms, is alone insisted upon; the counter claims of variety are systematically depreciated. A tendency to narrow the available choice of words and forms was undoubtedly at work during the culminating period of Attic Greek, but before it had had time to bear its full fruit the Macedonian sway had begun, and the loss of political independence had been instantly followed by the decline of the language. The imperial instinct, as Mr. Rutherford has himself well pointed out, was an important factor in making the Attic dialect what it was. It is no casual coincidence that Menander, in whose style, charming as it is, Cobet traces the first serious falling off from the standard of purity, was a child at the time of the battle of Chaeronea, and brought out his first play a year after Alexander's death. On the other hand, that "the law of parsimony" was arrested in its course is shown by significant traces in the very authors to whom the purists appeal. No form in Attic Greek

is better attested than *πρόβεις* as the plural of *πρεσβυτής*, yet no one doubts that Demosthenes used the obnoxious *πρεσβευταί* in at least one passage (703, 22), as Andocides used it before him and Deinarchus after him. Plato alone among prose writers has the form *ἔκτῃμαι* interchangeably with *κέκτῃμαι*. We may be told that the MSS. are at fault, but in such passages as Theast. 198D, ἡ μὲν πρὶν ἐκτῆσθαι τοῦ κεκτῆσθαι ἔνεκα, and 199A, δὲ μὲν τις ἔκτῃται μὴ κεκτῆσθαι ἀδύνατόν φαμεν εἶναι, the ear at once recognises, not merely the "love of variety" for which Mr. Rutherford makes no allowance, but a subtle instinct of euphony upon which uniformity either way would jar. We cannot, therefore, subscribe to the dogmatic assertion at p. 82:—"This only is certain, that in a language so precise as Attic the same writer did not, as MSS. would indicate, use two kinds of augment in the same work and the same page of that work."

At p. 425 we find an admission which, if accepted, would be somewhat damaging to the "precision and symmetry" claimed for the Attic dialect. The dictum of Phrynichus, that the aorist infinitive after *μέλλω* is simply a mistake, any instances to the contrary notwithstanding, is noticed in the Preface as a characteristic example of his "scholarly nerve and wholesome masculine common-sense." We at once concede to Mr. Rutherford that his predecessor Lobeck is wrong in claiming this construction as allowable in prose; and that Sophocles in *Oed. Tyr.* 967 must have written *κτενεῖν ἐμμελλον* (for which there is MS. authority) not *κτανεῖν*, as he had no temptation to write otherwise. But Mr. Rutherford is much exercised at *μέλλω παθεῖν* in Aesch. *Prom. Vinct.* 625, and still more at two passages in his favourite Aristophanes, where the aorist cannot be altered or explained away. But instead of assuming that such exceptions are due to "negligent or ungrammatical writing," an almost fatal admission if the "Lessons of Comedy," on which he so much insists, are to have their full weight, it is easier to suppose that in Comedy, no less than in Tragedy, some allowance was made for the exigencies of metre. Dindorf, who himself reads *κτενεῖν* in the passage from Sophocles, agrees with Porson in accepting *μέλλω παθεῖν* in Eur. *Med.* 392, while altering *κτανεῖν* in *Orest.* 1578 and bracketing, on other grounds, *ἀναλαβεῖν ἐμμελλε* in v. 292 of the same play.

The same unwillingness to allow for metrical considerations vitiates, we cannot but think, Mr. Rutherford's whole argument as to the choice between *χθές* and *ἐχθές*. The cognates, Sanskrit *hjas* and Latin *hesi* (*heri*), as well as Greek usage from Homer downwards, point to the guttural as the initial letter. Yet on the strength of thirteen examples of *ἐχθές* in Aristophanes and the Comic Fragments and one in Tragedy (*Antig.* 456), as against eight of *χθές*, we are told that *ἐχθές* was the regular Attic form; that the old Ionic *χθές* was naturally retained in phrases like *χθές τε καὶ πρόωγ* (a rather large deduction), but that "to a seeing eye the principal fact is placed beyond dispute by the evidence given" (p. 372). To an eye which does not see through Mr. Rutherford's spectacles, the *ἐ* in *ἐχθές* is as much an excrescence as the *α* in *ἀσταχυς* or

ἀστερονή. From the nature of the word, it is likely to occur only in dialogues—i.e., in the Dramatists and in Plato. Is Mr. Rutherford prepared to alter the famous opening words of the *Republic*, *Καθὼν χθές εἰς Πειραιᾶ*? On the question between *χθίνος* and *χθεινός* as the adjectival form, *χθίνος* being admittedly poetical, it is stated that "it occurs twice in Aristophanes, *Ran.* 987 and *Vesp.* 282, but in metres too irregular to control the form." This is a slip; for in the passage from the *Frogs* the metre is dimeter iambic, and *χθίνος* is obviously required.

Among other slight errors of the pen may be noticed the phrase "late writer," twice applied to Aristotle (pp. 357, 500). We know what Mr. Rutherford means; but the expression would be misleading if the *Phrynichus* were likely to be read by any but advanced scholars. He is also unfortunate in giving "Phaborinus" as the name of the writer whom Phrynichus singles out some ten or twelve times for unfavourable remark, and who, he tells us, picked up the barbarism *ἐπεξελευσόμενος* from the gutter (*ἐστρεψεν ἐκ τριόδου*, p. 103). Mr. Rutherford is of course aware that the name of the rhetorician of Arles was Latin before it was Greek, and that *Φαβωρίνος* is Phrynichus' transliteration of *Favorinus*. By a curious coincidence, one of the earliest modern editors of Phrynichus (in 1523) was a certain Guarino of Faversham, Bishop of Nocera, who Latinised himself after the fashion of his age as Varinus *Phavorinus*—a further reason, it would seem, for spelling the name of the first-century Gaul correctly with an F. W. WAYTE.

A NEW SANSKRIT GRAMMAR.

MR. ANONDORAM BOROOAH, of the Bengal Civil Service, whose Anglo-Sanskrit Dictionary was favourably reviewed in the ACADEMY by Prof. Max Müller, intends to publish a comprehensive Sanskrit Grammar in twelve volumes. Its object will be to simplify the rules as far as possible; to illustrate them fully from the existing literature, both ancient and modern; to give a complete commentary on all the Vedas; and to lay the foundations for a critical examination of the language in all the philological and indirectly historical bearings.

"The first volume will be the preface to the series, and will contain a thorough examination of the native grammarians. All the rules of Pāṇini will be quoted in my order, and translated and explained in the spirit of his distinguished commentators, with elucidatory citations and reproductions of modificatory views, whether found in them or in later grammarians. At the same time references will be given to the body of my work where my views are stated and the amount of evidence on which they rest, including in some cases the language of the very grammarians who have laid down antagonistic injunctions. Other old works bearing on the structure of the language, such as the *Unādi Sūtras*, will also be quoted and commented on. At the end of the volume, tables will be given, showing the order in which the *sūtras* are quoted, explaining the technical terms and the *sūtras* where they occur and so forth.

"The second volume will treat of letters and their changes; the third, of derivations from roots both primary and secondary; the fourth, of secondary derivatives; the fifth, of compounds; the sixth, of declension; the seventh, of verbs; the eighth, of accent; the ninth, of syntax; the tenth, of prosody; the eleventh, of rhetoric; the twelfth volume will be the index and will consist of about 2,000 pages. It is hoped this Index will be a more complete

registration of Sanskrit words than any Sanskrit Dictionary yet published. Exercises from printed works will be given for correction, so that the rules may be thoroughly comprehended.

"The work will be published after the materials for the first nine volumes are collected, but not necessarily in the order here indicated. The materials already collected enable me to state that even in the simplest matters, such as letters, simple combination, declension of masculine stems in short *i*, I shall be able to produce facts which are recognised in practice but not touched upon in any Sanskrit Grammar I have yet come across. Great care will be taken in the selection of examples, so that there may be on the one hand no mistake about the gender and feminine stems of words, and on the other a sufficient variety from the different stages of Sanskrit literature. The principles of selection will be explained at the beginning of each volume. Being free from official duties, I am enabled to devote my entire energies to this work, and several *pandits* will assist me in its mechanical execution.

"To subscribers, the price of each volume will be at the rate of 1 R. 12 as. (in India) or 3s. 6d. (in England) for every 100 pages. To non-subscribers the price will be considerably higher.—ANONDORAM BOROOAH, 49 Cossypoor Road, Calcutta."

NOTES OF TRAVEL.

DR. EMIN-BEY'S map of the country to the east of Gondokoro forms the leading feature in Petermann's *Mittheilungen* for July. Being based upon careful route surveys and numerous compass bearings, and supplemented by information collected by Mr. Lupton, it constitutes a valuable addition to the cartography of the Upper Nile. The accompanying notes, like everything from the pen of Dr. Emin, are full of interest, and abound in information on the flora, fauna, and inhabitants of the country explored. The Latuka, whom Sir S. Baker believed to be Gallas, are described as Negroes occupying an isolated position in the valley of the Nile, and differing in every respect from their neighbours; while the Behr or Berri and Shuli, respectively to the north and south of them, are kinsmen. To the east of the Latuka, at a distance of a few days' journey, begins the country of the Gallas, whose lofty mountains were distinctly visible beyond the broad valley of the Tu.

THE same number of the *Mittheilungen* contains a connected account of the Arctic expedition of the *Jeannette*, with maps; an article on M. Charnay's discovery of the "Phantom City" in the territory of the Lacandonnes; and Dr. Behms' usual monthly record of geographical progress.

SCIENCE NOTES.

Formation of Metalliferous Veins.—Prof. J. Le Conte and Mr. W. B. Rising have contributed to the current number of the *American Journal of Science* an interesting paper on the phenomena of metalliferous vein-formation now in progress at Sulphur Bank, California. The bank is a low, rounded hill, rising from the margin of Clear Lake, and consisting of lava resting upon highly inclined beds of sandstone and shale. Below the lava-cap is a soft breccia, with hot muddy deposits, permeated by solfataric waters. These thermal waters are charged with mineral matter, and throw down precipitates of sulphur, silica, iron-pyrites, and cinnabar or sulphide of mercury. Some of these deposits are sufficiently important to be worth systematic working. At first, the workings were for sulphur only; then, for sulphur and cinnabar; and now the operations are carried on extensively for cinnabar only. The phenomena presented at Sulphur Bank are

extremely interesting to the student of mining, inasmuch as they afford an example of a metalliferous deposit which is in course of formation under our very eyes.

THE sixteenth and last ordinary meeting for the session of the Royal Society of Edinburgh was held on July 17. Prof. Balfour, the vice-president, called attention to the fact that the centenary of the society is approaching, and suggested the propriety of some celebration of the event. The following is a classification of the subject-matter of the papers read during the session:—Natural philosophy, 25; geology, 9; mathematics, chemistry, and natural history, 7 each; physiology, 6; botany, 4; mineralogy, 2; and a few others upon literature, antiquities, &c.

PROF. LUNGE, of Zürich, whose important work on Sulphuric Acid and Alkali Manufacture is well appreciated in this country, has completed a very elaborate treatise on the Distillation of Coal-tar. The book will be published by Mr. Van Voorst during the present month.

MR. GROTE, President of the New York Entomological Club, on the occasion of a recent visit to England, left with Mr. Van Voorst material for an essay on the *Noctuidæ* of North America. This is now printed, with four coloured plates of these beautiful moths, and will be ready for publication very shortly.

PHILOLOGY NOTES.

In the last *Programme* of the Gymnasium at Dordrecht, Dr. S. J. Warren has published a very able comparison of Alkestis with the Indian heroine Sāvitrī; and some curious notes on the origin of *stipulare*, or the breaking of a stalk in confirmation of a promise, a contract, a sale, or a gift. It was well known that this custom existed both among the Romans and the Germans, and that traces of it survive to the present day in such expressions as "mit Halm und Munde," "mit Hand und Halm," "rompre le festu," &c. Dr. Warren has been the first to point out a survival of the same custom in India. Hariakandra, when he had lost everything, is represented as selling himself; and in offering himself for sale he places a stalk on his head (*sirasi trinam dattvā*). This can hardly be taken in the sense of *trinīkar*, *vīṇḍere*, for he asks a lakh of gold pieces as his price. Dr. Warren thinks it is simply a sign that the king is a *bona fide* article of sale.

DR. HAUSKNECHT has taken over from Dr. Parow the task of re-editing from the MS. the Duke of Orleans's fifteenth-century English poems for the Early-English Text Society. They will probably be issued in the society's extra series this year.

THE first number of a quarterly journal of philology, entitled *Arkiv for Nordisk Filologi*, is now in the press, and will shortly be published in Christiania. The new organ will be edited by Prof. Gustav Storm (Christiania), assisted by Sophus Bugge (Christiania), Nicolai Linder (Stockholm), Adolf Noreen (Upsala), Ludv. F. A. Wimmer (Copenhagen), and Theodor Wisén (Lund); and various eminent Scandinavian and German savants have promised their support. All questions relating to Northern philology will be dealt with in its pages, which will also contain bibliographical notices and reviews; and contributions are invited in the English and German, as well as the Scandinavian, languages. Communications intended for insertion may be addressed to any of the editors.

SCHALICH EFFENDI, who was recently appointed by the Turkish Government to be curator of the libraries at Constantinople, has begun to compile a Catalogue of the MSS. and

printed books. Among the former he has already found some of great value, including a codex of *Anecdota*, which purports to be copied from one in the library at Alexandria. The original was doubtless destroyed in the general conflagration by order of Omar in the seventh century.

M. LAMY has presented to the Académie royale de Belgique the first volume of a critical edition of the works of St. Ephrem, or Ephraïm the Syrian—the popular divine of the Eastern Church in the fourth century. Hitherto the best edition has been that published at Rome (1732-46) by two Maronite priests. M. Lamy has collated the MSS. in the British Museum, the Bodleian, and the Bibliothèque nationale at Paris. With the Syriac text he has given a Latin translation, critical notes, and prolegomena. This first, entitled *Hymni et Sermones*, comprises fifteen hymns upon the Epiphany, fifteen upon the Last Supper, eight upon Good Friday, and eleven homilies upon the Passion, the Resurrection, &c.

A POSTHUMOUS work, by the late A. de Longpérier, has just been issued by M. Ernest Leroux, entitled *Mémoires sur la Chronologie et l'Iconographie des Rois Parthes Arsacides*. It is illustrated with eighteen copper plates. A complete list of the papers contributed to various journals, &c., by de Longpérier will be found in the *Bulletin* of the Société nationale des Antiquaires de France.

HERE TURNER, of Leipzig, announces the first volume of a translation of the Edda into Hungarian by M. Lomnitz Meltz Hugo. It will contain the *Atlamal*.

THE next volume, being the seventh, in the series entitled "Porta Linguarum Orientalium, sive Elementa Linguarum," published by H. Reuther, of Carlsruhe, will be *Grammatica Persica*, by Dr. S. Landauer, of Strassburg.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, July 6.)

THE LORD TALBOT DE MALAHIDE, President, in the Chair.—The Rev. W. J. Loftie read a paper, and offered some observations, on the Hawk sacred to Chonsu, with special reference to Ramesses XII., and Raneferoo his Queen; and described the manner in which the various towns of Egypt favoured the worship of different animals, and the high favour in which the hawk was held, evident indeed, as the noble chairman observed, at the present day.—Mr. W. Brailford read a paper on the Monuments of the Seymours at Great Bedwyn, Wilts, which included a notice of the remarkable and lengthy inscription on the tomb of Sir John Seymour, the father of Edward Duke of Somerset and Jane Seymour, who died in 1536.—Prof. Bunsell Lewis read a paper on the Antiquities of Autun, the capital of the Aedui of Cicero, giving an eloquent and exhaustive account of the treasures in the Musée Lapidaire, including the famous Christian epitaph; the Ceramic inscriptions; the architectural peculiarities of the Cathedral; the Roman gates, &c. Mr. Lewis stated that according to the best authorities Bibracte was situated, not at Autun, but on Mont Beuvray; this Gallic *Oppidum* included within its ramparts three plateaus, La Terrasse, Le Parc aux Chevaux, and Le Champplain, separated by three valleys, La Goutte Dampierre L'Écluse, and La Come Chaudron. In ancient times La Terrasse was the most important locality, as it contained the Temple and the Forum. On the other hand, La Come Chaudron is the most interesting to us, on account of M. Bulliot's discoveries, which throw much light on the art of working in metal as practised by the Gauls, and more especially on their processes of enamelling. Mr. Lewis further expressed a hope that English antiquaries might be induced to deviate from the beaten path of tourists, and see for themselves the results of the "Fouilles du Mont Beuvray."—Capt. E. Hoare read some notes on a sepulchral

statuette, which he exhibited, of an hereditary lord and landowner, of a very rare type, circa 1000 B.C.—Mr. H. R. H. Gosselin laid before the meeting some fourteenth-century tiles from Bengoe Ohroh, Herts.—The noble Chairman made some observations on the Roman remains and other antiquities in Algeria, and exhibited some flint celts and several early antiquities from that country.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, July 11.)

GEN. PITT RIVERS, President, in the Chair.—Lord Talbot de Malahide read a paper on the longevity of the Romans in North Africa. The author gave several instances of epitaphs and inscriptions on tombs of persons whose age had exceeded 100 years; in some cases the age of 120, 130, and even 140 years had been attained.—An interesting discussion ensued, in which Mr. Villiers Stuart, M.P., Mr. Moncreux Conway, Commander Cameron, Mr. John Evans, Mr. Francis Galton, Sir Joseph Fayrer, Dr. Allen Thomson, Mr. Carmichael, and the President took part.—Capt. E. F. Burton read a paper on some Neolithic implements and other objects brought by himself and Commander Cameron from Wassa, on the Gold Coast. A large number of objects were exhibited by the authors and Mr. Ross.—Gen. Pitt-Rivers read a paper on the Egyptian boomerang, and exhibited several specimens.—A large collection of Bushman drawings was exhibited by Mr. M. Hutchinson.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

On *Imitative Art, its Principles and Progress*. By Thomas H. Dyer. (Bell & Sons.)

DR. DYER, whose useful books on the Antiquities of Athens and Rome are so well known, brings to the production of this last work of his, not only a vast amount of accurate and varied learning, but also a keen natural appreciation of beauty in the art of various times and countries. His book comprises critical and historical treatises on the art of Greece and Rome, as well as on the later art of Italy during the Renaissance, with an introductory essay on the general principles of Beauty. A large amount of information about these periods is compressed into a single volume without the subject being rendered dry and wearisome—the usual result of condensation. The chief fault of the book is its want of arrangement and classification. Accounts of the art and intellectual state of mediæval Italy are mixed up with descriptions of the various classical periods in a very confusing manner.

In the earlier portion of this book Dr. Dyer discusses Burke's and other theories of Beauty. He comes to this conclusion:—

"Beauty is subjective; it lies, not in the object, but in the mind which perceives it. If it lay in the object, it would be absolute, and capable of definition, in which case there could be no difference of opinion about it."

With regard to the propriety of the colossal in art, the author regards largeness, though not colossal size, as being a necessary element of sublimity in sculpture; contrasting it with painting, which may be diminished in scale without loss of grandeur. He instances Raphael's painting of Ezekiel's Vision, in the Pitti Palace, as an example of great pictorial grandeur in a miniature form. It

may, I think, be doubted whether this distinction is even generally true. The wonderful Siris bronzes now in the British Museum—small *repoussé* figures of a hero combating with an Amazon—not quite six inches high, were thus criticised by Thorwaldsen:—

"In my judgment, these bronzes afford the strongest possible proof of this truth—that the grandiose does not lie in the mass, since this diminutive work is truly great, while many of the modern colossal figures are, notwithstanding their dimensions, extremely petty and mean."

In like manner the little bronze heroic figure from Tarentum, also in the British Museum, is no less striking an instance of stateliness and breadth of effect produced in plastic art by a figure quite insignificant in size.

Dr. Dyer carefully examines and criticises the views taken by Winckelmann and Lessing as to what amount of expression should be attempted in sculpture. The masterpieces of Greek art are remarkable for their noble simplicity and quiet grandeur, united with a certain reserve, which avoids the portrayal of a too complex frame of mind. Some one attribute, such as power, strength, wisdom, and the like, presents itself in the Greek statues of the gods. Each has a well-defined character, and is not made up of a compound mass of varied feelings and passions. Even when mortals are represented, their physical beauty is not marred by the struggles of a tortured human soul within the body. In spite of their wonderful power, a Greek would have shrunk with disgust from such representations as the statues by Michelangelo on the Medici Tombs—figures whose whole attitude and expression epitomise, as it were, the crimes and fruitless struggles of the age and country in which Michelangelo lived. The happier Greek could represent life without a painful sense of its mystery and sorrow; he could contemplate death without shrinking.

"*Nam triste videtur
Quoquam? Nonne omni somno securius exstat?*"

Christianity had not yet added needless terrors to men's thoughts of death by making a hell of endless torture a prominent dogma of its faith. "Even Medusa's petrifying head wanted not a certain beauty. Death was personified, not, as with us, by a hideous skeleton, but as the gentle twin brother of sleep." Dr. Dyer gives as an instance the statue of Death in the Louvre—a beautiful youth crowned with poppies; but he does not mention the more thoroughly Greek example, a very graceful figure sculptured in relief on one of the columns of the great Temple of Artemis at Ephesus, the work of Scopas or his school.

The various periods of Greek and Graeco-Roman sculpture are treated of in this volume at considerable length, and with much clearness and appreciation. Hardly sufficient allowance, perhaps, is made for the brilliance of the surroundings, and the Greek skill in dealing with various materials, when the author says of Pheidias' Chryselephantine statues:—

"Add that these statues were rendered imposing by the costliness of their materials being partly made of ivory and gold—a remnant of barbar-

ism which must rather have detracted from their merit as works of art in the eye of the cultivated spectator, however calculated to strike the imagination of the vulgar."

His estimate, too, of the artistic value of the Venus of Milo (Melos) is surely too low when he writes:—

"There are faults of execution which destroy the idealism of the work, and would hardly have been committed by an artist like Scopas. The head is disproportionately small, the right cheek is larger than the left, and the angles of the mouth are dissimilar."

Judging from the sculptures from the Mausoleum of Halicarnassus—the best-known works of Scopas and his pupils—it can hardly be thought that these statues and reliefs, fine as they undoubtedly are, belong to a school of sculpture superior, or even equal, to that which produced the Melian Aphrodite.

A smaller portion of the book is devoted to the history of Italian painting from its revival at Siena in the thirteenth century down to the time of Michelangelo. This part is no less chaotic in arrangement than the rest, but, in other respects, it is very ably written. Dr. Dyer gives an excellent description of the fresco of the Last Supper in the Monastery of S. Onofrio (now the Egyptian Museum) in Florence. In discussing the question as to whether it is the work of Raphael, he writes: "On the tunic of this figure [St. Thomas] some letters are said to have been discovered indicating Raphael's name, but they vanished in the cleaning." And farther on: "There is neither proof nor remote inference by which the authorship can be even probably established." Having examined and made notes of this fresco before it was scraped and repainted, I can bear witness to the fact that the letters RAZ. VR. MDXV were really on the collar of St. Thomas's tunic—very strong proof as to the authorship. Of one of Raphael's works much later in style Dr. Dyer says:—

"The picture of Christ bearing his Cross, called the 'Spasimo di Cecilia,' now at Madrid, I have not seen; but, from the descriptions and engravings of it, it would appear to be a masterpiece of pathos, especially in the attitude and expression of the Virgin."

The name of this picture should be "Lo Spasimo di Sicilia," so called from its having been painted for a church at Palermo. Its drawing and composition can hardly be praised too highly; but the somewhat harsh colouring and the prevalence of heavy purple tints bear witness to its not being wholly the work of Raphael's own hand, but as having been painted, at least in part, by one of Raphael's pupils, probably Julio Romano or Perino del Vaga.

J. HENRY MIDDLETON.

THE HAMILTON SALE.

v.

TO-DAY we close the brief notes for which space has here been afforded on the Hamilton sale, and the art season at Christie's may be said to end almost at the same time; little is likely to appear of interest after that dispersion of Mr. Ruskin's lovely Turner drawings which occurs only to-day. Saturday last at the Hamilton sale was devoted to miniatures. There were about 200 of these. Some were of undoubted

value and interest, and many were extremely poor and worthless. Excellent judges reckoned that of absolutely first-rate miniatures there was hardly one in the sale. But the public were very mad, and it seemed that second-rate things could not be paid for too dearly. Were the Janets entirely undoubted? one would like to know. Was the Hilliard, even allowing for its brilliancy, worth quite the 2,700 guineas more or less cheerfully paid for it? How about the Petitots? And were even the Cosways—which, though attractive, are less valuable—favourable instances of that agreeable art? In truth, the *provenance* of the collection had much to do with its prices. These were, in many instances, without shadow of reason; and service is done to that part of the public which may still some day buy intelligently when it is declared in plain speech that the purchases during the last few weeks have too often been silly. We append a list of some of the principal prices obtained on Saturday.

A portrait by Hilliard fetched, as has been said above, 2,700 guineas. It was richly set with diamonds, represented James the First of England, and was bought by Mr. Joseph, of Bond Street. The miniatures which were attributed to Janet reached the sum of 1,875 guineas. Petitot's miniature of the Dauphin fell to Mr. Joseph's bid of 650 guineas. The same buyer, who was really the purchaser of nearly all the much-sought-for things on Saturday, acquired a large miniature portrait of Henry the Fourth of France assigned to Philippe de Champaign; for this he paid 310 guineas. Messrs. Colnaghi acquired, for 280 guineas, Oliver's brilliant little miniature of Lady Digby after Vandyke. A head and shoulders of a girl, after Greuze, by Lenglois, fell for forty-two guineas. By Cosway—on the whole, the most fashionable, the most widely admired, of English miniature painters—there were not many examples. Two, however, fetched 140 guineas and 185 guineas respectively. A Zincke sold for 25 guineas: it was stated to be the portrait of a Duchess of Suffolk. A portrait of Lord Sandwich, in a brown dress and lace cravat, was attributed to Cooper, the famous English miniaturist of the Commonwealth; and Mr. Philpot became its possessor for 205 guineas. A little work on vellum, a "St. George and the Dragon," stated to be after Rafael, and given by the Duke of Urbino to our Charles the First, fell for a very moderate sum; and, it is surmised by a daily paper, passed into the collection of the Queen. Again, for a very moderate price, there went to a private purchaser a desirable little work on copper by Breughel. Such opportunities, however, were few; and we must end, as we began, by saying that, on the whole, Saturday's sale was distinguished for high prices and for second-rate things.

By Monday the fever seemed to have abated, and, though there was a good attendance, at all events of on-lookers, the china went for sums that bore some relation to the value of the pieces purchased. Sèvres, Frankenthal, Dresden, and Berlin were included in the sale of that day. At the same time, there were exposed to view for sale later in the week certain only too brilliant, and not very tasteful, pieces of tapestry, which, nevertheless, sold for large sums, and many miscellaneous objects of art and what the French call high curiosity. There were tazas of jasper, specimens of rock crystal and of agate, cameos, intaglios, some Greek coins, few in number, but deemed good; and, in fine, something of almost all that is collected, or, at least, that was collected years ago by men of taste who had a fortune to expend on the acquisitions of the grand tour, and a fortune with which to recruit, during subsequent years, the countless treasures of their cabinets.

ARCHAEOLOGICAL DISCOVERIES AT ARDEA.

THE Roman Press has noticed, but in a very inaccurate fashion, the Ardea find, which yielded antiquities that were subsequently exhibited in the prehistoric and ethnographic museum in the palazzo of the Collegio Romano. I addressed the Imperial Institute of Archaeology on the subject of these discoveries at a meeting held on March 17 last (*vide Bullettino Inst. corr. arch.*, 1882, p. 72), when I specially called attention to a vase bearing an incised archaic inscription, which I myself had found, and recalled the fact that about a year ago my friend the Duke Sforza-Cesarini presented to the prehistoric museum some rudely fashioned vases similar to the specimens found in the archaic cemeteries of Mount Albanus, and that the fact of these vases having been found in the district of Ardea then induced me to cause further explorations to be made, in the hope of discovering the site of the cemetery of the capital of the Rutuli and the city of Turnus.

Profiting by the researches of the first explorers, the Duke Sforza-Cesarini and myself began to excavate on the left bank of the little river Incastro, close to the castle which once belonged to the Colonna family, and passed in the sixteenth century into the hands of the Cesarini. This castle was built on the exact site of the acropolis of Ardea. I found on a spot which had evidently been already disturbed several fragments of archaic stoneware, and among these a portion of a hut-urn like those found on Mount Albanus. Unfortunately, it was not possible to get a single tomb intact, the earth having been disturbed to a depth of nearly ten feet; and we came upon vases and lamps of the late period of the Republic, mixed with archaic pottery.

Subsequently to this meeting, I made further explorations in the company of my friend Dr. E. Dressel. By the kind permission of the Duke Sforza-Cesarini, I was able to continue the explorations on the left bank of the Incastro; and I carried out other excavations on the level ground known as Civitavecchia, lying north of the existing castle, which was the actual site of the town of Ardea. This ground is bounded on the north by the massive walls which served as the foundations of the *agger*. These walls are very well preserved, and altogether present a far more imposing appearance than the *agger* of Servius Tullius discovered at Rome near the railway station.

But these fresh explorations also failed to yield virgin soil. Among the antiquities found were stoneware fragments of the most archaic type of Latin pottery, which are worthy of careful attention. Some of these fragments bear the closest similarity to the relics found in the *Terramare* of the Emilia.

The Roman papers also made mention of discoveries of bronze fibulae; but herein they confounded the results of my researches with those obtained during the construction last year of the Ardea cemetery, when, as I am informed, some bronze fibulae and stoneware fragments of the usual archaic pattern came to light as the foundations of a wall were being dug.

F. BARNABEI.

OBITUARY.

CHARLES HEATH WILSON.

CHARLES HEATH WILSON, whose death was recorded in the ACADEMY last week, was the son of Andrew Wilson, a distinguished Scotch landscape painter and master of the Trustees' School at Edinburgh, where Wilkie and several other pupils of note were first taught. It was in this school that the young Wilson received his early education in art; but in 1826

Andrew Wilson went to Italy and settled there for twenty years with his family, painting Italian landscapes that were much esteemed. Charles Heath Wilson, however, when grown up, returned to Edinburgh, and began to practise as an architect. Shortly after this the so-called "schools of design" were instituted by Government; and Mr. Heath Wilson was appointed to the difficult office of Director "at a time," says Mr. W. B. Scott (who has kindly supplied me with much of this information), "when neither artists nor manufacturers, and still less the Board of Trade, had arrived at any definite understanding of what should be done." The students, also, were insubordinate, so that Mr. Heath Wilson, after some trial, resigned. He was next appointed master of the New Art School just opened at Glasgow, where he continued for eighteen years, until, the old Board of Trade appointments being withdrawn in 1864, he retired on a sufficient pension. From this period Mr. Heath Wilson, following the example of his father, lived with his wife and family in Italy, and principally at Florence, where he was the life and centre of a large literary and artistic circle.

So much I have been able to learn concerning the outward facts of Mr. Heath Wilson's life; but how shall I speak of the man himself, whom I have never seen, and yet whose loss I mourn as that of a dear friend? Our acquaintance was somewhat singular. It began in 1874 by my writing to him, as a perfect stranger, to ask information on some question of art in which he was interested. He replied with such kindly courtesy and fullness of detail that I was at once charmed. Ever since then we have kept up a constant correspondence, chiefly in the interests of the ACADEMY, but diverging very often into personal and general themes. Delightful letters some of his were, describing the various places—Lucca, Cadore, and others—where he went for his summer holiday when the heat of Florence became intolerable. Often, also, these letters were illustrated by delicate little pen-drawings, beautifully finished, giving views of places he thought would interest me. His enthusiasm for art was quite wonderful. One need only remember that some years ago, when he was already seventy, he had a scaffolding built five stories high in order to examine the frescoes by Michelangelo on the ceiling of the Sistine. On this he mounted day by day, and, as he told me, "dusted with reverent hand the dirt and cobwebs from the work of the master." In all that related to Michelangelo, indeed, his zeal was untiring. At the time that the Medici tombs were opened his excitement was unbounded, and I had two and sometimes three letters a-week from him detailing proceedings; and he did not, like most correspondents of the present day, write in post-card fashion, but filled six or eight pages in goodly old-fashioned style. For his services to art and literature Mr. Wilson was raised, a few years ago, to the rank of Cavaliere. His chief literary work was his *Life of Michelangelo*, published by Murray in 1876. This, though begun as a compilation from Gotti, ended in being an entirely independent work. Many of the views expressed in it are striking and original, and it has a delightful freshness about it that no mere compilation could have. It was this freshness, indeed, that was Mr. Heath Wilson's chief charm. He took an eager interest in all that was going on, whether it were English politics—which he often denounced most fiercely—art questions, the comet of last summer, or British tourists in Italy, who also excited his wrath. Never was any man more ready to impart his knowledge to others, or to do any act of kindness for them. Very many, besides myself, have lost a kind and ever-ready friend in Charles Heath Wilson.

MARY M. HEATON.

EGYPTIAN JOTTINGS.

THERE is now no indiscretion in revealing what has long been known to a few—that Arabi Pasha had been contemplating the improvement of his finances by the sale of the Boolak Museum to some European Government. With this object he obtained some while ago an appraisal of the value of its contents from M. Maspero.

LAST of the archaeological staff at Cairo, Prof. Maspero still remains at Boolak. Herr Emil Brugsch, M. Vassali, and the members of the French Archaeological College at Cairo are all gone; but the brave Director-General of Museums, who has seen military service in his day, refuses to abandon his trust. When last heard from he was living on board his steamer alongside the Boolak Museum, resolved not to quit his post. His position is believed to be one of extreme danger.

DR. SCHWEINFURTH annually devotes several months to the further exploration of Egypt, and the present season, April and May, was spent by him in the valley of the Nile, between Siut and Assuan, or in its immediate vicinity. There was no opportunity, under these circumstances, to make grand discoveries; still, some of the features of the edges of the valley are sufficiently striking to find a place on a map of Egypt drawn on a moderate scale. Deposits of Nile mud were found many feet above the level now attained by the river. Dr. Schweinfurth, although he narrowly escaped being "lifted" by Bedouins, found no reason to complain of the treatment extended to him by the natives of the valley. Europeans still remain to them objects to be venerated, and there was no lack of courtesy or respect. The Fellahs, we are told, are unanimously in favour of Arabi, and very proud of him; and, while never speaking of Ismail Pasha without a curse, are content with the actual state of affairs. This, of course, was written early in June, and opinions may possibly have undergone some change since then.

M. NAVILLE is in London for a few days, en route for Geneva.

THE statue of Mariette-Pasha at his birth-place, Boulogne-sur-Mer, was unveiled on Sunday last, July 16. Mariette himself lies buried in the garden at Boolak. M. Goblet, the Minister of the Interior, and also M. Tissot, the ambassador at the Court of St. James's, were present at the ceremony. The statue, which is said to be a faithful likeness, represents Mariette leaning one elbow upon the goddess Isis. On the pedestal are engraved hieroglyphic characters, a *fautail* of the Institute, and a laurel wreath. The base consists of a pyramid, with sphinxes at the corners. The sculptor was M. Jacquemart.

WE have received a copy of the second edition of Sir Erasmus Wilson's deservedly successful *Egypt of the Past*, of which it may, without undue emphasis, be said that, taken as it stands, it is by far the most readable, comprehensive, and trustworthy history of ancient Egypt yet given to the public. The present edition is in many respects an improvement upon the first. It contains many additional illustrations of great interest and beauty; it appears to have been carefully brought up to the level of the latest historical and archaeological discoveries; and the Index is now so full and complete that it raises the book to the standard of a work of reference.

WE are glad to be able to add that the health of Sir Erasmus Wilson has greatly improved since his arrival at Westgate-on-Sea; and that he is now making rapid progress towards recovery.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the Fine Art Society are preparing for publication Mr. Frederick Wedmore's *Four Masters of Etching*. The issue of this book will necessarily be confined to a small *édition de luxe*, in consequence of its containing four original etchings, apart from any minor illustrations. These etchings have been selected as being among the best obtainable representations of the best modern masters, with the exception of Méryon, on whom Mr. Wedmore has perhaps already delivered himself sufficiently. The masters are Seymour Haden, Whistler, Legros, and Jules Jacquemart, each of whom will be represented by a very characteristic etching.

A SMALL, but choice, collection of water-colour studies by Mr. J. Rollin Tilton, an American artist whose works are too little known in this country, will be on view in the course of a few days at the Burlington Gallery. These sketches are chiefly of scenes in Venice, Egypt, and Spain, and are remarkable for luminous effects of light and colour. It is, however, as a painter in oils that Mr. Tilton is best known in Rome and in the United States, where he is justly famed for his masterly interpretation of atmosphere, distance, and sunlight, and for his pre-eminent gift of colour.

THREE oil-paintings of great interest may now be seen at Colnaghi's if enquired for, though they are not, strictly speaking, on view. They are—a reclining Danaë and a group of Cupids, both by Titian, and a view on the Roman Campagna, by Claude. The latter is remarkable as a close and careful study of nature, entirely free from the master's accustomed mannerisms. The Danaë repeats the attitude of the famous Titian's Venus at Florence, the accessories being heightened with gold. The group of Cupids once formed part of a frieze painted upon canvas by Titian for the decoration of a room in his own palace at Venice. Some morsels of this frieze were lately found *in situ*, the threads of the canvas and the tone of the colour corresponding precisely with the beautiful fragment now at Pall Mall East.

THE *Magazine of Art* for August will contain engravings after Messrs. Alma-Tadema, Briton Rivière, Legros, Leader, Clausen, and Hennessy. The "living artist" is Mr. G. H. Boughton, the notice of whose life and work is illustrated with engravings of his "Heir Presumptive," his "Rose Standish," and his "Dutch Sea-side Resort," the last of which is in the present Academy exhibition.

MR. CARL HAAG has been elected an honorary member of the Society of British Artists; and Messrs. Fred. Barnard, Edward F. Brewtall, John Charlton, A. H. Marsh, John Scott, J. D. Watson, T. J. Watson, and R. C. Woodville, members of the society.

WE have received from the Council of the Art Union of London a set of five engravings by M. Leopold Flameng after Mr. Frith's "Road to Ruin," which form the principal prizes at their annual distribution this year. The series of pictures was, we believe, painted with this very object; and herein, perhaps, lies its chief justification. M. L. Flameng is an artist; and his skill is not entirely lost even on such material. The impressions before us, though they can never be in themselves pleasing, owe at least as much to the engraver as to the painter. They are an additional example of the debatable ground which separates (or fails to separate) line-engraving from etching. We do not understand why they should be dated 1878.

OF a very different order of art are the photographic reproductions of the principal pictures in Hampton Court Palace, of which Messrs. W. A. Mansell and Co. have sent us specimens.

Even if we take the liberty of disregarding some of the attributions, no gallery is richer in historic portraits than that at Hampton Court; and those of the Stuart period have the additional advantage of being mostly genuine. Now, reproduction by photography (of which we are not always ready to approve) happens to be entirely justifiable in the case of portraits, as may be evidenced by Messrs. Sampson Low's *Great Historic Galleries*. We can give these no higher praise than to say that they need not fear comparison with those in that excellent series. The total number of photographs is 104 of the smaller size and 44 of the larger. The difference in price between the two sizes is more than made up for by the difference in grandeur. Of those before us, Lely's "Duchess of Cleveland as Minerva" is one of the finest photographs from a picture that we have ever seen. We trust that it will be permanent. It is only just to mention that the photographer is Mr. L. B. Fleming.

YET a third form of art is represented by the oleographs of M. A. de Neuville's two pictures of the Zulu War—"Saving the Queen's Colours" and "The Last Sleep of the Brave"—which are published by Mr. John G. Murdoch. We are prepared to grant that the colours of the originals have been reproduced with marvellous truth; but still these are not exactly the sort of wall decoration we should like to have always with us.

ON the occasion of the French national fête on July 14, M. Bonnat (painter) and M. Ballu (architect) were promoted to be commanders in the Legion of Honour; M. Vaudremer (architect) and M. Cain (sculptor) to be officers; and MM. Cazin, Gerver, and Pille (painters), MM. Idrac and Lanson (sculptors), M. Duthoit (architect), and MM. Waltner and Laguillermie (engravers) were nominated chevaliers.

Correction.—In Mr. Fisher's letter on Botticelli's "Assumption," in the ACADEMY of last week, for "an eagle grasping a babe," read "bale"—i.e., of wool.

THE STAGE.

STAGE NOTES.

MDME. RISTORI, still inefficiently supported, as we are bound to consider, has continued to appear at Drury Lane. But the bill has been changed, and "Macbeth" has disappeared, with its Thane of Cawdor, who was hardly fitted for the rôle, and its Lady Macbeth, whom we admit to have been of somewhat too mature years. Shakspeare has yielded to Giacometti, who dealt with English history in the play called "Elizabeth Queen of England," which Mdme. Ristori has made famous. It has been said that Giacometti's play is a character-study not altogether unlike the "Louis Onze" of Casimir Delavigne; and there is truth in the remark, and in the comparison suggested. Both these historical plays, and all historical plays, are quite certain to surprise by wide departures from historical accuracy—which departures would be more blameworthy than they are if the first business of the dramatist were to be historically accurate, and his second business to be dramatic and interesting. Giacometti, like Casimir Delavigne, like Sir Walter Scott in his romantic study of the very same hero whom Delavigne has analysed, has the art to engage; and, as no one will deny to Mdme. Ristori the possession of the art to interpret, it will be conceived that the performance at Drury Lane is not an artistic failure. Indeed, into Elizabeth's character, as Giacometti has presented it, and as it is presented in history, Mdme. Ristori has made a profound investigation; and she has enriched each scene, down to the death scene, with illustrative action denoting an artistic

imagination both vivacious and sound. Her by-play is wonderful. All the means that time has left her, and that art has allowed her to acquire, are used in this performance with almost unerring discretion and with great impressiveness. Mdme. Ristori is not announcing these series of appearances as "farewells," but they cannot, we conjecture, be much else than farewells, and the opportunity should not be lost, while still the actress is in command of her high faculties, of seeing the tragedian who was the rival of Rachel. The relation of Ristori to Rachel, we may say, *à propos* of this, recalls, in a degree, the relation of the Kembles to Edmund Kean. Kean had the impetuous genius that exhausts the possessor of it. Kemble had the deliberate and well-weighed method and the staying power. In the present generation, Rachel has had the impetuous and exhausting genius, and she died, of all methods of excitement, before she was middle-aged. Ristori has had the staying power and the more ordered art, and she has long been the survivor.

WE ventured to hold forth, a few weeks ago, on the question of the terms on which the would-be students of the stage might gain admission to that School of Dramatic Art which is now about to be a realised thing. It was advocated by some distinguished persons—who, in their advocacy, could be charged with nothing worse than an excess of *esprit de corps*—that admission should be free to the children of actors, and that they should have the first claim on the good offices of the school. It was said by others, and said with great plainness of words in these columns, that that course would make the institution a commendable charity, rather than a yet more commendable institution which should recruit from many places those qualified persons willing to place themselves under the standard of the stage. A compromise has been arranged: the children of actors are to pay half-price for the instruction they obtain. With this arrangement little fault is to be found, especially if, as is likely, a fair share of the subscriptions will come from actors, though these, of course, will be actors of eminence, and not the persons who individually profit by the instruction afforded.

THE "PHORMIO" AT FORT AUGUSTUS.

ON Tuesday, July 11, the "Phormio" of Terence, as adapted in *usum puerorum* by Card. Newman, was represented by the boys of Fort Augustus College. The manner in which it was placed upon the stage is deserving of high praise. The costumes were handsome and correct, and the view of ancient Athens, which is the scene of the play, was very effective. As to the performance itself: it was interesting to notice how these young actors strove to present accurately to the audience the idea which they had formed, or which had been placed before them, of the various rôles in this amusing comedy. The characteristics of the two lovers, each discontented with his own lot—*Nostris noemet poenitet*—were well brought out. Antipho (McClement) was especially successful in his expression of terror on first hearing the news of his father's return, and in the different attitudes which he assumed; cringing, conciliatory, defiant, and nonchalant when, having plucked up courage for a moment, he enquired from Geta which demeanour it would be best to put on in the coming interview with the angry old man; and Phaedria (Oary Elwes), whose appearance and deportment were thoroughly Greek, was equally good in the scene where, with dejected visage and in a broken voice, he informs his sympathetic friend of the sale of his beloved Pamphila. It is essential to the success of the "Phormio" to have a very good actor in the part of Geta. He is

the wily old family servant who, together with the hero, carries on the plot of the play; he is fond, indeed, of his young master and solicitous about his affairs, but he has a keen eye also to his own interests. His character is clearly influenced by his intercourse with Phormio, whom at first he dislikes, but on better acquaintance admires and imitates, till in the end he almost surpasses his original in impudence and roguery. The part was played throughout with the greatest force and spirit by Murray. If we were to pick out one place in which he particularly excelled it would be the scene with Phormio and Antipho, before his final exit, where he describes how he discovered the secret of Phanium's parentage while listening at a key-hole:

"ad fores
Suspense gradu placide ire perrexi; accessi; astiti;
Animam compressi, aurem admovi . . .
Hoc modo sermonem captavi."

The part of the old man, Demipho, is a very difficult one. He is an Athenian of the old school, with exalted notions of that parental authority which his son has set at naught; but he is an affectionate father withal, and would probably have forgiven Antipho at once if only he had pleaded his own cause:

"Neque mi in conspectum prodit, ut saltem sciam
Quid de hac re dicat, quidve sit sententiae."

He is somewhat of a miser, and has been cheated of a large sum of money; he is a courteous gentleman and a prosperous Athenian citizen, who is so exasperated by the audacious parasite as at times to lose his dignity. It would be surprising if the boy (Breton) who undertook to show the audience how these different phases of the character of Demipho came out in the course of the piece did not sometimes fail. He personated admirably the passionate, avaricious old man; but not so well the dignified Athenian merchant. The Phormio of McDonald was not the drunkard or gourmand which Ambivius once represented before Terence, and whom Donatus advises a good actor to imitate. He was rather the "gentlemanly adventurer, careful of a reputation for shrewdness and tact, but not for honesty," which Mr. Bond considers him. He was attired in the gaily embroidered χιτων and bright-coloured ἐμφύλλιον of a Grecian fop. He was a rogue, but a most captivating one, and a pleasant table companion. The clear enunciation and graceful actions of the boy who sustained this the chief part were most deservedly admired; and in the final scene, when, stepping to the front of the stage, he called out mockingly, in imitation of the public orator at a funeral,

"Exsequias Chremeti quibus est commodum ire,
heum tempus est,"

and then with a defiant gesture,

"Sic dabo: age nunc, Phormionem qui volet
laconisito,
Faxo tali eum mactatum atque hio est infor-
tunulo"

he was repeatedly applauded. The make-up of Massey as Nausistrata was perfect, and his impersonation of the proud matron and injured, shrewish wife was excellent. McKenzie was a capital Chremes, and Baillie very amusing as the old nurse Sophrona. The appearance of the two, when looking back with horror at the house which "encaged" the "uxorem saevam," provoked much laughter.

On the whole, the performance was extremely good and equal, and the students of Fort Augustus are to be congratulated on the introduction into their school of a custom so useful as a means of education and culture as the performance of a Latin play.

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LITERATURE.

The Foray of Queen Meave, and other Legends.
By Aubrey De Vere. (Kegan Paul, Trench & Co.)

SIR SAMUEL FERGUSON and Mr. Aubrey De Vere have followed the only true method of treating the grand and half barbaric period with which they deal, and which, despite its deeds of violence, has bequeathed to us legends full of wild grace and of moral, as distinguished from conventional, refinement. They tell their tales as simply as their measure of power permits, and escape the now too common error of making characters drawn from antiquity mere embodiments of modern thought and views of life, either veiled by a diction bristling with archaisms or enveloped by a smooth and subtle music in their rhythm. Piercing to the true significance of the moral that really underlies these legends, the two poets we have named draw forth the genuine worth that lies at the core of their story; and, by their treatment of it, making its manifestation their first object, they attain a freshness beyond that of many modern writers, while they gain a unity in their work which earlier bards failed to achieve.

The volume now before us takes its name from the longest and last poem in the book—"The Foray of Queen Meave," the Amazon Queen of Connaught, rival of Conor, who is held to have reigned in Ulster about the beginning of the Christian era, and the tale of whose fortune belongs to the first chief cycle of Irish heroic tradition. This, as compared with the legends of the second cycle, offers us, according to Sir Samuel Ferguson, better-defined and more characteristic forms of grandeur, with stronger accompaniments of pity and terror than are to be met with in the later stories. In this tale we read how Meave, driven by envy, declares war against the King of Ulster, who is possessed of a black bull which she is determined to secure. She accepts the aid of a witch-woman in this unlawful war, who casts a spell, the curse of imbecility, over Ulster, from which the hero, Cuchullain, alone escapes. He slays the champions of the Queen in single combat day by day, and after them he destroys the magicians, Caitlen and his sons, then faces the last curse that the witch's incantations had drawn upon the land when

"from ocean's breast there rose
A mist, no larger than a dead man's shroud,
That, slowly widening, spread o'er Uladh's realm
Mantle of darkness, and an erring mind,
And powerlessness and shame."

In his chariot, borne on by his beloved horses, the Gray of Macha and the black Sangland, he drives the cloud before him.

"So slowly, clinging still to brake and rock,
And oft re-settling, vanished from the land
The insane mist. That hurricane of wheels
Not less was heard by men who nothing saw :
On stony plain, in hamlet, and in vale :—
They muttered as in sleep ; 'Deliverance comes.'"

But on the very eve of conquest Cuchullain is, for a time, laid low. His ancient friend, Ferdia, takes arms against him, and their deadly struggle lasts four days. Cuchullain slays his enemy, but himself lies long in the forest, wounded and powerless, yet more through grief for Ferdia than through physical pain. In the meantime, Meave, having marched round Ulster, approaches its chief citadel, Emania, when the people gradually waken from their trance, and the Queen, discomfited, retires. Yet two more battles are fought, and when the second is well-nigh lost Cuchullain wakes; the Queen is driven, defeated, across the Shannon.

Mr. De Vere has worked out this subject with greater vigour and simplicity than he has shown in any former work, and we only wish we had space to quote more largely from it; but we cannot pass over the weird vision of the mystic form of Evil rising at the close of the hero's struggle with the magicians, when, above the trampled ford, there rose a solitary form, "up-towering through the mist of spray" which veiled their strife,

"as when o'er seas storm laid
The watery column reels and draws from heaven
The cloud, and drowns the ship—a single Form
And Head, and Hand, clutching Cuchullain's
crest :
Not wholly sank he. O'er that mist of spray
Glittered his sword. There fell a silence strange :
Slowly that mist dispersed ; and on the sands
That false Enchanter lay with all his sons
Black, bleeding bulks of death."

Again we have a picture of deep pathos when Cuchullain, after his final struggle with his early friend, awakening from his trance, laments

"That I should see that face so great and pale !
To-day face-whitening death is on that face ;
And in my hand my sword :—'tis crimson yet."

Less painful, but quite as tender, is the picture of the horses of Cuchullain. First, the wild Gray of Macha—

"Panting then lay he, on his conqueror's knee
Resting his head ; thenceforth that conqueror's
friend,
His 'Liah Macha.' Gentle-souled is she,
'Sangland,' the wild one's comrade. As the
night
Sank on those huge red-berried woods of Yew
Loch Darvra's girdle, from beneath the wave
She issued, darker still. Softly she paced,
As though with woman's foot, the grassy marge
In violets diapered, and laid her head
Upon Cuchullain's shoulder."

In the poem of "The Sons of Usnach" it may perhaps be said that Mr. De Vere has in some degree missed one point in the opening of the story on which the tragic element in the poem is founded. The doom of the heroine Deirdre was sorrow from her birth; and in her passion for the great harper, Naisi, pure and devoted as it was, she herself works out her mournful fate, in which those of her husband and his race are involved.

But in the next poem "The Children of Lir," we find an exquisitely imaginative

legend, very perfectly treated, of four mystic children who lived on one hope for nine hundred years, and vanquished sorrow through their song. The tale relates how, five centuries before Christ, good King Lir and his azure-eyed Queen reigned in Ireland. Having borne him four children, she dies, and the fate of the four little ones is worked out by the jealous enchantress who becomes their stepmother. She transforms them into swans, and for nine hundred years they are condemned to wander from Cape to Cape, across the ocean and the black sea-strait, till they hear the bell which rings out the coming Apostle of Christ. The children meekly bow beneath her wand, even

"as a band of lilies, white and tall,
Beneath a breeze of morning bend their head,
High held in virgin state majestic."

Touched by their patience, Fate leaves them one gift—the gift of song, and song that shall bring promise of deliverance to all who hear it. Then, dowered with one hope, and with one gift through which this hope may find expression, these children are borne away, since, till their promised Teacher comes, their feet may never touch the land—the waters are their home, the winds their ministers.

"And ever, when the sacred night descended,
While with those ripples on the sandy bars
The sighing woods and winds low murmurs
blended,
Their music fell upon them from the stars,
And they gave utterance to that gift divine
In silver song or anthem crystalline."

"The words of that high music no one knew ;
Yet all men felt there lived a meaning there
Immortal, marvellous, searching, strengthening,
true,
The pledge of some great future, strange and
fair,
When Sin shall lose her might, and cleansing
woe
Shall on the just some starry crown bestow."

For the first three hundred years the swans lingered on the waters of Loch Darvra; then, borne by a northern blast to the Sound of Mull, they make acquaintance with the booming waves

"Rolling to labyrinths dim of red-roofed caves ;

They spake, and sudden thunder shook the
world,
And blackness wrapped the seas, and lightnings
rent."

The children are whirled apart by the storm. The eldest girl, Finola, finds herself alone upon the rock; then her wild cry pierces to the sky, and one by one her lost loves hear the voice and nestle back beneath her wing.

The worst has passed; soon tender ripples play round the deep-scarred cliffs and on their "iron breasts and foreheads hard." In the sublime ocean, now at rest,

"Jewels, not flowers, they found where'er they
floated ;
Emerald and sapphire, opal, amethyst,
Far-kenned through watery depths or magic air,
Or trails of broken rainbows, here and there."

Their second Woe ended, they soar upwards, and are borne to the West coast of Ireland; there, still sustained by one all-conquering hope, they sing

"As though in praise of some great victory won :
Some conqueror more than man ; some heavenly
crown
Slowly o'er all creation settling down."

Their faith is crowned; the sound of the

long-expected bell comes across the water, the spell is broken, and the children's long-imprisoned souls are free.

There is a painting in our National Gallery, by Sandro Botticelli, of the Nativity of Christ, where the subject is treated in a mystic spirit symbolising the effects produced upon the principles of good and evil by the advent of Christ. The artist states that his work was executed during a crisis in his country's history which was the fulfilment of the second Woe of the Apocalypse in the loosing of the devil for three years and a-half. It is as if the reaction of the brain from the evil he witnessed around him had given birth to this vision of purity and love. Is it not under similar conditions that our Irish poet has in the blackest hour of Irish history given forth his people's song of heavenly hope?

MARGARET STOKES.

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ALTHOUGH a century ago Iceland was practically unknown, the literature which has sprung up during the last sixty years has been prodigious, and it becomes more and more difficult to write a book of travel on the subject. More than one book a year has been published since the beginning of this century. The work before us is the second record of travel in Iceland which has appeared within three weeks, and the third within three months. Some of these relate mainly to sport, others to exploration, others to geology; but the majority are simply records of travel; and there is necessarily a good deal of sameness in these books.

Of all the records, we are inclined to place first those of Mackenzie, Henderson, and Baring Gould. Mackenzie's lordly quarto, although it was published seventy-one years ago, does not seem out of date. Things change slowly in Iceland; and his descriptions of the people and their mode of life and of the country are true enough to this day; while his capital coloured engravings represent farm-houses, churches, and their surroundings just as we see them now. Henderson's *Journal of a Residence in Iceland in 1814 and 1815* is a book which ought to be read by every intending traveller. Few succeeding writers have known so much of the country as he did, and his descriptions of scenery are often very graphic. Moreover, he knew the people well, and he travelled over the length and breadth of the land. Of more modern books Baring Gould's *Iceland, its Scenes and Sagas* (1863), is undoubtedly the best; its style is admirable, and some vigorous translations of Sagas are introduced at the appropriate time when the traveller is in the very district in which the narrated events occurred a thousand years ago. Moreover, it is strikingly illustrated by some coloured sketches made by the author on the spot.

Mr. Coles admits the magnitude of the traveller's literature; but he says that, with one exception, the many books are of no service to the tourist; and his main object

is to furnish something to supply this deficiency.

His first four chapters are devoted to the Thingvellir, Geysir, and Hekla route, and are preceded by a short Introduction which treats of the country generally, both physically and politically. We must take exception to two statements in the first portion. The Vatna-Jökull is said to have an area equal to that of Cornwall. We have seen various areas assigned to it—from 4,000 square miles to 2,300, usually the larger number. But the area of Cornwall is only 1,365 square miles. Yorkshire is too large (5,983); but we may at least say that the Vatna-Jökull has the area of Lincolnshire (2,776 square miles). Again, it is asserted that "the Jökulls occupy about one-fourth of the whole area of the island;" but this is an over-estimate. One-seventh would be much nearer the mark, or, at the outside, between one-sixth and one-seventh.

The Thingvellir route furnished no new facts. The geysirs were examined, and some soundings and temperatures taken. The latter were lower than those found by Bunsen. We do not agree with the author that there is only one geysir at Haukadalr. The Strokkr is a geysir, and some of the small gushers on the western side of the plain are also true geysirs. The travellers thence started for Hekla. The fording of the big rivers is duly described; the arrival at Hrúni and Thjór-sárholt and at the Galtalókr Farm, the starting-point for Hekla. Mr. Coles says:

"The ascent of Hekla is a mere matter of hard walking, there being no actual climbing to be done; but, owing to the loose sand which has to be traversed before the snow line is reached, it is a really arduous undertaking; if, however, the guide could be persuaded to walk slowly at first, I believe that almost anyone could reach the top; in our case Jonson fairly walked Peek and myself off our legs before we reached the snow, where the easy walking commences."

Thus Mr. Coles did not reach the summit. We quite endorse his opinion that there is no climbing in the Alpine Club sense; but he is scarcely right in asserting that the easy walking commences with the snow. Our own recollection of the ascent of Hekla (with the same guide, in 1878) is that the snow slopes were exceedingly troublesome, and it was then that we really wanted alpenstocks. They were ascended either directly over the snow surface, or more commonly at the edges, where they were terminated by rocky walls, or loose rock masses. Here there would be a surface of bare rock or loose stones, either fallen from above or left uncovered by snow through radiation from the adjacent rock masses. The snow slopes were also difficult to descend quickly; but the easy ascent of the mountain as a whole is well shown by the fact that the writer, who had been riding in waders and clumsy brogues, as it threatened to be very wet, did not find it necessary to take them off for the ascent of the mountain.

With the fifth chapter Mr. Coles commences an account of his journey across the Sprengisand, a difficult and unfrequented route, commencing at Hagaey, the last farm on the south side of the desert (strangely omitted from the author's excellent map). A number of observations were taken in order

to fix the position of the farm; and the width of the Thjórsá was measured with a theodolite, and found to be 543 yards; the compass error was 39° W., and the dip of the needle approximately 80°.

We may pause a moment to remark that one of the best features of our author's summer travelling in Iceland was that he took observations—work of real value to geographical science and to future travellers, and work that will be the more appreciated by those who know how extremely difficult it is to carry instruments over the pathless wastes of Iceland. We can only wish that these observations had been more frequent. Magnetic observations, deviation and inclination, are specially required, and Mr. Coles has fortunately given various results of such observations. All travellers should be provided with a good prismatic compass and dipping needle, and should have some instructions in the use of them before starting; also a compensated pocket aneroid in a case, and two verified thermometers.

The course at first lay along the right bank of the Thjórsá; several of its northern affluents had to be forded, and an encampment was formed at Sóleyjarhöfði, a small oasis (1,884 feet) on the banks of the Thjórsá. The actual journey across the Sprengisand occupied ten hours, without adventure or striking views of nature. The difficulties have been exaggerated, and the game, to our thinking, is scarcely worth the candle. The farm of Ishóll was the first inhabited halting-place on the north side of the desert, and a day's rest was gladly indulged in at Lau-darbrekka, still farther north. The party soon after separated, Mr. Delmar Morgan going off to Askja, first explored by Lieut. Marce and Prof. Johnstrup, and afterwards by Mr. W. G. Lock, while Mr. Coles went to Gaut-lönd, where he occupied himself with taking observations. The minimum temperature was 30° F., maximum 44° F., error of compass, 36° 30' W., and dip as before, 80°.

We do not notice in the account of the great volcano Askja any facts not already stated by Mr. W. G. Lock. Some time was afterwards spent by the travellers in the north-east district—Myvatn Oræfi, Reyk-jahlöf, Krafia, and Ljósavatn—familiar ground enough to many visitors to Iceland. Akureyri was visited, and also the new Moðruvellir training college, and a start was made for Reykjavik across the island. The author was informed at Akureyri that during the winter of 1880-81 the thermometer had stood for some time at 25° below zero of Fahrenheit, and that polar bears were quite common in the neighbourhood. This is a most unusual temperature at Akureyri, but we presume the fact was well authenticated. The ordinary route was followed to Kalmanstunga (unaccountably omitted from the map). It was perhaps on account of the discomforts of camping out on the Grimstungaheiði that the travellers found Kalmanstunga comfortable, and have a good word to say for it. It was almost the only place in Iceland where (in 1879) we were grossly overcharged by a surly and sullen bond, and where we found great discomfort and much filth. And we may remark that the guide who made camping out on Grimstungaheiði a necessity did not know

his business, for with an early start (4 or 5 a.m.) from Haukagil or Grimstúngur, it is quite possible to reach Kalmanstúnga before nightfall. From Kalmanstúnga the usual route was followed to Reykjavik.

The author designates his book on the title-page, "A Narrative of Two Journeys Across the Island by Unfrequented Routes." But which is the second? The Sprengisandr route may indeed be described as "unfrequented," but the route from Akureyri to Reykjavik is the common mail route, traversed in seven or eight days without difficulty or discomfort.

In an Appendix the author has translated three Sagas: the story of *Thorar Hressa*, or The Terror; the well-known *Bandamanna Saga*; and the story of Hrafnkell. The translations are somewhat stilted, but are often by no means devoid of a vigorous diction which simulates the original. In a second Appendix, hints to travellers as to outfit and expenses are given. Approximately, the text occupies nearly two-thirds of the book, and the Appendices somewhat more than one-third. There is a capital map, and a small well-executed plan of the Crater of Askja; also a plan of the Haukadalr Geysir fields and sections of the great Geysir. The author states that the expenses may be taken at £100 a month for each person—a very extravagant estimate for Iceland; indeed, we cannot imagine how he could have spent so much, unless his horses, which sold badly, were bought dearly.

Miss Oswald is a brave Scotch lady who has been to Iceland three times, and has seen more of it than any lady in the land. She understands the language of the country, and genuinely loves its literature, scenery, and people. Her book is partly a record of travel, partly literary and historical. It is cleverly written; the style is nearly uniformly good, and there are some pleasant touches of humour. Miss Oswald does not know what fear is; she is ever ready to ford one of the dangerous southern rivers, to cross a pathless *leið*, or to ascend an almost unknown mountain. Once, while performing the morning ablutions by the side of a cold glacier river, the sponge fell in and floated away, until it was arrested by a rock in mid-stream; the intrepid lady leapt unhesitatingly into the deep waters and rescued it. She only alludes to this incident to remark on the extreme coldness of the glacier rivers. After this we can understand the vigorous tone of the book. Some of the journeys were by well-known routes, other by unfrequented ways; everywhere the traveller was made welcome, and everywhere new scenes of wonder were presented to view. The general result of each and all of the journeys was an increase of health and an addition to the interests of life. "The power of the Asa, or Summer, gods, satisfactorily summed up, I am bound to think," says our authoress, "in the name Asvaldr, or Oswald, is almost always in Norse mythology on the side of right and justice." And after reading her "Scenes and Studies in Iceland," we are glad to express our belief that, if the Asa were to revisit the earth, they would welcome their namesake with open arms as no degenerate representative of their ancient race.

G. F. RODWELL.

The State in Relation to Labour. By W. Stanley Jevons. "Citizen Series." (Macmillan.)

THE end of legislation is defined by Prof. Jevons with more than Bentham's clearness as Greatest Happiness, free from the "metaphysical incubus" of abstract rights and paramount above all laws and customs. Even "the Liberty of the Subject is only the means towards an end; it is not itself the end; hence, when it fails to produce the desired end, it may be set aside," and is set aside by Prof. Jevons in particular cases where the general presumption of good is rebutted by the certainty of evil. In view of the evils of a railway strike, workmen "would be simply ordered by competent authority to continue to work so long as the imperative needs of society continued." In the interest of posterity, it is proposed to restrict the employment in factories of mothers of young children. No doubt it will be difficult to justify such proposals to the class and sex on whom they bear hard. Yet they appear consistent with the received utilitarian doctrine of Liberty. To maintain children, if, as Mill says, fathers may be compelled to work, may not, as Prof. Jevons says, mothers be compelled not to work?

The weak point in utilitarian legislation which we have just hinted at, the difficulty of getting people to agree about what is useful, is fully admitted by Prof. Jevons, and is partly corrected by his matured scheme of Baconian Legislation. For instance, the early closing of shops might be experimentally enforced in particular towns. "We should use general reasoning as sparingly as possible;" or, may it not be said with Mill rather than with Bacon, we should verify it as much as possible by experimentation? The author certainly cannot mean to depreciate general reasoning in a treatise which is itself a most complete store of economical reasonings and historical generalisations.

The economics of the subject, the "mechanics of production," are expressed by Prof. Jevons in his happiest style of mathematical power under literary form. Employer and employed, throwing their respective contributions into "hotchpotch," receive out of the joint product shares which are determined by a complex play of supply and demand. As the total is not a fixed quantity, the gain of one party does not necessitate the loss of the other party. "The supposed conflict of labour with capital is a delusion." This last statement appears a little too wide. When the total to be distributed is "unfixed," varying with the contributions of both parties, then, not indeed *all*, yet *some*, gains of the one involve loss to the other. The interests of the two parties go together up to a certain point, then stand opposed. Therefore, while we agree in the main with the practical conclusions of the Professor, we venture to differ slightly from his theory that, not the employer, but only "the consumer always smarts in the end."

The subject is closely connected with trades-unionism. Prof. Jevons shows that unionists are apt to injure themselves, their fellow-workmen, and the community. His remarks apply to the actual existing cases of partial unions. In the ideal cases of one

great union, or a universal system of small unions, it does not appear, upon his showing, that the working class, one and all, would not gain at the expense of the employing class—that, if the majority gains, the community loses. The general presumption that union is strength is not rebutted so long as, with Prof. Jevons, we calculate only the instantaneous motion of the mechanism, and not, with Prof. Marshall, the accelerations also. For the present, unionists may extort better terms from disunited employers; in the future, if there is a continual diminution of the total product, there will be an ultimate diminution of the workmen's share. But the compressibility of capitalist and entrepreneur is a very intricate subject, impossible to be fully discussed within our author's limits, much more within ours; and of the less practical importance, in that unions of the employed are apt to be confronted with unions of employers. Then ensues a phenomenon, which Prof. Jevons has presented boldly—indeterminateness of bargain, deadlock in contract. The mass, whose particles, while moving freely in the liquid state, worked down to a determinate position of equilibrium, becoming solidified, may stick in an indefinite number of positions. This immobility is no doubt diminished by the smoothing and rounding agency of conciliation. Nor does Prof. Jevons venture to suggest any more definite principle of agreement.

His economical constructions are well supported by the historical part of the work. The amount of information neatly packed up in small room is astonishing; and, when he has told as much as possible, he always tells where to find more. A spirit of usefulness flows from the final purpose through each practical detail. Now he leads us to seek the greatest happiness of the community; now aids our slightest step with the press-mark of a pamphlet in the British Museum.

F. Y. EDGEWORTH.

Notes from the Muniments of Magdalen College, Oxford. By the Rev. W. D. Macray. (Parker.)

THIS little work cannot be expected to appeal to a very wide audience. It sets before us the material of history in all its rawness. Consisting merely of short memoranda made by Mr. Macray while cataloguing the early muniments of Magdalen College, it lacks either introduction or editorial comment to furnish the medley with such connecting links as might attract a few readers besides professed antiquaries; and it is, we regret to add, without a complete index to give it permanent utility as a book of reference for historical students. At times, moreover, the editor has contented himself with printing the bare superscriptions of letters and other papers, where a brief summary of their contents on the plan adopted in the State Paper Calendars would have greatly enhanced the value of the collection, and might possibly have created for it some general interest. In spite, however, of such shortcomings as these and the tantalising brevity of many of the notes, the volume deserves a warm welcome from all who are specially interested

in the development of Oxford. The history of the city and university has as yet been only partially explored. Not the scarcity, but the abundance of the original authorities to be found in the college muniment-rooms has hindered individual students from taking a complete survey of their subject; and the burdensomeness of their task can only be appreciably lightened by publications of the kind before us, where the contents of the college archives are illustrated, or at least fully indicated. All Souls' and Exeter have already endeavoured, in one way or another, to make their documentary stores generally accessible; and it is to be hoped that their example—to which that of Magdalen, at whose expense Mr. Macray's book is published, must now be added—will be followed elsewhere in the university.

The site of Magdalen College has an interesting mediæval history. Lying beyond the old Eastgate, and never included within the city walls, it became, in the twelfth century, the Jewish cemetery of the town. Early in the reign of Henry III. a portion of it was granted to the newly founded Hospital of St. John, established by the Augustinian order, and the whole of the ground, with the buildings upon it, was assigned to the college by royal letters patent on its foundation in 1456 by Waynflete, Bishop of Winchester. Mr. Macray refers frequently to the fortunes of the hospital, and of kindred institutions which became the property of the society at later dates. Their masters' names have been carefully collected. The Oxford Hospital is shown to have had a "great school" attached to it, so that, from an educational as well as from a topographical point of view, it should be treated as the precursor of the college. Late entries relating to the establishment illustrate the degradation into which such charitable foundations sank in the fifteenth century, and the need for the legislative restrictions subsequently placed on religious houses. In 1444 we find a master specially providing in a lease for his own hunting; and in 1457, when the Pope authorised the suppression of the hospital, evidence is adduced of wilful misapplications of the funds, and of the lax life led by the brethren. In connexion with general university history, Mr. Macray has set down the names of some seventy halls mentioned in archives, mainly of the thirteenth century, and all more or less organised, we imagine, for academic purposes. The number of these embryo colleges, whose importance Mr. Anstey has well described in his *Munimenta Academica*, combined with the frequent notice of such academic tradesmen as illuminators, scribes, parchment-makers, and book-binders, enables us to realise in some measure the literary and scholastic activity of Oxford after the twelfth century.

But, besides notes touching the town and university, Mr. Macray has brought together much information capable of throwing light on general mediæval history. How little the rule of celibacy was observed by the English clergy before the thirteenth century he has well illustrated by pointing out the continual occurrence, from 1180 onwards, of persons described as the children of parish priests, chaplains, or even rural deans, upon whom no stain of illegitimacy seems to have

rested. Mr. Macray's notes on serfs are similarly of very high interest. Some thirty instances of the sale or grant of persons taking place in the neighbourhood of Oxford within little more than a century are enumerated here, and the number of such transactions goes far to prove that the villein in gross was always far more than a legal figment. A valuable example of the purchase of the manumission of a serf in Lincolnshire by the president of the college is quoted at so late a date as 1562.

Many other interesting facts on various topics will be found to reward a perusal of the volume by readers of antiquarian tastes. The papers of Sir John Fastolf, the hero of the Battle of the Herrings, many of which Mr. Gairdner has noticed in his well-known edition of the *Paston Letters*, are among the Magdalen College muniments; and to them several new references are here made. It should be mentioned, in conclusion, that Mr. Macray, whose name has long been associated with Oxford antiquities, contributed two articles on these archives to two Reports of the Historical Manuscripts Commission, in which there appeared a history of their accumulation, with many extracts. We cannot help feeling that greater coherency and completeness would have been given to these new notes had it been possible, at the risk of considerably increasing the size of the book, to incorporate with them the editor's earlier contributions on the same subject which may be found in the official Reports. We should have thought the result would have been more satisfactory to the college authorities, as it certainly would have been to the historical student. S. L. LEE.

THE DEVELOPMENT OF THE GERMAN HOUSE.

Das deutsche Haus in seiner historischen Entwicklung. Von Rudolf Henning. (London: Trübner.)

HERR HENNING'S work upon the German house forms one among a very interesting series of studies on early German civilisation which have been publishing during the last eight years under the auspices of Profs. Bernhard ten Brink, Ernst Martin, and Wilhelm Scherer. This book is the largest of the series, and, I think, by far the most important. The author does not, indeed, profess to have contributed any specially new materials for study. Most of the drawings and plans which illustrate his text have been already published. But then, in arranging these older materials, he has been guided by those principles of prehistoric enquiry which are understood now, but were quite unappreciated in former times.

The plan which Herr Henning has adopted in this book is, first, to describe the various types of house architecture which prevail among different races of the Teutonic stock; and, after this has been done, to sum up the results in a final chapter, tracing, as far as may be, the development of the German house from its original form, and the modifications which that form has taken to suit the tastes or requirements of different peoples. We thus pass in succession through the High-

German and Franconian houses; through the Saxon, the Frisian, the Anglo-Danish, with its subdivisions; through the Norse and the East-German. Then follows a chapter on the Aryan house, and we come at last, in the final chapter, to the "History of the German house." I am not at present disposed to accept all the theories of the eighth and ninth chapters of this book. I cannot see clear evidence which points out any one of the various styles of German house-architecture as approaching nearest to the original type, or which allows us to conjecture with reasonable assurance what that original type was. Still less can I admit that we can form a true notion of the primitive Aryan house. On the column of Aurelius the houses of the German barbarians are represented as round, and all the evidence seems to point to the conclusion that this was likewise the usual form of the Celtic house; whereas all the examples of German houses which Henning has collected are square.

There are thus some decided disadvantages attending Herr Henning's method of arrangement. For only at the end of the volume, and, moreover, after we have read through a good deal of theorising which must long remain no more than theory, do we arrive at a system for grouping together the information of the earlier chapters. And yet it would have been quite easy to point out in a preliminary chapter the general principles of architecture which run through the different styles, in virtue of which these styles are brought the nearer to, or removed the farther from, one another.

For example, the essential plan or principle of the building is ascertained so soon as we have discovered the shape and the position in it of the room which contains the great house fire. It is no fanciful metaphor to say that the house fire is the seed out of which the house has grown. Wherefore the room which contains the great fireplace is almost always the principal room in the dwelling; and the fact that it is so shows that the house has not departed very far from the primitive type. This was the case with the hall of the mediæval castle, and it is not less the case with the hall of an old-fashioned farmhouse of to-day. It is the case with almost all the examples of houses given by Herr Henning; and the same truth holds good of the ancient Greek house whose type survived in the later Greek temple. But the shape and position of these halls may differ very widely in different examples. In the Saxon house, for example, the hall ran from an entrance in the middle of the gable end down the whole length of the house, and had stalls for cattle or smaller chambers on either side for the greater part of its length. In the High-German style it has much dwindled in importance. Here, too, it runs across the breadth, not down the length, of the dwelling. In the Scandinavian plan it was often the sole room of the house; and, if more room was wanted, another house was built at the side—the original design was not altered. The East-German house, again, of which the most numerous examples are found in Poland and Pomerania, followed a totally different model.

Perhaps this East-German house will be the most interesting subject of study to a

majority of readers on account of the numerous points of similarity between it and what we may reasonably conjecture to have been the construction of the old Greek dwelling. It would be impossible, even if space allowed, to explain these points. It is enough to say that the East-German house, differing in many essential particulars from other forms of building employed by the Teutons, shows us the great hearth-room, the German equivalent of the *megaron* or *doma*, separated from the entrance by a smaller room or *prodomos*, in which, as in the Greek house, there generally stands a bed—for servants. It shows us the inner chambers and stalls for the cattle lying behind the hearth-room; and the roof in front of the door is supported by little columns so as to form a miniature portico. And it presents this classical structure in the simple materials of wood and thatch.

C. F. KEARY.

NEW NOVELS.

Daisy Beresford. By Catharine Childar. In 3 vols. (Hurst & Blackett.)

Royal Angus. By Lord James Douglas. In 2 vols. (Bentley.)

A Mother's Idol. By Lydia Hope. In 3 vols. (Tinsley Bros.)

Marchcroft Manor. By C. A. Roberts. In 2 vols. (Remington.)

The Jews of Barnow. By Karl Emil Franzos. Translated by M. W. Macdowall. (Blackwood.)

THE story told in the three volumes of *Daisy Beresford* is at once insignificant and triste. It is a variation on the well-worn theme—that "life ain't all beer and skittles;" and I am afraid it is not a taking one nor an ingenious. Daisy Beresford is an Anglo-Indian, educated in England, and having ideas on most matters of importance. She has woerr, but they do not please her, and in due time she falls in love with a middle-aged officer, a certain Captain Mertoun. The two do all but plight their troth, but the stars run counter to their loves. Ere things can be satisfactorily arranged, the Captain, a guileless creature, is informed by Daisy's cousin—a lovely idiot—that Daisy is already a married woman. The fact is that at a picnic on Scottish ground she had assisted her cousin Jim to burlesque the ceremony; and the idiot, having filled her little noddle with bad law on the question, and being, moreover, inclined to wish the marriage real, has become convinced that real it is. Ere the innocent Captain knows what to think he is ordered off to Afghanistan, and there—in due course—he is reported dead. Daisy, who is hard hit, refuses a peer, and swears to wear the willow while she lives. This noble behaviour inspires the rejected nobleman with the idea of going and hunting the missing officer to earth. He does so, and the Captain proves to be not dead, but merely captive to the infidel. On the peer's report he returns to England, and Daisy and he determine to get married. One day, however, Daisy goes out in a boat with her cousin [Jim, now a married man, and her

cousin Jim's wife. They are espied from shore by a sentimental gipsy-woman, who is in love with Jim, and who believes him to be Daisy's husband. An accident happens; Daisy saves a boat-load of shopkeepers from destruction, but upsets her own skiff, and is hurried away over a weir. The gipsy, who is hovering round, all jealousy and vengeance, and who might easily have saved her, allows her to drown, and saves Jim's wife instead. And in this way Miss Childar proves her proposition that life is not all skittles and beer. Of course she puts it more elegantly. "Is it a sad story?" she asks. "Dear reader, have you, then, found the world so gay?" But the effect is the same. Of course, too, the truism is less amusing in three volumes than in half-a-dozen words. But that is no more than was to be expected.

Royal Angus, the hero of Lord James Douglas's novel, is a very wonderful young man. He reminds you a little of Guy Livingstone and Company, a little of the noble creations of Mr. Percy Greg, and a good deal of the hero of a tract for distribution among the upper classes. While yet in his teens he contracts an attachment for a certain Muriel March. His father, who is a kind of Wicked Marquis, dies, however; and the violence of his grief obliges him to betake himself to foreign parts. On his return, at twenty-one, the Boy (as Lord Douglas calls him) finds his Muriel another's. He bears it like a nobleman. He protects a fair young orphan of the opposite sex in a manner that reflects the highest credit on the authors of his moral tone; he makes platonic love to Muriel; he plunges, rides, shoots, gambles, and makes ducks and drakes of his little patrimony as superbly as Ouida herself in her most blue-blooded mood. At last, though, in rescuing his Muriel from death, the Boy gets a bad fall at Melton. Hereupon he turns over a new leaf, sells his stud, stands for the county in the Conservative interest, makes the most eloquent speeches imaginable, is returned triumphantly, goes to Ireland to get up information, and becomes a reformed character generally. His career is virtuous but brief. At twenty-four he saves the lives of Muriel and her husband by cutting himself away into space from them somewhere in the Alps. His friends and relations mourn him still, and his grave—under an oak-tree at home, in whose shade the Boy and Muriel had often sat—is a model of manly simplicity. If I add that, in telling us about the Boy, Lord Douglas contrives to tell us a good deal that is not very new nor very interesting about Goodwood, Ascot, the St. Leger, the Grand National, Melton, Norway, Ireland, the Ring, and the manners and customs of the British aristocracy—whose conversation, I may note, appears to be heroically formal—I shall have said enough.

The third book on my list, *A Mother's Idol*—whose covers are figured with a design that appears to have been conveyed, and spoilt in the process, from the one invented by Chauvet for Prof. Jebb's *Translations*—is the romance of a governess. She is fond of polysyllables and long sentences, and her fluency is ladylike and commanding. Her story, however, is full of good intentions and

proper feeling, is honestly imagined and fairly well told, is of a nice morality, and abounds in pleasing and appropriate reflections. In addition to all this, some of the characters are natural and interesting, the *donnée* is rather fresh than otherwise, one or two scenes are well conceived and cleverly executed, and the whole thing—in spite of the heroine's verbosity and unmitigated right-mindedness—is easily read. The plot is of the simplest. The "mother's idol" is a certain Captain Davenel. He is the only son of a very proud, bitter, and haughty woman, and he falls in love with his niece's governess. She, however, has lost her heart to her pupil's father, the Captain's brother-in-law; and when the Captain, who is consumptive and has a violent temper, offers her his hand, she refuses it. Her refusal makes the Captain ill unto death, and to save his life she yields to his humbled and heartbroken mother's supplications, and promises to marry him. When he is convalescent, his mother and she accompany him to Italy; and at Venice, on the eve of their wedding, he and she are caught in a storm at sea. He is obliged to exert himself to try and save the boat; and, what with his exertions and the wetting he gets (for the boat is capsized and everybody is nearly drowned), he is mortally hurt, and dies. For the stern parent the blow is a heavy one; but in the end she is reconciled to the affliction. Her temper improves; she ceases from tyranny and ill-feeling; she becomes a true Christian; she makes everyone happy, and is herself content; and the curtain falls on a tableau of Home and Beauty, suffused (as with limelight) with the rays of a mild religious optimism.

Marchcroft Manor is only to be described as an Idyll of the Affections. It is a somewhat measured and formal idyll, it is true, and an idyll of modern years: with an aesthetic bar-rister for one of its heroes, and an accomplished and engaging vicar to look on and play chorus. But its sentiment is idyllic, and its savour distinctly Arcadian. The scene is somewhere in the country. The two heroes go down and fall in with the two heroines. They talk much seriousness and stately English together; and they fall in love. There are complications, of course; but these are of an innocent and strictly Arcadian type. Everybody's moral tone is elevated, and everybody is married. What more could the most inexorable novel-reader desire?

In *The Jews of Barnow*, translated from the German of Herr Karl Franzos, we break new ground, and come face to face with new characters, a new code of morals, and a new state of society. The book, in fact, is an account, more or less romantic in treatment, of life and manner among the Podolian Jews. In respect of material, it reminds one, to some extent at least, of the work of Sacher-Masoch. It is less vigorous in conception and treatment, and less passionate in intention and impressive in effect; but its spirit is gentler and more humane, and the taste it leaves in the mouth is a great deal better. Perhaps the most striking story is that one called "The Picture of Christ;" but there is none in the book which is not worth

reading, and none that is not in some sort good and affecting. There is no doubt but Herr Franzos should have many readers.

W. E. HENLEY.

BOOKS OF TRAVEL, ETC.

Holidays in Spain. By F. B. McOlintock. (Stanford.) This is a capital book of its kind, and is none the worse for not professing to be anything more than it really is—viz., an account of what may be seen of Spain by tourists travelling with circular tickets on the railway. It is distinguished from the ordinary run of such works by the pains which the author took to learn Spanish, and by the interest which he evinces in the literature as well as in the mere sight-seeing of the country. By his knowledge of the language he was able, on his second visit to Toledo, to avail himself of the services of an intelligent native guide, and hence to gain a truer knowledge of this pre-eminently Spanish town than the cosmopolitan cicerone can impart. We are the more pleased with the prominence given to Toledo because this town is often unduly neglected by modern tourists. Two chapters are here devoted to it, and a list of the principal objects worth seeing is given in an Appendix. We think our author mistaken in the date he gives to the *Mesquita del Cristo de la Luz*; it must be anterior to the eleventh century. The Mosque of Cordova, with which he compares it, was begun in 788. In addition to the *Tradiciones de Toledo* of Señor Olavarría y Huarte, visitors should read those of Gustave Bequers' legends which relate to this city. There also, as well as in the Basque province, the art of ornamental inlaid metal work has been successfully revived of late. Among other welcome items of information not commonly given is the list of seventy volumes of the "Biblioteca Universal." The volumes of this collection are small enough for the pocket, and the cost (5d.) is so trifling that they may be thrown aside when read if an accumulation of luggage be feared. To the list of other books recommended we should certainly add *The Industrial Arts in Spain*, by J. F. Riaño, in the "South Kensington" series, (1879). An English edition of Baron Davillier's *L'Espagne*, with illustrations by Gustave Doré, was published by Messrs. Sampson Low, in 1876. The letters quoted p. 51 are by M^{me}. d'Aulnoy, not *d'Aunoy*. Mr. McOlintock's advice to use the ear rather than the eye in learning a language, and to commit to memory idioms heard spoken rather than book phrases, is most sound. The reason of the bad oil used by Spaniards is not that they do not know the art of refining it, but because Spaniards really prefer it with a taste, just as English country-people used really to prefer sour ale and rancid bacon to fresh. Spanish servants in foreign houses often beg to be allowed to purchase this oil for themselves, rather than to use the refined but tasteless medium for cooking preferred by their employers. We do not think an ordinary railway tourist in Spain can do better than run over the pages of this book before starting on his journey.

An Engineer's Holiday; or, Notes of a Round Trip from Long. 0° to 0°. By Daniel Pidgeon. In 2 vols. (Kegan Paul, Trench and Co.) We confess that we are not disposed to be very lenient to the "globe trotter" who publishes. Nor were we favourably impressed on first opening this book at that portion of it which treats of India. The author visited only the best-known cities in the North; and nearly all that he has to tell about them and the country generally is at second-hand. And, even so, he cannot be accurate. It is truly painful to find our old friend, Suraj-ood-Dowlah, described as

a Mahratta (!) tyrant. But if anyone should happen to begin where we did we must beg him to follow our example further, and to read backwards. He will get to countries even better known than India—from the traveller's point of view—Japan and the United States; but he will find them described by a very keen and independent observer. Mr. Pidgeon seems to have no prejudices, and very few predilections. He studied men wherever he went (except in India and Egypt); and he gives his results in simple language without any pretension to literary ornateness. His praise of California and his doubts about the future of Japan have specially struck us. On the whole, he would have gained from us an entirely favourable verdict if he had known how to compress his work into a single volume.

Orient Sunbeams. Part II. "From the Porte to the Pyramids, by Way of Palestine." By Samuel S. Cox. (New York: G. P. Putnam's Sons.) Part I. of this work has been already noticed; it was called *Arctic Sunbeams*, and described a journey to the North Cape to see the Midnight Sun, and then on through Russia to Constantinople. Here the second volume begins; and the author finds himself under the influence of "Orient sunbeams," which impart an influence to the continuation of the tour to Ephesus, Damascus, Jerusalem, and Egypt, where it winds up at the Great Pyramid, and amid the mummified Pharaohs who have been lately added to the Boulak Museum at Cairo. Under the auspices of Gen. Wallace, the United States Minister, Mr. Cox was presented to the present Sultan, and the ceremony is very graphically described. The author speaks highly of the Sultan, and seems to have formed a more favourable idea than is generally held regarding him. The character of Abdul Aziz was misunderstood at first; money was being borrowed at the time, and that Sultan was represented as a very superior person. The opposite process may have taken place with Abdul Hamid, and he may turn out to be a man of ability. There must have been considerable changes in the region of the Bosphorus lately, if the author's account of the Turkish ladies is to be relied upon. How they dropped their *yakmashes*, or face-coverings, in his presence, and even shook hands with him, is all told—to one accustomed to the East, this is rather startling. Mrs. Cox was present, hence we are prevented from putting any wrong construction on the proceedings of these "odalisques." Mrs. Cox has sharp eyes, for she discovered on the Romolohissar, or fortress on the European side of the Bosphorus, at the entrance from the Buxine, the monogram of the Sultan Mohammed II., which Prof. Grosvenor, of the American College at that place, had never noticed before. The Americans have long been at work on the antiquities of the Bosphorus. There is a useful book by John P. Brown, who was secretary to the American legation at the Sublime Porte, on *Ancient and Modern Constantinople*, published in 1868. Mr. Cox's friends at the American College also seem to be well up on the subject, and this part of *Orient Sunbeams* is very interesting from the glimpses of the past which the author gives. The explanation of the word "Therapia" as health-giving, from Medea having opened her magic box of drugs and left some of them as she passed on her way with Jason to the Mediterranean, is, of course, based on the assumption that the Argonauts returned by way of the Bosphorus—this is, no doubt, the only reasonable theory, yet it is not what the old writers say on the subject. Apollonius Rhodius makes them sail up the Danube—the "majestic Ister." Others have made them go up the Don, and authorities can be quoted who say that it was by the Phasis that they sailed to the Mediterranean. Gen. Wallace has a theory that the Golden Fleece

had been used for washing the sands for gold. The alchemists had a much prettier theory; according to them, it was a parchment with the secret of the "philosopher's stone" written upon it. Mr. Cox had visited Constantinople thirty years before, and his remarks on the changes since that time are particularly interesting.

Tourists' Guide to Warwickshire. By G. P. Bevan. (Stanford.) Warwickshire is by far the pleasantest county in our land. It is not associated, as are most of the other English counties, with some district of surpassing interest; but its scenery is of a pastoral and tranquil character, with shady lanes, slowly flowing streams, and rich meadows. Leamington is the centre of the Old Country, and around that trim and fashionable watering-place are many representative specimens of the national scenery. With the exception of the narrow strip between Stratford and Coventry, the whole county is left neglected by the tourist; but the day will probably soon arrive when a constant band of pilgrims will wend their ways to the busy little town of Nuneaton to visit the birth-place of George Eliot, just as a motley company of worshippers rest now at the shrine of Shakspeare. Mr. Bevan makes loving mention of the advantages enjoyed by the traveller in South Warwickshire who is content to wander along wooded roads instead of being whirled on a dusty railway. To these aids to enjoyment may now be added the possession, at a small price, of an accurate and painstaking guide-book which supplies in a convenient form the information which is most needed for his happiness. We have noticed in a careful perusal but one omission, and that is the absence of any mention of Walter Savage Landor as a Warwickshire worthy. There may be some critics who would object to the reference to Dr. Parr as a former Vicar of Hatton who was only remarkable for "a passion for bells;" and the stickler for correctness would probably complain of the statement that Mr. Chamberlain is the Secretary of the Board of Trade. If there were greater faults in Mr. Bevan's handbook than these we should still be justified in saying that he has discharged his task with great judgment.

Studies in Nidderdale. By Joseph Lucas. (Elliot Stock.) Books which aim at describing the physical features, fauna, and flora of a district always attract readers, and are indispensable to every student of nature who would advance science by careful generalisations. Here the climate, antiquities, ethnology, and dialect of a retired Yorkshire valley have been indefatigably explored, and the result is a volume of considerable interest, not merely to Yorkshiremen, but to all who dwell within those districts of England which were colonised by the Northmen. The Nidd rises on the eastern slope of Great Whernside, and runs a tortuous course answering to its name (the "turning" or "whirling" river) by Pateley Bridge and Knaresborough, to fall into the united streams of Ure and Swale which together form the Ouse. The dale which fringes its course is mostly formed of limestone, whose vivid green grass generally defines the formation. Mr. Lucas remarks, as clearly as the heather-clad peat does that of the millstone grit which rises high above it into the eminences so characteristic of the Pennine range. A full dialectical glossary is appended. It might have restrained the author from the etymological disquisitions and citations of Anglo-Saxon laws which somewhat crowd his pages and detract from the pleasure of continuous perusal. This fondness for derivation occasionally leads him astray, as in his endeavour to prove that "fomard" (a marten) is a distinct word from "foulmart" (a polecat), coming from *foa* (Old-Norse for fox) and *mærd* (a marten).

We rather demur to be told that "everybody who has written about this name has been mistaken." The fact is "fomart" (or "fummart," as it is more generally pronounced) is throughout the North of England a generic name. It is applied by countrymen to polecat or stoat indiscriminately. The marten is now so rare in England that it too would be called a "fummart" by nine people out of ten. There is no need to seek for etymological refinements in the matter. A scientific book should not be garnished with original poetry. Mr. Lucas greatly tries our patience herein. The legend of Lord de Clifford, for instance, is not much elucidated by such lines as

"For, Annot, methought with meteor flash unguided,

The sharp knife Separation struck our star,"

which tempts us to be gracious to his prayer ten lines farther on—"forgive my ravings!" If the sharp knife of excision were applied to all these verses, and a little more care taken to avoid in another edition the misprints which terribly disfigure the present one, Mr. Lucas's volume would be more grateful to the student. There is much commendable research in it. The old list of sheep-scoring numerals which he gives opens a question of much interest. The curious system of "reine," of which traces may be found in Nidderdale and elsewhere in Yorkshire, transports us at once to primitive community yet privacy of holding, as in the modern Russian "Mir." Many of the superstitions, Christmas customs, and the like of the district are full of instruction, some of them running down, as they do, into Lincolnshire, which is full of Scandinavian settlements. There is nothing very noteworthy in the avi-fauna of Nidderdale, and its botany may be studied more accurately in Messrs. Davis and Lee's *West Yorkshire*; but Mr. Lucas's book contains germs of thought in every page for the lover of nature, ethnology, and folk-lore. It is, in short, so good that it might easily be made better.

The Peak District of Derbyshire and Neighbouring Counties. By M. J. B. Baddeley. With Maps, general and sectional, by Bartholomew. (Dulau.) As the perfect writer of guide-books has yet to come, we must needs be content with those that are. "Murray" still remains the *vade mecum* of the gentleman traveller; for the tourist who wants to do much in little time, "Baedeker" combines accuracy with thoroughness. But there is yet another class who have Mr. Baddeley for their friend and adviser. This is the genuine holiday-maker, parsimonious alike of his hours, his shillings, and his reading, and content to be personally conducted through a famous district. If this were all, Mr. Baddeley's little red books would hardly deserve a serious notice. But he who reads them closely will find that they are marked by certain characteristics common to none of their rivals. If Murray is learned and Baedeker thorough, Mr. Baddeley is pre-eminently practical. It is the man himself, and not the book, that accompanies you. Nothing is described, or even alluded to, that he has not seen with his own eyes, or perchance failed to see. Nothing is secondhand, nothing merely traditional. Whether you are a walker, or whether you are a 'cyclist (for such are the most of holiday-makers), you may trust yourself to Mr. Baddeley's personal conduct, confident that you will never be misled, even if you are not always satisfied. You may think his flippant style of comment scarcely dignified for a B.A.; but you can never afford to doubt his facts. The maps alone are worth the price of the book. With a view to a second edition, we may notice that the "Cat and Fiddle" remains undescribed either on p. 18 or pp. 63, 64.

Philips' Handy Atlas of the Counties of Scot-

land. Constructed by John Bartholomew. With Consulting Index. (George Philip and Son.) This is a sister volume to the little *County Atlas of Ireland*, which we received (and favourably noticed) some little while ago. It must be admitted that Scotland does not so readily yield itself to a similar treatment. The Scotch counties are of excessively arbitrary form, both in respect of configuration and of actual bulk. In several cases two counties have to be combined on a single map, and in more than one case a county has to be looked for in two. Again, though the scale has wisely been varied, the size of the sheet remains the same, so that tiny Peebles looks almost as large as its alphabetical neighbour, big Perth. These slight drawbacks are unavoidable to the scheme. The execution, however, leaves nothing to be desired. In point of both fullness of information and clearness the maps contrast very favourably with the corresponding ones in the *Ordnance Gazetteer of Scotland*. We do not speak confidently, but we think that undue emphasis has been assigned to the subdivision into parishes. Scottish parishes are by no means of the same political importance as Irish baronies. Of the two maps of the environs of Edinburgh and of Glasgow we do not complain, though they do not fall within the professed scheme of the work. Dublin was not thus honoured.

MESSRS. G. W. BACON AND CO. have sent us a *Pictorial Map of the World*, together with a descriptive *Handbook*. The map is in the form of a wall chart, mounted on a roller; it is printed in chromo-lithography, in which process we are informed that no less than twenty-one colours have been used. We are also informed that it is "the most wonderful and beautiful . . . ever produced." That it is very wonderful cannot be disputed; and we recollect to have seen others that were more ugly. But to assert that it is positively "beautiful" is inconsistent with our regard for truth. Utility, however, is a quality not to be despised; and here Mr. Bacon may securely invite criticism. What has struck us as most useful is the dial-plate, showing the time of day in the principal cities of the world when it is noon in London; and also the coins of different countries of the actual size. Such matters well admit of pictorial representation. We have glanced at the handbook that accompanies the map; and we believe it to be not only brimming with information, but also singularly accurate.

NOTES AND NEWS.

LORD CHIEF JUSTICE COLERIDGE has been kind enough to let Dr. Alois Brandl have access, for his new work on Coleridge, to all the letters of Coleridge, Wordsworth, and Southey addressed to the late Sir John Coleridge. The Coleridge letters cover nearly the whole of the poet's career, and begin with the appeal to buy his discharge from the army.

THE appointment of Major J. G. Maurice, R.A., as Deputy - Assistant - Adjutant and Quartermaster-General under his old leader, Sir Garnet Wolseley, in the present expedition to Egypt, will further delay the already too long deferred *Life* of the late Frederick Denison Maurice, of whom Major Maurice is the elder son. One volume of the *Life* is, we believe, printed, and more than half the second is ready for the press. The rest must await Major Maurice's return home.

THIS autumn will appear a new volume of poems by Mrs. Hamilton King, author of *The Disciples* and *Aspromonte*. It will be called *A Book of Dreams*.

WE learn that the whole of the large-paper copies of Shakspeare's works ("Parchment Library") now publishing by Messrs. Kegan

Paul, Trench and Co. were sold on the day of issue. Six copies of the work are also to be printed on vellum, which are all bespoken. Six copies of the *Imitation of Christ*, in the same series, were also printed on vellum, and sold at once; and the publishers are about to issue six copies, also on vellum, of their forthcoming edition of *The Christian Year*, with an etching from Mr. Richmond's well-known portrait.

PROF. G. STEPHENS, of Copenhagen, is spending some time in London.

PROF. KOVALEFSKY, of Moscow, who has just returned from a three months' tour in the United States, has passed through London on his way to his work in Russia. His report on the negro schools and churches and the condition of the coloured population is, on the whole, encouraging, though he still found white men in the South declaring that they would shoot the negroes who attempted to vote against their candidate. His account of the negro preacher's sermon on Joshua and the thesis that "the sun do move" was as amusing as his relation of certain Northern peculiarities which astonished him. The Englishness of Boston and Cambridge was very striking. The political feeling of the South was shown by a lady's answer to a question about Americans: "I am not an American. I am a Virginian." The faith of everyone in the future of the country was very remarkable; and it is a faith which the visitor who sees everywhere evidence of the forward movement of the nation cannot but share.

THE question of the authorship of the once-famous book *The Whole Duty of Man* has long been a biographical cruz. Mr. Edward Solly has investigated the question in an elaborate article which appears in the August number of the *Bibliographer*, and his opinion is adverse to the claim of Lady Pakington. He describes the edition published in 1658, or one year earlier than that which Lowndes erroneously supposed to be the *editio princeps*.

THE next volume in the "Sunbeam" series of sixpenny editions will be Trench's *Realities of Irish Life*.

MR. RICHARD HERNE SHEPHERD has in preparation *The Life, Letters, and Uncollected Writings in Prose and Verse of William Makepeace Thackeray*, in two handsome volumes, uniform with *The Plays and Poems of Charles Dickens* just published by Messrs. W. H. Allen and Co. A limited number of copies will be printed on large paper, uniform with the *édition de luxe* of Thackeray's works. Subscribers' names will be received by the editor at his private address, 5 Bramerton Street, King's Road, Chelsea, S.W.

OF the second edition, revised and enlarged, of Mr. Shepherd's *Bibliography of Dickens*, fifty copies only have been printed separately for private circulation and for the use of collectors. Any person desiring to possess a copy of this limited impression may apply direct to Mr. Shepherd.

THE New Shakspeare Society will next session follow the example of the Browning Society, and give its May evening to a selection of Shakspeare music—glees, madrigals, and songs—in chronological order, under the direction of Mr. Haweis's choir-master, Mr. J. Greenhill. The society's general papers next session will be on Shakspeare's Supremacy, by Dr. P. Bayne; on the play of "Julius Caesar," by Miss E. H. Hickey; on Shakspeare's Sonnets and to whom they were addressed, by Dr. B. Nicholson. The special papers on textual difficulties will be:—"Hamlet," by Miss M. Lilian Rochfort-Smith; Early Comedies, by Mr. Furnivall; "Richard II.," by the Rev. W. A. Harrison;

"All's Well" and "Twelfth Night," by Mr. W. G. Stone; and "Winter's Tale," by Dr. B. Nicholson.

At the last meeting of the Cheltenham Browning Society a paper on "Cleon" was read by Miss Beale, of the Ladies' College.

THE current number (vol. iii., No. 7) of the *Monthly Notes* of the Library Association contains a valuable list of selected books in political economy, which has been compiled, with illustrative notes, by Prof. W. Stanley Jevons. Such lists are common in America; but, so far as we are aware, this is the first that has appeared in this country. We are glad, therefore, to hear that Mr. Ernest C. Thomas, the editor of the *Monthly Notes*, hopes to follow it up with similar lists on other subjects.

MR. W. ANDREWS has compiled a very neat report of the festival held at Hull in honour of the birthday of Shakspeare on April 24, 1882, which is published by Messrs. M. O. Peck and Son, Hull.

FROM the Report of the Trustees of the British Museum for the year ending March 31, 1881, which has been recently issued as a Blue-Book, we learn that the number of distinct works added to the department of printed books was 30,182, of which 2,526 were presented, 9,347 acquired by English and 810 by international copyright, and 17,499 by purchase. The titles for the catalogue of English books before 1640 have been finally reviewed, and are now being prepared for the press. The number of readers was 134,273, being a daily average of 455, who consulted about six volumes per diem each, exclusive of those in the reference library. Many important old books have been added. In the department of MSS. 690 have been acquired, and 31,197 MSS. consulted during the year; the number of special visitors was 2,071. The Oriental department added 112 MSS., and 1,515 MSS. were consulted by 201 readers during the year.

It is proposed to offer a complimentary dinner to Mr. George Jacob Holyoake, on the occasion of his second visit to the United States—this time to report on the subject of emigration. The proposal has already received the support of Sir Thomas Bazley, Mr. Thomas Burt, M.P., Alderman Heywood, of Manchester, and many other well-known Lancashire men. The dinner will take place at Brooklands, near Manchester, on Wednesday, August 16; and those who wish to be present should address themselves to W. E. A. Axon, Esq., Fern Bank, Higher Broughton.

THE report read by the dean, Mr. A. K. Isbister, at the half-yearly general meeting of the College of Preceptors, held on July 22, shows good results. The total number of pupils examined during the year ending at Midsummer was 11,934, of whom 8,172 passed. Both these figures are nearly double those of five years ago. The examination for teachers seems less satisfactory. Only one licentiatehip was awarded, and eight associatehip diplomas. The college now conducts examinations not only on behalf of the Veterinary College and the Pharmaceutical Society, but also to meet the case of students seeking registration by the Medical Council or the Incorporated Law Society.

A NEW newspaper has been started in Manchester. It is a penny evening paper, issued in the interests of the Conservatives, and is evidently based upon a close study of the *Globe*. The *North Times*—such is its name—is intended to circulate in the North of England generally. There is to be a certain amount of non-political matter in the paper, and to this Mr. J. Fox Turner and some others whose politics are not of a Tory tinge are expected to contribute.

WE learn from the *Critic* that the authorised edition of Garfield's papers, including his speeches, legal arguments, and literary essays, will be published in two volumes next November by Messrs. Osgood, of Boston. The editor is President Hinsdale.

It is stated that Messrs. Rees Welsh and Co., of Philadelphia, have taken up the publication of Mr. Walt Whitman's complete works, which was abandoned by Messrs. Osgood, of Boston, on the threat of prosecution from the Attorney-General of Massachusetts.

A COMPLETE edition of the works of William Gilmore Simms, the novelist of the South, who has been placed only just below Cooper and Hawthorne among American writers of fiction, is being issued in ten volumes by Messrs. Armstrong, of New York.

THE "Adelphi" of Terence was performed on June 17 by the students of the University of Michigan. This is said to have been the first Latin play ever given in America. Suggestions as to costumes, &c., had been received from Westminster; and a correspondent of the *Nation* speaks of "the genuine dramatic excellence of the performance."

THE brilliant young professor, Dr. Menendez Pelayo, has been elected to the Academy of History at Madrid. It is expected that the third volume of his work upon the Heretics of Spain will shortly be published. The two former were reviewed in the *ACADEMY* at the time of their appearance.

THE rumour is confirmed by Herr Biedermann in Westermann's *Monatshefte* that several boxes have been found in the royal library at Hanover containing the correspondence of Leibnitz with several learned men of his day, and also other interesting papers.

THE Historical Society of Neuchâtel has just held its annual meeting at Courcelles. The president, A. Bachelin, the well-known painter, gave an account of the Chronicle of the Canons of Neuchâtel, which he described as containing important material for the history of the Burgundian War. The original MS. was burned in the year 1714. The society, at M. Bachelin's request, resolved to print a new edition of Friedrich de Rougemont's copy of the Chronicle. The history of the Burgundian War in the Canons' Chronicle was written by Hugues de Pierre, with the assistance of Henri Purry de Rivé and Jacques Hory, who, like himself, were eye-witnesses of the events described. M. Colin-Vaucher read a monograph on Courcelles and Cormondrèche, which is to be printed in the *Musée neuchâtelois*. Some letters found in the collection of the Pastor of Montmolin, who was famous in his time as a violent adversary of J.-J. Rousseau, were read by M. Fritz Berthoud.

THE University of Göttingen, in Hanover, has 1,083 students, of whom 221 are in the departments of, philology and history.

MR. W. H. WYMAN, of Cincinnati, has sent us a "bibliography of the Bacon-Shakespeare literature," consisting of sixty-three titles. The earliest is in a book by a certain Col. Joseph O. Hart, U.S. consul at Santa Cruz, published by Harpers, of New York, in 1848. This is four years earlier than the article in *Chambers'*—"Who Wrote Shakespeare?" The real beginning of the discussion (if discussion it can be called) was Delia Bacon's paper in *Putnam's Monthly* for January 1856. On the whole, it is gratifying to find that the advocates of the paradox are almost entirely American. They have, however, an ally in Australia.

FRENCH JOTTINGS.

THE last volume of the "édition ne varietur" of the complete works of M. Victor Hugo, which is being published jointly by Hetzel and Quantin, contains the three plays—"Lucrèce Borgia," "Marie Tudor," and "Angelo." In each there are many lines, and even scenes, restored from the original MS.; and in the "Angelo" an entire act, the third, which has never before been either represented on the stage or printed. This edition will consist altogether of about forty-five volumes, at the price of 7 frs. 50 c. each.

A NEW novel by that versatile writer, M. Jules Claretie, was published last week by Dentu. It is entitled *Le Million*; and, like his last, *Monsieur le Ministre* (which is now in its forty-seventh edition), it deals with the social life of to-day.

M. G. GUIZOT, professor at the Collège de France, has added to his translations of Macaulay a selection of his historical and literary essays.

THE Société historique, the formation of which we announced some months ago, recently inaugurated its *cercle* or club at 2 Rue Saint-Simon, Paris. The two honorary presidents are MM. Mignet and Henri Martin, representing the old generation of French historians. The working president and prime mover is M. Gabriel Monod; and the vice-presidents are MM. Lavissee and Albert Sorel. That "history" is not understood in a narrow sense is shown by the list of members, which includes the names of MM. Renan, Taine, Duruy, Fustel de Coulanges, Gaston Paris, Léon Say, Cherbuliez, and de Pressensac.

THE Société bibliographique, after ten years' preparation, has been bold enough to publish a "catalogue des livres choisis à l'usage des gens du monde, contenant les meilleures productions de la littérature contemporaine." The total number of books which thus receive official approval is only 3,000. Some five years ago the American Library Association proposed to compile a similar list, but we believe that the project has been abandoned.

M. GEORGES BENGESCOO has published (Paris: Rouveyre and Blond) the first volume of what is intended to be a final bibliography of Voltaire, superseding that issued by Quérard in 1842. It gives full details of the literary history of each work, with a notification of the place where a copy may be found. The two first volumes will be devoted to Voltaire's own writings, while the third and last will describe translations and literature connected with Voltaire.

THE publishing house of Vieweg, at Paris, have just issued several important books which combine in showing the activity of the French in this department of learning. These are the first volume of Mariette's own description of his discovery of the Serapeum, and the second part of his work entitled *Les Mastaba de l'ancien Empire*, both edited by M. Maspero; and the first volume of *Les principaux monuments du Musée égyptien de Florence*, by M. W. B. Berend. This last treats only of the stelae, bas-reliefs, and frescoes; and it is illustrated with ten plates in héliogravure. It forms the fifty-first volume of the "Bibliothèque de l'école pratique des hautes études," published under the auspices of the Minister of Public Instruction.

THE first report on the Congrès scientifique held at Dax in May last has now appeared in the *Bulletin de la Société de Bordeaux*. The congress and exhibition were devoted chiefly to archaeology. In prehistoric archaeology the existence of Tertiary man was discussed, but considered non-proven. In ecclesiastical archaeology the discovery of a Gallo-Roman mosaic pavement both in the Abbey of Sordes and in

the Park prove that the church is on the site of a Roman villa. Several other cases of the use of Gallo-Roman, Merovingian, and Carolingian material in churches of the date of the tenth to thirteenth centuries in the district were also established. The utility of the telephone in meteorology by transmitting earth-sounds was also exemplified.

RUSSIAN JOTTINGS.

A TOUCHING proof of the popularity of Shakspeare in Russia has just been given us. When the late Prof. Katchanofsky—who was well known in legal circles here—lay dying, the friend and pupil who nursed him heard him reciting "To be, or not to be, that is the question," two hours before his death.

THERE will shortly be published a work relating to the history of the theatre in Russia by Prof. N. Tikhonravov, of Moscow. The title will be *Russian Dramatic Publications, 1672-1725*. This work will contain a selection of original and translated dramatic compositions drawn from various Russian libraries and collections. Notes explanatory of the origin and literary history of each piece will be added, and an elaborate article by the editor will be prefixed, in which the *répertoire* of the Russian theatre during the first fifty years of its existence will be minutely examined.

A NEW edition of the complete works of the Russian poet A. S. Pushkin is about to be published at Moscow. It will be the eighth that has appeared, and will be edited by M. Ephremov. Two editions were issued during the poet's lifetime—the first in 1826, and the second in six volumes during the years 1829-35. In the last year of his life, Pushkin prepared for the press a complete collection of his works, prose and poetical; but, owing to his untimely death, this third issue formed the first posthumous edition, and appeared in eleven volumes during the years 1838-41. M. Annenkov published a fourth edition in 1855-57, and three editions were issued in succession by the publishing house of M. Isakov in 1850, 1870, and 1880 respectively. M. Ephremov states that all the latest texts and, wherever possible, the original MSS. have been collated for the purposes of the present edition. It will be supplemented by an additional volume of correspondence between the poet and some of his relatives and acquaintances. The entire collection will consist of seven volumes, and will cost 10 roubles (£1).

A FOURTH and complete edition is announced of the works of the late Count A. K. Tolstoi, the poet and novelist. This author must not be confounded with his countryman, Count Leo Tolstoi, the distinguished novelist, who still lives. The first edition of Count A. K. Tolstoi's works was published in 1867, the second in 1876, after his death, and the third in 1877. The new edition will consist of four volumes. The first two will contain the lyrical and dramatic poems; the third the dramatic trilogy, *The Death of Ivan the Terrible*, *Fedor Ioannovich*, and *The Tsar Boris*; and the fourth the classic romance entitled *Kniaz Serebrannii*. It is understood that all the writings to which the author himself attributed any importance will be included in this latest edition.

ACKNOWLEDGMENTS.

WE have on our table the following:—*Russians and Germans*, translated from the French of Victor Timot, by Stephen L. Simeon (Remington); *The Invasion of England, told Twenty Years After*, by An Old Soldier (Sampson Low); *A True Story of the Western Pacific in 1879-80*,

by Hugh Hastings Romilly (Longmans); *An Impromptu Ascent of Mont Blanc*, by W. H. Le Mesurier (Elliot Stock); *Common Sense about Women*, by Thomas Wentworth Higginson (Sonnenschein); *The Hair: its Treatment in Health, Weakness, and Disease*, by Dr. J. Pincus (Chatto and Windus); *Science in a Nutshell*, in which Rational Amusement is blended with Instruction, by Alexander Watt (W. and A. K. Johnston); *Persia: an Essay in Greek*, by Launcelot Dowdall (Cambridge: Jones and Piggott); *Conscientia*; or, *Later-day Pilgrims*, by W. Anderson Smith (Paisley: Gardner); *The Mind in the Face: an Introduction to the Study of Physiognomy*, by William McDowall (L. N. Fowler); *The Army and Navy Calendar for 1882-83*: being a Compendium of General Information relating to the Army, Navy, Militia, and Volunteers, and containing maps, plans, tabulated statements, abstracts, &c., compiled from authentic sources (W. H. Allen); *Transactions of the Gaelic Society of Inverness*, Vol. IX. (Edinburgh: MacLachlan and Stewart); *Journal of the American Geographical Society of New York*, Vol. XII.; &c.

AND also the following reprints and second editions:—*The Antiquary: a Magazine devoted to the Study of the Past*, Vol. V., January—June 1882, of which we have noticed the monthly numbers from time to time (Elliot Stock); *Christy Carew: a Novel*, by the Author of "Hon. Miss Ferrard," &c. (Macmillan); *Visits to Remarkable Places*, by William Howitt, the illustrations designed and executed by Samuel Williams (Longmans); *A Manual of the Principles of Government*, as set forth by the Authorities of Ancient and Modern Times, by Hugh Seymour Trevelyan (Kegan Paul, Trench and Co.); *The Garden that Paid the Rent*, by Tom Jerrold (Chatto and Windus); *T Leaves: being a Collection of Pieces written for Public Reading*, by Edward F. Turner (Smith, Elder and Co.); *Stronbury*; or, *Hanks of Highland Yarn*, by the Author of "Tobermory" (Edinburgh: Macniven and Wallace); *Facts about Manitoba*, by W. Fraser Rae, with two maps (Chapman and Hall); *A Short and Simple History of England*, by the Rev. B. G. Johns (Crosby Lockwood); *Matriculation Classics, Questions and Answers*, by the Rev. J. R. Walters (H. K. Lewis); *Elementary Class-Book of Physical Geography*, with Examination Questions, by William Hughes, revised by J. Francon Williams (George Philip and Son); *The History of the Hebrew Nation and its Literature*, by Samuel Sharpe (Williams and Norgate); &c.

MAGAZINES AND REVIEWS.

COL. G. B. MALLESON is contributing to the *Army and Navy Magazine* (W. H. Allen) a series of papers on "The Decisive Battles of India." That in the current number is on Plassey, which he would like to spell (but dare not) as Palási. To call the historic spelling "incorrect" is, we venture to submit, a misuse of language. The word, like countless others, was naturalised at a time when precise transliteration was never thought of. As well say Rome is incorrect for "Roma." But we should not have referred to the matter at all if we had not wished to draw attention to the substance of Col. Malleeson's article, which is undoubtedly the most full, the most accurate, and most picturesque account of the battle that has yet been written. We must, however, enter a mild protest against some of his moral reflections, which are at least out of place. It is much to be hoped that this series may be reprinted in a permanent form.

THE *Palatine Note-book* for August contains a number of letters sent by Col. Charteris to his steward at Hornby Castle, Lancashire, in

the years 1721-23. They are curious examples of unlettered ease, and amply illustrate the truth of Pope's sarcastic assertion that "Chatterbox scarce could write or read." They also show that meanness with which his name is usually associated. The article is contributed by the Rev. T. E. Gibson, of Lydiat. Another paper in the same periodical contains a list of the books of Sir Thomas Holcroft, a Cheshire knight, who in 1616 was the owner of some MSS. from the abbey of Vale Royal.

THE original articles in the July number of *Le Livre*, though not numerous, are decidedly interesting. A fourth article on "Jamet le Jeune" gives that unestimable bibliophile quite as much attention as he deserves. But "Champfleur's" new "Romantique Oublié," Siméon Chaumier, was worth celebration; and a writer whose name or pen-name is new to us, Spire Blondel, begins a series of papers on "Les Outils de l'Écrivain," with a good discourse on "Le Crayon." Chaumier wrote three romances and two volumes of poetry between 1830 and 1840, and, though a stout Republican in 1848, welcomed, unlike most Romantics, the Third Empire. But, as was usual with literary men in that most unliterary time, he met with no response from the authorities, and died in 1860, aged fifty-four. His portrait, reproduced here, is remarkable, and so is the specimen of his *Dithyrambes*. As for the penoil, M. Blondel begins with *Floire et Blancheflor*, and brings the history down to Lamartine, who, it seems, always wrote in pencil. Let it be hoped that no desperate product-of-the-circumstances critic will see an explanation in this of a certain fatal facility which Lamartine's work too often displays.

UNDER the title "A Grand Bard of Nature," Señor Munoz y Manzano, in the *Revista Contemporánea* of July 15, eulogises the poems of J. M. Heredia, a Cuban and Mexican poet, who died in 1839, at the age of thirty-six. In the closing chapter of his "Expedition to Italy in 1849," Gen. F. de Cordova discloses the attempts of Pius IX. and Antonelli to get rid of their two powerful French protectors, and to substitute for them Spanish troops, which they even offered to pay. An excellent article by Suárez Capalleja on the part of imagination in scientific discovery points out that at least the form of the expression of a discovery is due to that faculty, and that without some imagination there can be no clear and simple exposition of it. The "Economic Studies" of Carreras y Gonzalez are really an attempt at a classification of the sciences to determine the place which political economy should hold in them. Some of his *a priori* axioms, however, are by no means indisputable.

AN enlarged number of the *Euskal-Erria* of July 14 is devoted to the first centenary of the death of Sebastian de Mendiburu, a Jesuit missionary, and the chief promoter of the Worship of the Sacred Heart in Spain. For his excellent style, both in Latin and in his native idiom, he was known as the Basque Cicero, and ranks as one of the great Spanish Mystic writers.

SHETLAND NOTES.

Lerwick.

THE town of Lerwick having recently had a grant of arms conferred on it by the Lord Lyon of Scotland, some interest was excited on the question of a suitable motto. Ultimately, the words of Tacitus, from his description of the circumnavigation of Britain by Agricola—"Despecta est Thule"—had the preference to the Virgilian "Robur et æs triplex," which was the other candidate for civic honours.

The new Town Hall of Lerwick, from the designs of Mr. A. Ross, of Inverness, is now fast approaching completion. Much care is being

taken in carrying out an elaborate scheme of historic and heraldic decoration, intended to be commemorative of the whole Norse and Danish period of the history of the Northern Earldom. The Earl of Zetland has presented one of the largest stained glass windows required for the main hall. The Sheriff of the county (Mr. G. H. Thoms) some time ago announced his intention of presenting the companion window. These windows, which are double lancet, are placed in the south gable of the hall. The one will contain full-length figures of King Harold the Fairhaired, and of Cystein, Archbishop of Trondhjem, the metropolitan prelate of the ancient see of Orkney and Shetland, who died 1168; and the other will represent Earl Rognvald of Orkney (the first of the earldom, friend of King Harold, and the ancestor of Queen Victoria through the Dukes of Normandy), and Bishop William the Old, the first bishop of the diocese of Orkney and Shetland, who died 1168. King Harold visited Shetland in 870, after his subjugation of Norway, of which he was the first sole king. There are four windows in the front façade of the hall, and these it has been decided to fill up as follows:—(1) King Harald Hardrada of Norway, who landed in Shetland in 1066, shortly before William the Conqueror's victory at Hastings; and Earl Magnus, to whom the cathedral of Kirkwall is dedicated. (2) King Olaf Trygvason of Norway, who introduced Christianity into the North, and Queen Thyri, his wife. (3) King Hakon Hakonson of Norway, who lay with his fleet in Bressay Sound, Shetland, on his way to Largs, where he was overthrown; and Earl Rognvald, the Crusader. (4) King James III. of Scotland, who, by his marriage with the Princess Margaret, transferred the islands to the Scottish Crown; and the Princess Margaret. In addition, the Morton Lodge of Freemasons is to present a stained glass window for the principal staircase leading to the main hall. Above the main entrance to the hall, within the room, is to be placed a tablet of white marble, bearing the arms of the Morton family—the gift of the present Earl of Morton.

A. L.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRANTÔME, Les Dames Galantes de. p. p. H. Bouchot, Dessins d'Edouard de Beaumont, gravés à l'eau-forte par Boivin. Paris: Lib. des Bibliophiles. 40 fr.
- GOUGEARD, M. Les Armes de la Marine. 2^e Partie. Paris: Berger-Levrault. 7 fr. 50 c.
- HASSE, C. Die Venus v. Milo. Eine Untersuchung. auf dem Gebiete der Plastik u. s. Versuch zur Wiederherstellung der Statue. Jena: Fischer. 7 M.
- LAFON, M. Cinquante Ans de Vie Littéraire. Paris: C. Lévy. 3 fr. 50 c.
- LAFON, M. Histoire Littéraire du Midi de la France. Paris: Reinwald. 7 fr. 50 c.
- LINDE, A. v. der. Die Nassauer Drucke der königl. Landesbibliothek in Wiesbaden. I. 1467-1817. Wiesbaden: Feller. 12 M.
- MERLIN, Le Portefeuille de l'Ébéniste. 1^{er} Livr. Paris: Morel. 10 fr.
- SKILLIOT, P. Contes populaires de la Haute Bretagne. 3^e Série. Contes des Marins. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- EISLER, L. Beiträge zur rabbinischen Sprach- u. Alterthumskunde. 3. Thl. Wien: Löwy. 3 M.
- KURLE, E. O. Die epistolischen Petikoren, auf Grund der besten Auslegung älterer u. neuerer Zeit exegesech u. homilisch bearb. 2. Bd. 1. Lfg. Marburg: Elwert. 2 M. 50 Pf.
- WINTER, F. J. Studien zur Geschichte der christlichen Ethik. 1. Bd. Die Ethik d. Clemens v. Alexandrien. Leipzig: Dörfling & Franke. 3 M.
- ZIMMER, F. Exegetische Probleme d. Hebräer- u. Galatenerbriefe. Hildburghausen: Gadow. 3 M.

HISTORY.

- CARRAN, J. Catalogus studiosorum scholae Marpurgensis. Pars 3. 1571-1804. Marburg: Elwert. 6 M.
- ROBERT, L. de. Questions d'Archéologie japonaise. 1 fr. 50 c.
- Les Documents écrits de l'Antiquité américaine. 8 fr. 75 c. Paris: Malouin.
- SCHWABER, R. Schweizer Politik während d. dreissigjährigen Kriege. Halle: Niemeyer. 2 M. 40 Pf.

TURMAIN, J., gen. Aventinus, sämtliche Werke. 4. Bd. 1. Hlft. Bayerische Chronik. Hrg. v. M. Lazer. (Buch 1.) München: Kaiser. 10 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- FOUCAULT, P., et M. LÉVY. Synthèse des Minéraux et des Roches. Paris: Masson. 12 fr.
- KRY, L. Ueb. das Dickenwachsthum d. Holzkörpers in seiner Abhängigkeit v. kausalen Einflüssen. Berlin: Parey. 16 M.
- MUELLER, H. Weitere Beobachtungen ü. Befruchtung der Blumen durch Insekten. III. Berlin: Friedländer. 2 M. 50 Pf.
- MACCARTHY, P. A. Sylloge fungorum omnium hucusque cognitorum. Pyrenomyces. Vol. I. Berlin: Friedländer. 40 M.
- STAUB, M. Méditerranée Pflanzen aus dem Baranyaer Comitatus. Berlin: Friedländer. 2 M. 40 Pf.
- STURZEN, N. Metaphysische Essays. Hamburg: Munk. 6 M.
- WAAS, A. F. Werthermittlung fossilienhaltiger Grundstücke, insbesondere der Torfmoore. Gumbinnen: Stessel. 6 M.
- WITTE, J. H. Ueb. Freiheit d. Willens, das sittliche Leben u. seine Gesetze. 9 M. Grundlage der Sittenlehre. 1 M. 20 Pf. Bonn: Weber.

PHILOLOGY.

- BARRON, J. d. schottischen Nationaldichters, Legendenammlung, nebst den Fragmenten seines Trojenerkrieges. Hrg. v. C. Horstmann. 2. Bd. Heilbronn: Henninger. 9 M. 60 Pf.
- CARROTT, B. Restoromanisches Wörterbuch, russisch-deutsch. Bonn: Weber. 6 M.
- CASER, O. Du Mode de filiation des Races sémitiques et de l'Inversion. Paris: Maisonneuve. 3 fr.
- CHASSAT, E. de. Répertoire Sumérien (Acadé). Lyon. 10 fr.
- EPHRAÏM, S. (Syri). Hymni et Sermones, ed. T. J. Lamy. T. I. Mehlhorn. 20 fr.
- ULRICH, J. Rührörmannische Chrestomathie. 2. Thl. Engadinische Chrestomathie. Halle: Niemeyer. 5 M.

CORRESPONDENCE.

HAMLET'S "TOO TOO SALLIED FLESH."

3 St. George's Square, N.W.: July 23, 1882.

In confirmation of the meaning I put on "sallied," in to-day's ACADEMY, of "assaulted, assailed, set upon," I unaccountably forgot to quote the corresponding passage of Quarto 1, which leaves no doubt on the point:

"O that this too much griev'd and fallied flesh
Would melt to nothing, or that the valuerfall
Globe of heaven would turne al to a Chaos!"

This shows the wisdom of an editor holding to his authorities when they are firm on a reasonable-looking word, even if he cannot explain the term they agree on. The adoption of this course would have saved us no end of sometimes ingenious, sometimes foolish, emendations of Shakspeare. F. J. FURNIVALL.

WHAT IS A "CLEACA"?

London: July 20, 1882.

Among the "Anglo-Saxon" charters exhibited in the King's Library, British Museum, is a grant by Cnut, in the year 1031, to his faithful thegn, named Ætheric, of half a "manea" of land at a place called "Mæwi." The charter is printed by Kemble, vol. iv., p. 35. To the initiated, Mæwi is known to signify Meavy, in Devon; the manor taking its name from a river on the bank of which it lies, according to a practice which was more prevalent in this county than perhaps any other. Thus, in the Domesday for Devon there are four Teigns, eight Clists, three Creedyes, thirteen Otterys, four Darts; the rule being without exception, that the farm called after the river always touches the stream. Mæwi, then, stands on, or at, the Meavy, which is a tributary of the Plym, and joins it at Shaugh Bridge. The boundaries of Cnut's grant are given, and correspond, accurately enough, with the northern and north-eastern parts of the present parish of Meavy. They begin thus:—"Ærest on cleaca"—"first at cleaca," or "the cleaca." Being struck with this phrase, I resolved, some weeks since, to visit the actual north-east corner of Meavy parish, where it meets Walkhampton and Sheepstor, in order, if possible, to ascertain what a "cleaca" really

means. At the spot I found the object of my search, in the shape of a set of stepping-stones, about twelve in number, formed of rough, unhewn granite boulders, the surfaces of which are worn down in the middle by the footsteps of an unknown number of generations. This was, undoubtedly, the "cleaca" of the boundary, but search for the word in English dictionaries proved altogether fruitless. At length a friend directed me to Armstrong's Celtic Dictionary, where "clach" is explained as "a stone, pebble, rock;" and "clachan" as "a pier, landing-place, stepping-stones in water, or on watery ground;" and to O'Reilly's Irish-English Dictionary, where "clachan" is rendered "a ford, stepping-stones." So that the word appears to be a survival, through the Anglo-Saxon or old-English period, from a former age. It may be added that lower down the stream, at Meavy Bridge, is another "cleaca," or set of stepping-stones. Nor are these the only relics of a high antiquity (as we reckon antiquity in this country) remaining in this neighbourhood.

JAMES B. DAVIDSON.

BEROSUS—GENESIS.

London: July 19, 1882.

The fragments of Babylonian history which are attributed to Berossus owe none of their value to the supposed author, "a Chaldaean priest, who under Seleucus Nicator edited in Greek the annals and legends of his country" (Lenormant). "Respecting the personal history of Berossus scarcely anything is known" (Smith's Dict., s. n.); and "some have thought that the history of Babylonia was the work of a Greek who assumed the name of a celebrated Babylonian" (*ibid.*). But when M. Lenormant said "que les Babyloniens possédassent une tradition sur le déluge offrant les plus étroites et les plus curieuses ressemblances avec le récit biblique, c'est ce que l'on savait depuis longtemps par les fragments de Bérosee" (*Le Déluge*, p. 7), why did he not add—which name offers the closest and most striking resemblance to בְּרֵאשִׁית (*Berossus*), the title-word of the Biblical narrative? In fact, ΒΗΡΩΣΣΟΣ δὲ, ἐν τῇ πρώτῃ τῶν Βαβυλωνιακῶν κ.τ.λ. δ' αὐτὸς Ἀλέξανδρος (Cory, p. 21) may be considered equivalent to "בְּרֵאשִׁית, Genesis, in the first of the books, &c., Moses says, &c." All five letters are really identical in the Hebrew and the Greek. Was not, then, the priest of Bel Alexander, the "copious translator"? If Berossus had lived and written, Cyril would surely have cited the passages under that name instead of quoting secondhand against his imperial opponent (*adv. Julian*, vol. ii., p. 561; lib. i., c. B., par. 1604). F. COPE WHITEHOUSE.

CICERO IN TRAVESTY.

98 Boobuck Road, Sheffield: July 26, 1882.

Mr. Quaritch has just issued a prospectus of an edition of *Cicero De Republica*, with a new English translation and notes "by G. G. Hardingham, Esq., Middle Temple, Barrister-at-Law," which is to be published by subscription at 12s. The quality of the translation may be judged of from the first sentence of the "specimen page," which, in the Latin, is as follows:—"Sic omnia nimia, cum vel in tempestate vel in agris vel in corporibus lætior fuerunt, in contraria fere convertuntur." Mr. Hardingham's rendering is:—"Thus, when there has been too great indulgence in tolerating everybody in violence of expression in open-air meetings or personalities, this licence turns to the very opposite intended." The rest of the page does not contain anything quite as ludicrous as this, but the translator has managed to make two or three blunders in every line (*consectans* is rendered "cutting to pieces"), and

to misunderstand the drift of nearly every sentence. Mr. Hardingham will be well advised if he determines to retire from the task which he has rashly imposed on himself.

HENRY BRADLEY.

VERIFY YOUR QUOTATIONS.

Hampstead: July 18, 1882.

May I point out an error in Mr. Hain Friswell's *Familiar Words*? On p. 85, ed. 1880, "clay and clay differ in dignity" is attributed to E. W. Emerson. The passage is "Cymbeline," IV. ii. 4, and could have been used by Emerson only as a saying is used which is too well known to need quotation-marks. There is an error in the quotation—"differ" should be "differs." "Differ" and "differs" are not very far apart, but they are not the same; and it is much to be regretted that we so frequently allow ourselves to quote incorrectly. It is surely inexcusable in cases where a quotation may be so easily verified. Of course, in the inferior Shakesperian texts, the "final s's" have been, for the most part, abolished.

But how many quotations are slightly, if not more than slightly, marred in the giving! To take a rather extreme instance: out of a hundred "cultured" folk, how many put the right words after "Dark with" ("Paradise Lost," iii. 380), and how many put the usual "excess of light"? E. H. HICKEY.

SCIENCE.

WHERRY'S COMMENTARY ON THE QURÁN.

A Comprehensive Commentary on the Qurán. Comprising Sale's Translation and Preliminary Discourse, with Additional Notes and Emendations. Together with a Complete Index to the Text, Preliminary Discourse, and Notes. By the Rev. E. M. Wherry. Vol. I. (Trübner.)

THE first volume of this work, which forms one of Trübner's "Oriental Series," is in the main a reprint of *The Korán*, &c., by Sale, whose Preliminary Discourse occupies no less than 283 out of the 391 pages of the book. Mr. Wherry's "Additional Notes" thereto comprise about 600 lines, five-sixths of which consist of quotations from Muir's *Life of Mahomet*, the remainder being culled from a sprinkling of other English writers. Some few of them may fairly be said to elucidate Sale's text, but others are erroneous and misleading. The foot-note to p. 31 speaks of the "Zaidí family in Southern Yaman." No such dynasty or family ever existed there; the reference is doubtless to the Zaidíyyah, a sect long predominant in that part of Arabia. Again, "the Sultán of Gáara, in Lower Jáfá," is intended, I presume, to indicate the Sultán whose residence is at al-Ghárrah, in Lower Yáfá. The title of "*Afif*" applied to this petty Sovereign, and that of "his principal rival the Sultán of Maár in the district of Abián" (more correctly, Abyan), are names utterly undistinguishable in that guise. Further, the annotator at p. 221 writes:—"The Israelites might make peace with idolaters [*sic*] on condition of their becoming tributaries. The Muslims might not do so on any condition but that of conversion to Islám." This note not only contradicts Sale's text, but is glaringly at variance with the rules laid down in Deut. xx. 10-15, and in Surah ix. of the al-Kur-án.

As regards the transliteration of Arabic words, Mr. Wherry says:—"I have invariably Romanised the original form of the words, except when quoting from living authors, in which case I have felt obliged to retain the spelling peculiar to each writer." Sale being dead, Mr. Wherry felt as free as he deemed himself able to alter his spelling in accordance with "the original form of the words." Let us examine how far this alleged improvement was carried out. Sale invariably uses the circumflex (ˆ) to denote a prolonged vowel; his annotator adopts in its stead the common but vicious system of employing the acute accent (´), thereby diverting the latter from its original purpose, and throwing away an invaluable sign, used in all European languages to indicate where the vowel should be emphasised in the pronunciation of a word. (The reviewer so uses it in this critique.) Why, moreover, should he write "Qurán" for Korán, or, more correctly, al-Kur-án, with the prefixed definite article after the style of the old "Alcoran," seeing that our Q does not express the Arabic *Káf* any better than our K? Mr. Wherry ignores the *ain* altogether, except when he expresses it by the acute—that is, with him, the sign of prolongation, which is inadmissible in that letter. He writes "Ramadhán," after his system, correctly, but "Hadramaut" incorrectly, substituting a *dál* for a *dháá*. He transliterates the name of "Muhammad" aright, as also "Makkah" instead of Sale's "Mecca," and "Madína" for his "Medina," but omits the final *h* in the latter word, and, what is of far greater importance, leaves out the prefix article *al-*, since "Madína" no more represents the city of that name in the al-Hijáz than the word "City" alone indicates that part of London known as "The City." In like manner he writes "Yaman" for "al-Yáman." Again, at p. 76, we have "Abd al Mutallib," and at p. 31 "Abdal Muttalib;" at p. 32 "Wahábis," and at p. 281 "Wahhábis;" at p. 232 "Baqr Íd," or Feast of the Cow, so called in India, instead of Mr. Hughes's more correct "Baqr-i-Íd." Farther on, at p. 287, we read "Surat al Fátihat," with a final *t* instead of *h*, unless the word had been given in the genitive. Again, p. 291, "Surat ul Baqr (the cow)," which signifies the Súrah of the Bovine Genus, whereas the correct title is Súratu-l-Bákarah." These are only a few out of a legion of instances of the same kind which might be quoted; but Mr. Wherry's mis-readings of the Arabic original and his aberrant transliterations come to a climax in his "Romanised" *al-Fátihah*, which is as follows:—

"Bismillá-hi-rahmání-rrahím.
Al-hamdúlilláhi Rabbi'lálumín,
Arrahmání-rrahím;
Málikí yomí-d-dín.
Iyáka Nábúdu, wayáka nastáin.
Ihdína's-siráta al mustakím;
Sirát alazína an náimta alaihim,
Ghairi-l-maghdhúbi alaihim waladháilína."

Adopting Mr. Wherry's own anomalous system, the transliteration of the original should be—

"Bismi-lláhi-r-rahmání-r-rahím.
Al-hamdu li-lláhi rabbi-l-álámína-r-rah-
mání-r-rahímí;
Málikí yaumi-d-dín; Iyyáka nábudu wa-
iyyáka nastáinu;

Ihdína-s-siráta-l-mustakíma; Sirata-llazína
anáimta
álaihim; Ghairi-l-maghdhúbi álaihim wa-la-
'dh-dhállína."

The grammatical and other blunders like those above indicated, occurring as they do throughout the entire volume, force upon one the regrettable conclusion that Mr. Wherry's own knowledge of Arabic is far below that standard which would render it safe for him to assume the position of an independent critic or commentator of the al-Kur-án. He has therefore wisely eschewed any such assumption, and in his glosses on the text, which is that of Sale, has confined himself mainly to reproducing, at second or third hand, the strictures and comments of others. In those he incorporates Sale's notes, after Maracci, from the best Muslim commentators; also comments from "the *Tafsir-i-Raufi*, the *Tafsir-i-Hussaini*, the *Tafsir-i-Fatah-ar-Rahmán*," and "the notes on *Abdul Qádir's Urdú translation of the Qurán*;" also "the *Notes on the Roman Urdú Qurán*." I am not acquainted with the last-mentioned works, but, with the exception of the *Tafsir-i-Hussaini*, which is a Persian commentary, the remainder, judging from the form of their titles, are in the Urdú. These may be looked upon as standard authorities in India, but I much question whether they would be so regarded among the Muslim theologians of other countries. However, as the compiler appears to have had the Muslims of India principally in view, he was fully justified in availing himself of the writings of their recognised schoolmen, in whose language, it is to be hoped, he is more proficient than he is in Arabic. His selection of notes is, on the whole, judicious, and will doubtless be of great use to those who are employed as missionaries to the Muslims, for whom the work seems to be primarily designed. Not that it provides anything approaching a complete repertory of polemics wherewith to encounter well-read Muslim antagonists. The great fault hitherto of our missionaries has been their assumption that, without any adequate claim thereto beyond their knowledge of the Christian Scriptures, they had at hand a stock of unanswerable arguments against Islám. No one has done more to correct this misapprehension than the Rev. T. P. Hughes, B.D., the author of the valuable *Notes on Muhamadanism*, who, in a paper recently read at the Lahore Diocesan Synod, points out the unwisdom of "indiscriminate" attacks on Islám, and lays down rules for the guidance of missionaries in their dealings with Muslims which they will do well to lay to heart. "No qualification," says this earnest writer,

"is more requisite for a Christian evangelist than an ability to place himself in the position of his opponent; and, of all men in the world, the missionary should be free from bigotry, and most capable of appreciating difficulties of belief in other minds than his own."

Again,

"What would devout and pious Christians think if a band of educated foreigners (analogous to the European or American missionaries), with a still larger band of half-educated Englishmen (analogous to the native mission agents), were to stand up daily in the streets of

London, Manchester, Edinburgh, and Dublin, or itinerate from village to village, or enter our cathedrals, chapels, and churches, and speak and preach, and circulate tracts attacking the character of the Lord Jesus, and calling in question passage after passage of God's Holy Word?"

And what, one may ask, if these supposed foreign propagandists could barely stammer in English, and were ignorant of our theology?

As to the matter of Mr. Wherry's appended notes to the different *Sûras*, the first two only of which are contained in this volume, he says, in the Preface, that they were intended

"to call special attention to certain doctrines of the Qurân—e.g., its testimony to the genuineness and credibility of the Christian Scriptures current in the days of Muhammad; the evidence it affords to its own character as a fabrication; its testimony to the imposture of the Arabian Prophet, in his professing to attest the *Former Scriptures*, while denying almost every cardinal doctrine of the cause—in his putting into the mouth of God garbled statements as to Scripture history, prophecy, and doctrine to suit the purposes of his prophetic pretensions—and in his appealing to Divinity to sanction his crimes against morality and decency."

Thus far this programme has been carried out calmly and dispassionately. Many may consider some of the charges brought against Muhammad as "not proven," though all must admit that, as a rule, they are urged without acrimony. Mr. Wherry has unfortunately marred his cause in a few instances by what, for want of a better word, I must call uncharitableness. In a foot-note to p. 299 he writes:—

"The paradise of Islâm is the Garden of Eden inhabited by men and women with carnal appetites of infinite capacity, and with ability and opportunity to indulge them to the full. We strain our eyes in vain to catch a glimpse of a spiritual heaven in the Qurân."

And yet, in the description given of Paradise in the al-Kur-ân (Sur. lvi., 24, 25), we read: "No vain discourse shall be heard there, nor charge of sin, but only the cry, Peace! Peace!"

Again, in a note on p. 376, we have:—

"Apologists for Muhammadans are fond of dilating at great length on the fervour of Muslims in prayers, and 'missionaries and the like' are severely condemned for bringing against Muslim prayers the charge of being 'merely lifeless forms and vain repetitions.' [This quotation is from Stanley Lane-Poole's Introduction to Lane's *Selections from the Koran*.] If fervour in prayer consists in punctilious performance of a prescribed round of bowing and prostration, or the repetition of a formal service of prayer in a foreign tongue, then the fervour and reality of Muslim prayer must be acknowledged. . . . So far as the great mass of Muslims are concerned, the merit of prayer consists in its performance according to the external rite, and not in putting forth heart-desires after God."

Compare the above with Mr. Hughes's remarks on the same subject, made in his Lahore paper already quoted:—

"What vain repetitions! (as vain and as meaningless as the Pater Nosters and Ave Marias of many a Christian). And yet how many a pious Muslim, at the close of his liturgical form, lifts his hands during the *munâjat*, or time of voluntary supplications, and prays for pardon, peace, and light. Shall we despise such aspirations? Will we not rather say, 'Pray on, devout Muslim souls, and

to every such prayer, addressed as it is to the God of all the earth, we will say heartily, 'Amen.' May you be guided into all truth!"

The concluding page of the book is disfigured by the following note to Sur. ii., 286:—

"The Qurân, then, seems to be responsible for the general insensibility to sin, and especially to sinful states of the heart. The doctrine of personal holiness is alike foreign to the Qurân and to the experience of the followers of Islâm."

I meet this unwarrantable assertion by placing it in juxtaposition with another of Mr. Wherry's notes on Sur. ii., 177, given at p. 352:—

"*Righteousness is of him who believeth in God, &c.* This is one of the noblest verses in the Qurân. It clearly distinguishes between a formal and a practical piety. Faith in God and benevolence towards man is [sic] clearly set forth as the essence of religion. It contains a compendium of doctrine to be believed as well as of precepts to be practised in life."

It is only fair to the compiler to state that other notes contained in this volume are conceived in a similar liberal spirit, notably one on p. 306, pointing out the vast moral superiority of Muhammad's teaching with regard to God and man's relation to Him over that of his idolatrous countrymen, and of idolators of any country. Another, on p. 319, shows that the doctrines of faith and works as set forth in the al-Kur-ân are no more inconsistent with each other than in the Bible. Another, on p. 320, indicates the clear recognition by Muhammad of seeking happiness in the life to come. Another, on p. 358, admits that the *Jihâd* against idolators preached by the Arabian Prophet had much in common with similar commands given in the Old Testament. And, lastly, ver. 277 of the second *Sûrah* of the al-Kurân, beginning with "God! there is no God," &c., is admitted to be a magnificent description of the divine majesty and providence; so that, on the whole, Mr. Wherry may be said fairly to have redeemed his pledge given in the Preface:—

"I have endeavoured to remove, as far as known to me, the misapprehensions, and consequent misrepresentations, of the doctrines of the Qurân popular among Christians, believing that every such error strengthens the prejudices of Muhammadans, and thereby aids the cause it seeks to overthrow, while justifying similar misrepresentation from the Muslim side."

GEORGE PERCY BADGER.

M. LENORMANT AND THE BERLIN ACADEMY.

DR. H. ROHL requests us to make known his answer to a letter from M. Lenormant published in the ACADEMY of May 27, which is about to appear, along with a note by Prof. Kirchhoff, in the forthcoming volume of *Hermes* (pp. 460-66). The greater part of this "Answer," however, is occupied with charges with which we have nothing to do. The only portion of it which concerns the letter we published is that relating to the 202 leaden plates found at Styra. As regards these, Dr. Röhl admits that satisfactory evidence has been produced of the genuineness of them all, eighteen only excepted, which are now at Paris, where they are open to the scrutiny of any scholar. Even the inscription of Mopsides is allowed to be authentic.

OBITUARY.

PROF. BALFOUR.

AN accident on the south side of Mont Blanc has deprived Cambridge of one of her most distinguished professors, Mr. Francis Maitland Balfour, of Trinity College, at the early age of thirty-one. It was only in the course of last term that a Chair of Animal Morphology had been founded, in special recognition of Mr. Balfour's signal merits, and of his labours in superintending and instructing for several years a class of students in that subject. He was elected professor on May 31, so that he had held the office for rather less than two months.

Mr. Balfour came up to Trinity College from Harrow School in 1870; obtained a natural science scholarship in 1871; and was placed second in the first class of the Natural Sciences tripos in 1873. He then went to Naples to study at Dr. Dorn's zoological station, where the university had acquired the right to nominate two students. During his stay there he made those discoveries in the development of the Elasmobranch fishes which he subsequently expanded into a volume, published in 1878 by the Syndics of the University Press, under the title of *A Monograph on the Development of Elasmobranch Fishes*. A portion of this volume had been sent by him, in the form of a dissertation, to the examiners for the Trinity College fellowships in 1874, when it was greatly commended by Prof. Huxley, and contributed not a little to its author's unanimous election. In 1876 Mr. Balfour was appointed Lecturer in Natural Science at Trinity College, an office which he held down to his election as professor. He was very successful as a teacher, as shown by the high places which his pupils took in the Natural Sciences tripos, and by the steady increase in their numbers. His class grew from an average of about twelve in each term to between fifty and sixty. Notwithstanding the labour which he devoted to these duties, he found leisure to prepare his *Treatise on Comparative Embryology*, published in two volumes in 1880-81. This is a work of permanent value, not merely as a record of the discoveries of his predecessors and of himself, but as a handbook to a subject which before his time had not been thoroughly worked out. It has been translated into German, and probably by this time into French also. Mr. Balfour became a Fellow of the Royal Society in 1878; and in the course of last year he received the Royal Medal and was made a member of the council. He was perhaps the youngest man who ever held that office. He was also general secretary of the British Association for the Advancement of Science, and President of the Cambridge Philosophical Society.

But it is not merely as a man of science that Mr. Balfour will be remembered at Cambridge. He entered keenly into all the pursuits and interests of the place, and devoted much time to the affairs both of the university and of Trinity College. He took a leading part in the discussions of which the new statutes are the result, and used his influence in favour of a large measure of reform. Few persons have of late years done more to promote Liberal opinions in the university. This, however, did not prevent him from being extremely popular with men of all shades of opinion. He was so thoroughly fair, his nature was so kind and genial, that he could always put himself in the place of others, and realise their point of view. Nor, fond as he was of argument, did he ever enforce his own opinions in a way that could give offence. It was indeed fortunate for natural science that he rose to eminence at the time he did; for without him it would not have been so generally or so cordially accepted. He reconciled discordant elements, disarmed opposition, and encouraged younger men, by example

as well as by precept, to follow out the investigations in which he was interested. No heavier blow could have fallen on the university than his untimely loss; no one could be deplored with more universal or more genuine sorrow. However eminent his successors may be, we have lost in him a friend who can never be replaced.

JOHN WILLIS CLARK.

NOTES OF TRAVEL.

WITH reference to the massacre of M. Crebaux and his party by Toba Indians on the Pilcomayo River, in South America (which recent telegrams no longer give room to doubt), we have received an interesting letter from Mrs. M. G. Mulhall, the courageous lady who herself spent ten years in travelling through the wildest tracts of central South America, and who gave to the public last year some portion of her experiences in *Between the Amazon and the Andes* (Stanford). She writes that the Pilcomayo River has been explored four times—in 1721 by the Jesuit father Patino; in 1735 by Casales; in 1741 by Castañares; and in 1844 by Mr. Thompson, an American. An attempt made in 1873 by Capt. Greenleaf Gilley, of the U.S. Navy, failed after dreadful sufferings. Mrs. Mulhall herself went for some distance up the same river in 1876, and found the Indians very civil and ready to barter. But she only saw from a distance any of the Toba tribe. She thinks that M. Crebaux must have got about 1,500 miles up the Pilcomayo when he met with his death; and she is still of opinion that an English party might successfully explore the sources of this river, provided that they hired Indian guides, not Tobas.

SCIENCE NOTES.

The Coal-field of Natal.—A comprehensive Report by Mr. F. W. North, who inspected this coal-field on behalf the Natal Government, has been issued by the Department of Mines. With the accompanying maps, sections, analyses of coal, and tabulated results of experiments on their economic use, the Report offers a valuable body of information as to the coal-producing capabilities of the colony. So far as at present known, workable seams are confined to Klip River County. The area of the coal-field available for working is 1,360 square miles; and, on the assumption of an average thickness of four feet, it is estimated, after making a liberal allowance for loss, that the field contains 2,073,000,000 tons of coal. The satisfactory character of the fuel is attested by the analyses and experiments of Dr. Frankland in this country and of Dr. Hahn at Cape Town.

PHILOLOGY NOTES.

It has long been known that in out-of-the-way parts of Germany traces might be found of our Saxon ancestors, but the instances usually given have been somewhat vague. Dr. Frederick H. Brandes, of Göttingen, has, however, contributed to the *Antiquary* an article, which appears in the August number, in which he specifies a particular district near the old Prussian fortress of Minden where distinct traces still exist. He gives a curious list of English words used there, among which is *Yea* in place of *Ja* or *Jo*.

Messrs. W. H. ALLEN and Co. have issued a Hindustani translation of the "Arabian Nights," printed in Roman characters on the Janssen system. The translator is, we believe, a native of India; and the transliteration was also done in India under the superintendence of Mr. T. W. H. Tolbort, deputy commissioner of Ambala district, in the Panjab. But the book has been printed in England, and edited by

Mr. Frederic Pincoot. Its full title is *Tarjuma-i-Alif Laila ba-subān-i-Urdū*. The editor states, as one of the advantages of using the Roman character, that

"the lithographed edition of the *Alif Laila*, from which the present text was transliterated, although written in a small hand, with all the words jammed together in scarcely legible lines, yet covers a printing surface equal to . . . half as much again above that found sufficient with the Roman character."

DR. J. H. GALLÉE, whose *Gutiska* was recently noticed in the ACADEMY, has been appointed Professor of Sanskrit and Comparative German Grammar in the University of Utrecht, where he has hitherto held the post of lector in the same subjects.

ON the report of M. Gaston Paris, the Académie des Inscriptions has awarded medals of the value of 500 frs. to the authors of each of the three following works:—*La Tapisserie en France*, by M. Jules Guiffrey; *Cachets d'Oculistes romains*, vol. i., by MM. Héron de Villefosse and Thédenat; and *Etude critique sur le Text de la Vie latine de Sainte-Geneviève de Paris*, by M. Ch. Kohler.

WE have received from M. Vieweg, of Paris, a French translation of the first volume of Prof. Madvig's work on the Roman Constitution, which was reviewed in the ACADEMY of October 29, 1881. The translator is M. Ch. Morel, Professor at the École des Hautes-Études. At one time we had hoped that this work would also have appeared in English, but we believe that arrangements to that end have fallen through.

In noticing Prof. Skeat's *Etymological Dictionary*, the *Nation* says:—

"An unabridged edition of this book has been printed for the American market, of which the price is two dollars and a-half [10s.] and your eyes. It may be questioned whether the publishers have a right to punish a possible readiness to buy a possible American reprint so severely."

FINE ART.

Outlines of Ornament. By W. and G. Audsley. (Sampson Low.)

THIS large, but withal modest, book presents us, in a series of simple but very carefully executed plates, with what may be called "A Grammar of Ornament" in a much truer sense than that in which that term was applied by the late Mr. Owen Jones to his magnificent work. Messrs. Audsley think that the elementary principles of ornament can best be studied in black and white, without the distracting attractions of colour. They also think, and in this again we agree with them, that for educational purposes it is important that the same elements of decoration employed by various nations should be seen side by side, so as to show the primitive workings of the decorative sense in different countries. The plates are divided into "Fret Ornament," "Fret Diaper," "Interlaced," "Powdered," "Diaper," and "Conventional Foliage;" and the examples are taken from Egyptian, Classic, Mediæval, Japanese, Celtic, Russian, Persian, Arabian, Moresque, and modern French models. Some examples of savage ornament (of ancient Peruvian and Mexican, and modern Oceanic and African, say) might perhaps have been added with advantage in illustration of the simpler motives, and some more specimens of the treatment of animals in conventional decoration would not have been unwelcome; but we are not sure that it is not hypercritical

to suggest such additions to a work which is meant to be simple rather than learned, and useful rather than aesthetic. The main object of the work is to enable the student to detect the distinct character of the principal styles of ornament, and for this purpose the examples are well chosen.

The chief complaint we have to make against the preliminary essay is that it is too short; and this, not because of its omissions, but of its interest. It will probably suffice for the student as a guide to the plates, but it is tantalising to the general reader, whose attention is broken off almost as soon as arrested. It is, however, to be hoped that the same authors will not be satisfied with a treatise on what may be called the "accidence" of decoration, but will hereafter tell us something of its "syntax." There is still a great deal to be done in the systematic teaching of ornament; and it would probably have been done before if the powers of artistic analysis and comparison, and the patience necessary for their prolonged and orderly exercise, were not so rare. One of the most interesting fields of enquiry is the influence of material upon pattern. The character of a fret would be, for instance, probably affected by the fact that the designer worked with bricks or mosaic or paint, or with a stick upon soft clay. This point is not lost sight of by our authors, but it is necessarily worked out but imperfectly. The origin of the ingenious interlacings of Celtic ornaments, its twists and spirals, is traced in part to the skill in basket-work which was the speciality of the early inhabitants of Britain; but no explanation is offered of the similarity between the character of Irish decoration and that of Russia. One branch of the subject, more important than ever now that Japanese influence is so strong, is the difference between ornament which pleases by obvious repetitions and that which achieves its balance by less palpable counter-weights. The authors were probably right in thinking such considerations beyond the scope of their work, but this does not prevent us from hoping that they will treat of them hereafter. They may possibly even quarrel with the introduction of such remarks in reference to a book in which they state "they have alone been guided by the desire to introduce nothing but what would prove of every-day value to the designer and practical decorator;" but their aim, though modest, has been more positive than this. They have tried, and succeeded, not only in excluding the impractical, but in giving in a few simple plates examples which cover almost the whole field of elementary decoration. They assert, with a confidence not unjustified, that,

"if the student of ornamental art will only learn all that the plates can teach him, he will not have very much more to master to render him perfectly at home in general matters of form and arrangement, so far as surface decoration is concerned."

The number of designs by the late M. Viollet-le-Duc is not the least useful feature of the book. They prove at least that the mine of decorative invention is not exhausted, and that the decorative sense is not confined to Orientals.

COSMO MONKHOUSE.

EXCAVATIONS AT EPHEBUS.

A MEETING was held at the Mansion House on Monday last, July 24, to promote by public subscription the resumption of the excavations at Ephesus on the site of the Temple of Diana. The Lord Mayor, who presided, made some remarks in approval of the scheme set on foot by Mr. F. T. Wood, under whose superintendence the Government excavations were carried on with such successful results for so many years. Mr. A. J. B. Beresford-Hope, chairman of the committee, who has taken great interest in the present enterprise, and who proved that he was complete master of the subject, advocated the proposed exploration with much eloquence. Mr. Wood, by the aid of a number of interesting drawings and photographs, explained, briefly, how the temple had been discovered by him in 1869, after six years of search; and he demonstrated to the audience what chances there were of discovering many portions of the sculptured frieze and sculptured drums of columns as beautiful as those already rescued from oblivion and deposited in the British Museum. Mr. Wood, who evidently has an unwearied interest in his work, concluded his remarks by declaring himself ready to make any personal sacrifice the committee might call upon him to make in order to proceed with the exploration. Mr. O. T. Newton, Curator of the Greek and Roman Antiquities at the British Museum, addressed the audience at some length. He said he had visited Ephesus from year to year while Mr. Wood was at work, even before the temple was found; and, at the time that Mr. Wood, searching for the temple within the Peribolus wall, had hit upon a Roman building with a number of inscriptions, which was probably the Augusteum, he had advised Mr. Wood to abandon the exploration of this building, and continue his search for the temple. Mr. Newton then alluded to the great work of the Germans at Olympia, and the large sum of money they had spent there, the Emperor himself giving out of his privy purse £4,000; and showed how, by extending the excavation far beyond the actual site of the temple, they had discovered so much beautiful sculpture. The sum required by Mr. Wood was only £5,000, which ought easily to be found in a country so wealthy as ours. Mr. Newton concluded his remarks by proposing the following resolution:—

"That the complete excavation of the Temple of Diana at Ephesus is an object well worthy of support from the nation, which now possesses in the British Museum the only portions of the beautiful sculptures discovered of the temple; and that a subscription list be at once opened."

Prof. Donaldson, of Aberdeen, seconded the resolution with his accustomed energy and enthusiasm. Mr. R. P. Pullan spoke as a brother explorer in Asia Minor, having, under the auspices of the Dilettanti Society, cleared out the Temple of Athene Polias at Priene, and uncovered the remains of Apollo Sminthius in the Troad. He also had seen Mr. Wood at work at Ephesus, and had witnessed the progress of his discovery with great interest. Mr. Pullan testified to Mr. Wood's unwearied labours, and gave it as his opinion that there was great promise of obtaining valuable remains of the Temple of Diana if the excavations were resumed. Prof. T. Roger Smith made a few remarks in favour of continuing the work of exploration at Ephesus.

Letters were read by the hon. secretary, Prof. T. Hayter Lewis, from the Prince of Wales, the Duke of Connaught, the Duke of Albany, and the following members of the Committee—viz., the Archbishop of Canterbury, the Bishop of Durham, Card. Manning, and several others, regretting their inability to attend the meeting;

also one from Sir Frederick Leighton, advocating strongly the resumption of the excavations as a work well worthy of national support.

Subscriptions will be received by Sir John Lubbock, Bart., hon. treasurer, 15 Lombard Street, and Messrs. Herries, Farquhar and Co., 16 St. James's Street.

PROF. MASPERO.

THE perilous position of Prof. Maspero is a source of increasing anxiety to his many friends and his scientific brethren throughout Europe. Miss Amelia B. Edwards sends us the following extract (translated) from a letter to her just received from M. Arthur Rhoné, of the French Archaeological College at Cairo, bearing date from Viroflay (Seine-et-Oise), the 20th inst.:

"Since the 2nd of this month no letters have been received from Prof. Maspero. His latest despatches to the French Government announce his determination to stay at his post till death, if so he can save the Boolak Museum from destruction. For this task he possesses all the necessary *sang-froid*, energy, presence of mind, and self-devotion; but of what avail are these against bomb-shells and hordes of fanatical assassins? It is at least certain that those who break into the museum will pass over his dead body; but this will be a loss as fatal to science as the destruction of Mariette's collection."

M. Rhoné, with his wife and daughter, left Egypt on the 4th inst., only a few days before the massacre. It is feared that M^{me}. Maspero, who is but just recovering from a severe illness, is with her husband on board his steamer at Boolak.

We hear from another source that two young Frenchmen of the Ecole de Oaire determined to remain with M. Maspero to the last, and are with him on board his steamer. Herr Emil Brugsch is safe in Europe.

CORRESPONDENCE.

A NEW TROJAN INSCRIPTION.

Queen's College, Oxford: July 22, 1882.

MR. R. P. GREG is the possessor of a very interesting and important object of antiquity. This is a terra-cotta weight which he purchased from Messrs. Fenton and Sons along with one of those small black "whorls" with which Dr. Schliemann's excavations at Hissarlik have made us familiar. They were both sold last April as part of the collection of Mr. J. G. Goll, together with eleven other whorls and another terra-cotta weight. Messrs. Fenton were told that they had all belonged to Dr. Schliemann, who, however, left them in London, where the person in charge of them failed, and they were subsequently bought by Mr. Goll. The character and ornamentation of the "whorls" show that the statement as to the place from which they came is correct.

Mr. Greg's weight is similar in form to the one given in Schliemann's *Ilios*, No. 479, the only difference being that it has no third hole running transversely to the two holes which Dr. Schliemann compares with eyes. But, like the two terra-cotta weights figured in *Ilios*, p. 582, it is inscribed with characters which belong to what I have termed the Asiatic syllabary. They were hardly noticeable when Mr. Greg bought the object, but on cleaning out the dirt in them he found that they were deeply and clearly cut on both sides of it. They are of considerable size, and are separated from each other by wide spaces. On one side there is a circular inscription running round the edge of the weight. The first character must, I think, be identified with the Kypriote *tu*, though it very closely resembles the *lu* of the leaden plate given by Major di Cesnola in his *Salamina*, p. 66. The next

character I thought at first was the Kypriote *ne*; but further cleaning has brought to light a little stroke which makes it identical with the *a* of the leaden plate. Then comes a character which is not found in the Kypriote syllabary, and for which, therefore, I can suggest no value. Lastly, we have the Kypriote *vo*. Between the two holes or eyes is a short curved line, which seems to indicate the end of the inscription. On the other side of the terra-cotta are only two characters, placed one below the other, one of them being the Kypriote *ve*, the other, a peculiar form of *si*. As a very similar form occurs on the seal given in my Appendix to *Ilios*, p. 693, No. 1519, it is clear that the latter inscription must be read *e-si-re*.

I ought to add that the weight is of a light-red colour, and weighs $5\frac{1}{2}$ oz. As a small fragment of it has been broken off, it must originally have weighed a little more; and it is curious that a weight of exactly the same form and make, but without any inscription, which was discovered in Melos, and is now in Mr. Greg's possession, weighs 6 oz. 1 drachm. Two smaller weights, except in size the counterparts of the two just named, one of them being the terra-cotta from Hissarlik, which I mentioned before, each weigh exactly 3 oz. and half-a-drachm.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON has just completed designs for a medal commemorative of the twenty-first anniversary of the Volunteer movement. The drawing for the reverse shows a head and bust of her Majesty the Queen, a portrait founded upon a pencil-sketch made by the artist at Windsor in 1863. The obverse bears the motto "Pro Aris et Focis," inscribed above a design symbolical of patriotic and defensive warfare. The figure of St. Michael, the patron-saint of righteous war, occupies the centre of the medal, the head helmeted and haloed, the body clad in complete armour, and the hands holding the sword and shield. Beneath the protection and consecration of his outspread wings are two groups of mortals. To the right appear three spearmen, kneeling in a serried rank behind their shields, their attitudes and expressions indicating intense watchfulness. The waves wash round the island promontory upon which their feet rest; and far off on the water is seen a war galley, suggestive of foreign invasion. To the left is another group of three, a seated mother with a sleeping infant pressed close to her breast, and a child kneeling beside her with hands clasped and head raised in prayer. Behind them springs the foliage and fruited olive branch of peace. There is an excellent and felicitous completeness in the symbolism of the design; the sculptural requirements of medallistic art have been clearly kept in view; and the drawing is distinguished by the admirable sense for form and grace of line which is characteristic of all the artist's works. The medal is to be engraved and published by Mr. Neil Macphail, of Glasgow.

WE understand that a movement is on foot in Aberdeen for the erection of an art gallery and museum in the city. Nearly £11,000 has been subscribed, and among the contributors is her Majesty the Queen.

MR. GRIGGS the younger has made a very successful coloured copy of Shakspeare's bust in Stratford Church for the New Shakspeare Society. Working on a faint platinotype copy of the bust, he has got a very life-like result. All the deadness and coldness of the ordinary photograph which have been so much complained of has disappeared; and there need be no hesitation now in accepting the bust as genuine portrait, always excepting the broken short nose.

MR. MONCURE D. CONWAY is engaged upon a work describing the South Kensington Museum, which will be abundantly illustrated.

WE hear that the little book of original pen-and-ink sketches recently published by Messrs. Wilson and McCormick, of Glasgow, under the title of *From the Clyde to the Hebrides*, is about to pass into a second edition.

THE chapters on "The Elements of Beauty in Ships and Boats," by Mr. Hamerton, which appeared in the *Portfolio* last year, have been translated into French, and will appear shortly in the French nautical journal *Le Yacht*, along with the illustrations which accompanied them.

IN reply to a memorial from the Sunday Society addressed to the Royal Academy, suggesting the admission of the public to the exhibition on one or two Sundays before its close, Mr. Frederick A. Eaton, secretary to the Royal Academy, writes:—

"The president and council have no power to comply with the prayer of the memorial, as the laws and constitution under which the Academy is governed prohibit the admission of anyone (members of the Academy included) to the exhibition on Sundays, and no change in the said laws and constitution can be made without the consent of the general assembly of Academicians and the approval of H.M. the Queen."

THE thirty-seventh annual meeting of the Cambrian Archaeological Association will be held at Llanrwst on Monday, July 31, and the four following days. The president-elect is Mr. H. R. Sandbach, who succeeds Prof. C. C. Babington, of Cambridge. The public meetings will be held in the grammar-school.

ON Sunday last, July 3, a large party of members of the Sunday Society visited Apsley House, by permission of the Duke of Wellington, and were shown the historical paintings in the Waterloo Gallery, the museum, &c.

VANLOO's portrait of Colley Cibber, prefixed to the latter's *Apology*, or Autobiography, has been very well re-etched by C. W. Sherborn for Mr. H. A. Rogers, who made the fine collection of illustrations, &c., of Old London Bridge which is now in the Guildhall Library.

AN exhibition of modern pictures, both in oil and water-colours, will open at Nottingham in the art galleries of the Castle on September 4.

THE seventh part of *American Etchings* has a portrait of Longfellow which is noteworthy on more accounts than one. It is not only a good portrait, but a bold experiment in etching, being an attempt to give the full value of snow-white hair, and to model the flesh with strokes mainly in one direction, and that direction not diagonal, as was the way with the old masters, but perpendicular. Of necessity the ground is very dark and unsuggestive, but the face and hair are, so to speak, "floated" on it with an original and striking effect. The execution is of great delicacy and judgment, and the character strong and noble. Mr. A. F. Bellows contributes the etching for the eighth number, which is a view of "The Shore of Skaneateles Lake, New York." It is full of light and air, but not without spottiness.

THE exhibition of modern paintings, known as the Salon d'Anvers, will open at Antwerp on August 13.

THE wealth of Antwerp in great painters is shown in a striking way by the resolution of the municipal council to commemorate by mural tablets the houses, or sites of the houses, in which no less than twenty were born, lived, or died. The list includes the names of Mateys, Rubens, Vandyck, the two Teniers, the two Breughels, and (in our own time) Henri Jeyes.

THE question of a triennial Salon appears to be decided. The first will be opened next year. These Salons will be organised by the State, and will contain only a small number of pictures, selected from among the best that had been exhibited at the three previous Salons. They are to be held at the Trocadéro, and not in the Palais de l'Industrie, as at first stated.

AT a recent meeting of the Académie des Inscriptions, M. Clermont Ganneau exhibited a bronze statuette recently found at Beyrouth. It is a female figure, entirely naked, and crowned with a crescent. One hand rested upon an object which is now in other hands, but which M. Ganneau had seen and photographed. It was an oar, or perhaps a rudder, with an inscription "to the Sidonians" in Phœnician characters. M. Ganneau believes the figure to represent the goddess Astarte, and to be of the time of the Seleucidae.

ONE of the most striking works in the Salon des Arts décoratifs, now open at Paris, is a design for a group to be placed upon the top of the Arc de Triomphe. The artist is M. Falguière, who took his inspiration from M. Antonin Proust during his short tenure of the Ministry of Art. The design consists of a statue of the Republic, represented as seated in a chariot drawn by four horses. The horses are led by two Victories. Behind are two independent allegorical groups, one representing the departure for the fight, the other the fight itself. The design is highly spoken of, but it is doubted how it would look when on the top of the arch, which is 152 feet high.

A SOMEWHAT sensational picture by Alexandre Falguière, which attracted notice at the last Salon, is given in *L'Art* this week, etched by Abel Lurat. It is called "Fan and Dagger," and represents a determined, evil-looking young woman, who has thrown away her fan and is waiting with a dagger in a dark place, presumably until her lover comes round the corner. M. Muntz is continuing his history of tapestry in *L'Art*, and has now arrived at the consideration of German tapestry.

THE Roumanian Parliament has voted a sum of £40,000 for the erection of a new museum at Bucharest, the old building being unable to hold the large and growing collection of antiquities, chiefly of the Roman period.

MUSIC.

WAGNER'S "PARSIFAL."

I.

ACCORDING to tradition, the spear which pierced the side of Christ and the holy cup which received his blood were brought by Joseph of Arimathea to England. At his death, they were borne away to heaven, but were at length brought back by a company of angels, and delivered into the keeping of solitary hermits. In the opera of "Lohengrin," the elected hero speaks of the vessel of wondrous splendour called the Grail, guarded by his father, Percival, and the chosen Knights in the temple rising from the centre of Monsalvat. Titurel, the first guardian, reigned 490 years there. His son, Frimutelle, proved himself an unworthy successor. Then came Amfortas, "le roy pescheur" of the French Romance, about whom we shall presently speak. The conception of a wonder-working cup or bowl is to be found in Eastern and Western legends; and in the *Mabinogion* we read of a "bloody lance," a symbol the meaning of which is not known, though it does not appear to be immediately connected with the Christian myth. The French metrical romance of *Perceval le Gallois*, written by Chrétien de Troyes and others in the twelfth century, and the celebrated *Parcival*

poem of the German Minnesinger Wolfram von Eschenbach, written early in the thirteenth century, are the two most important works which treat of Perceval or Parsival and the legend of the Holy Grail. Wagner has studied, but not imitated, his predecessors; he has written, not a new poem, but simply the *libretto* of a music-drama, as original as it is daring in conception. A few words must be said about the essentially religious character of Wagner's latest work. The constant reference to the Crucified One as the Redeemer, the Saviour of sinners, and the sacraments of baptism and of the Eucharist exhibited on the stage, and interwoven with the legends of the spear and the Grail, will certainly shock the feelings of many pious persons. The words used, and the stage directions, prevent any explaining away of the great ceremony of the first act, in the sense of a love-feast (*kyrie*), similar to those held by the early Christians. The choice of subject may be regretted; but "Parsifal" as a work of art should be no more affected by religious scruples than Handel's "Messiah" by the objections raised against the writing and performance of oratorios. It must also be carefully noted that Wagner has approached his subject with great earnestness—we might, indeed, say reverence; it is the matter rather than the manner which with many will lay him open to censure.

The orchestral prelude to "Parsifal" is very striking. The three Grail motives, which constitute the sum and substance of the whole drama, are successively presented to us. Two phrases from the prelude suggestive of the Redeemer's grief and suffering receive special treatment, and the concluding strains of this introduction are solemn and dignified.

When the curtain rises, Gurnemanz, an old man, and two Esquires are seen asleep in the sacred wood which surrounds the castle of the Holy Grail. The morning *revellé* is heard; Gurnemanz awakes, and bids the young vassals descend to the lake and see to the King's bath. Kundry now rushes in with long-hanging girdle of snake-skin, and black hair flowing in loose locks; she has brought from Arabia a balsam. King Amfortas next appears, borne on a litter, and attended by Knights and Squires. After exchanging a few words with Gurnemanz, the procession moves on towards the lake, which is seen at the back of the stage. The Esquires now ask questions of Gurnemanz, who is by no means unwilling to tell them all he knows about Kundry and the King. Kundry was found sleeping in the wood when Titurel consecrated the castle. There is some mystery connected with her, of which Gurnemanz is ignorant. The King, Amfortas, the guardian of the Grail, was lured by a maid of "fearful beauty." The holy spear fell into the hands of the great magician, Klingsor, who is always seeking by "infamous magic and charms infernal" to draw away men from high and noble aims into the paths of sensuousness and sin. With this spear, which is still in Klingsor's hold, a wound was inflicted on the unfortunate King—a wound that would never heal, according to an oracular utterance, until the appearance of the "guileless fool." The conversation is interrupted by a strange incident. A swan flies from the lake, and sinks dying to the ground. The culprit (Parsifal) now appears. His manner is strange. He does not know that it was wrong to shoot the swan. He does not know his father's name, or even his own. He speaks of his mother (Heart's Affliction), and Kundry informs him of her death. The words of the oracle come to the remembrance of Gurnemanz, and he invites Parsifal to the holy feast of the Grail. The scene now changes to the great hall of the castle. The shrine enclosing the Grail is set on a table; King Amfortas is brought in

on his litter; the Knights assemble, and the "Lord's Supper" is administered. At the close, Amfortas, who has not partaken, utters a cry of anguish; his wound has broken out afresh. He is removed. Gurnemanz now turns round, and perceives Parsifal, whom he had forgotten. The latter pretends to understand nothing of what he has seen, and Gurnemanz roughly pushes him outside the door, telling him he is "nothing but a fool."

At the opening of the second act, Klingsor is in the tower of his magic castle. He summons Kundry to his presence. She is bound by a spell to obey him. She it was who tempted Amfortas, and she is ordered to waylay Parsifal, who is now about to enter the enchanted grounds. The clash of weapons is heard without; the defenders of the castle fly panic-stricken; Parsifal appears on the wall, and Klingsor sinks slowly with the whole tower. A garden rises, and fills the whole stage. From all sides lovely damsels rush in, and gather round the newcomer, each one in turn making love to him. After a time Kundry's voice is heard calling Parsifal by name. She now appears as a youthful female of exquisite beauty, and talks to him first about his mother and her death, and then about love. The simple youth, strengthened by prayer and meditation, spurns her from him. Klingsor appears, flings the spear at Parsifal, but it remains floating over his head. He grasps it with his hand; immediately, as with an earthquake, the castle falls to ruins, and the garden withers up to a desert. So ends the struggle between the opposing powers of good and evil, of which Parsifal and Klingsor are respectively the types.

The third act opens in the domain of the Grail. Titurel is dead and everything is sad and gloomy. Gurnemanz, now very aged, discovers Kundry cold and stiff in a thicket in the wood. He drags her out, and she awakes as if from a long trance. He next beholds a stranger approaching, "one dressed in gloomy war apparel" (like Peredur in the Welsh tale). Gurnemanz bids him take off his helmet, shield, and spear, for it is Good Friday. The stranger is Parsifal, and he is recognised both by Kundry and Gurnemanz. After much tribulation, he has found his way back to the Grail. He is the chosen one of Heaven, and comes to heal Amfortas' wound by touching him with the recovered spear; to free Kundry from her bondage to Klingsor and from the curse of her former sin, and to show her the path of true love and redemption; to bring life to the desolate band of Knights; and to restore the glory of the Grail, now hid in a clouded shrine.

Next week we shall say something about the wonderful music, and give an account of the first performance of the work, which took place last Wednesday at Baireuth.

J. S. SHEDLOCK.

MUSIC NOTE.

Few lovers of music in this country have yet heard, or heard of, Mdlle. Ameris, a new singer, whose grand contralto voice and highly trained vocalisation have already earned for her a substantial reputation in Continental opera. Mdlle. Ameris is now in London, but has sung only at the private receptions of a few noble patronesses. She has pathos, dramatic fire, great facility, and a voice of remarkable sweetness and compass—in a word, all the qualifications necessary to an operatic *prima donna* of the first class.

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LITERATURE.

Tristram of Lyonesse, and other Poems. By Algernon Charles Swinburne. (Chatto & Windus.)

WE have been admonished by a writer whose words are worth attending to that the present age ought to be one of criticism rather than of poetry. Yet the actual conditions of our literature contradict this verdict. A poet whom succeeding ages will rank as hardly second to Virgil is still alive and vigorous among us. Another, whose originality of method is so marked as to have long retarded his acceptance, has lately won the popularity his work deserves. A third, who added new graces to English versification, and produced within brief compass masterpieces of the first artistic excellence, passed from the midst of us but a few months since. A fourth, who has laid the stores of Greek, Scandinavian, and mediæval romance under contribution, reviving with singular freshness the art of the rhapsode, may, for aught we know, be destined to enrich our literature with still new monuments of his peculiar skill. A fifth, who has trained the English muse to meditative utterance and chastened melody, gives us from time to time fresh evidences that his vein is not exhausted. With Tennyson, Browning, Rossetti, Morris, and Arnold to lead our singers, and with the school of younger poets who are winning for themselves in several departments fame as yet uncertain, it seems unreasonable to demand abstention from an art to which the age is led instinctively. It is indeed true that much of the poetry of the present time is critical or archaeological. That is to say, our poets, sharing the main tendencies of the epoch, manifest a bias toward the past, toward reproductive and reflective modes of creation, and toward the conscious study of technical perfection. This, however, does not prevent them from being poets. It is, on the contrary, a sign of originality; inasmuch as these qualities have hitherto been somewhat in abeyance in our literature.

These reflections occur naturally to the mind after perusing a new volume from the pen of Mr. Swinburne, who, had he not suggested them, must have been named as the sixth accepted leader of our school. It is in many respects a remarkable volume; for Mr. Swinburne, after winning laurels as a dramatist and lyricist, here breaks new ground as an epic bard, as a writer of sonnets, and as the poet of children.

The poem which gives its name to the book treats anew the old romantic tale of

Tristram and Iseult, the fatality which linked their lives in an unhappy and criminal passion, the maiden-marriage of the hero to another Iseult, and the final tragedy of his death. It is a matter open to debate whether this episode of the Arthurian Cycle is a fit subject for modern verse. Some of its details are too crude for any but a simple and naïf treatment; and the incident of the love-potion, by which alone the passion is justified and rendered tragic, makes too large a demand upon the credulity of a nineteenth-century audience. Everything, therefore, depends upon the poet's method of presentation, upon his power of carrying us back into a bygone sphere of thought and feeling, or upon his successful transference of the romantic legend from its antique soil into the garden of contemporary art. I am bound, for my own part, to confess that, in spite of the forcible reality with which Mr. Swinburne has set forth what is permanently human in this tale of passion, in spite of the pathos of the tragedy and the splendour of the psychological analysis, I feel here the same failure to combine things that differ—mediæval material and modern artistic method—which is discernible to many readers in the "Idylls of the King." Mr. Swinburne has not elected to tell his tale straightforward, as we find it told in the pages of Sir Thomas Mallory. He uses the actual narrative as a thread upon which to hang highly wrought descriptions of emotion and of nature, communicating the details of the story for the most part indirectly or by way of retrospect. He singles out the most important situations for special treatment, amplifying these with abundant dramatic power (as in the canto of "Iseult at Tintagel"), or embroidering them with a rhetorical magnificence which surpasses Ovid's art in the *Heroidum Epistolæ*. In fact, he has chosen to present an epic to us in a series of brilliant pictures and elaborated studies. Those who, like myself, have accustomed themselves to the more direct and rapid method of such poets as Ariosto, will perhaps regret this choice of method.

There are almost insurmountable difficulties for a modern poet in the story of Tristram and Iseult. With some of these Mr. Swinburne seems to us to have dealt successfully, especially in the beautiful and restrained passage which describes Tristram's marriage to Iseult of Brittany. With others his fidelity to the legend renders his treatment less satisfactory. Among these might be mentioned the incident of the love-potion. Mr. Swinburne leads up to it by one of his most admirable descriptive passages—the picture of Tristram rowing against wind and wave. But when the hero asks Iseult for a refreshing drink to cool him after this hard exercise, we are unpleasantly startled by her taking a golden cup containing a strange liquor warm from the bosom of her sleeping handmaid, and inviting him to slake his thirst. However this may have appeared to mediæval folk, it is so contrary to what we should now consider natural or agreeable in the circumstances that we do not feel Iseult's action rightly *motivated*, to use a phrase of Goethe's. Another kind of incongruity meets us in the lines which relate how Lancelot and Guenevere,

sympathising with the lovers Tristram and Iseult, lent them the Castle of Joyous Gard for a season. By his manner of stating their act of courtesy, the poet contrives to remind a modern reader of those great folk who lend their country houses to married couples for the honeymoon. But enough of this. To notice such points would be worse than superfluous were it not necessary for the critic to quote chapter and verse in support of his opinions on a topic of great literary importance in the present day—the possibility, I mean, of adapting antique subjects to modern modes of presentation:

Tristram of Lyonesse is essentially a modern poem. Herein lies its excellence. It is no mere archaic reproduction of a mediæval tale. It is an epic of human passion, viewed in its enduring elements, treated with modern subtlety and a modern sense of the paramount importance of emotion. This is felt throughout the prelude, which several years ago, at Christmas-time, appearing in an obscure annual, startled us with new melodies, and with the radiance of rhetoric sublimed to poetry. That panegyric of Love, as the presiding genius of the world's eternal year, with the procession of the heroines, regents elect by song to rule the several months, strikes the main chord of the poem. An echo in a minor key is found in the exordium on Fate to the last canto. Both passages are highly characteristic of Mr. Swinburne's reflective vein in poetry, and also of his special use of the heroic couplet. But *Tristram of Lyonesse* is not only an epic of love; it is also an epic of the sea. On the voyage from Ireland to Cornwall, at Tintagel, at Joyous Gard, upon the shores of Brittany, the sea is always within sight. And Mr. Swinburne never forgets this neighbourhood. The numerous opportunities afforded by his theme for returning to his favourite element are used by him with loving prodigality. It would be interesting to extract from this one poem all that has been said about the sea in it. Few moods whereof the sea is capable, whether of calm or of tempest, of sullen brooding or of laughing buoyancy, of sympathy with man's spirit in its anguish or its gladness, would be found untouched. Each of these pictures, whether conveyed in a couple of lines or expanded into an elaborate description, is treated with the reality of faithful observation, the fervour of impassioned love. It is impossible within the space of a few paragraphs to do justice by quotation to this gallery of sea studies. I can only refer to the detailed passages on Tristram rowing (p. 36) and on Tristram swimming (p. 142), to the sustained accompaniment of sea music all through Iseult's night vigil (pp. 85–96), and to the sea-shore etchings from Joyous Gard (p. 105).

The versification of *Tristram of Lyonesse* calls for special comment, since Mr. Swinburne in this poem has drawn from the venerable rhymed couplet many effects peculiarly his own. In calling attention to some of these, I may also fulfil the reviewer's duty of quotation. Here, then, are a few lines from the Prelude (p. 10):—

"They have the night, who had like us the day;
We, whom day binds, shall have the night as they.

We, from the fetters of the light unbound,
Healed of our wound of living, shall sleep sound.
All gifts but one the jealous God may keep
From our soul's longing, one he cannot—sleep.
This, though he grudge all other grace to prayer,
This grace his closed hand cannot choose but spare.
This, though his ear be sealed to all that live,
Be it lightly given or lothly, God must give."

Next I take a passage which illustrates a bold use of the triplet (p. 42):—

"Nought else they saw nor heard but what the night
Had left for seal upon their sense and sight,
Sound of fast pulses beating, fire of amorous light.
Enough, and overmuch, and never yet
Enough, though love still hungering feed and fret,
To fill the cup of night which dawn must overset.
For still their eyes were dimmer than with tears
And dizzier from diviner sounds their ears
Than though from choral thunders of the quiring spheres."

With these lines we may profitably compare one triplet containing a singular crescendo from a decasyllabic line through an alexandrine to one of fourteen syllables (p. 82):—

"But all his young blood's yearning toward his bride,
How hard see'er it held his life awake
For passion, and sweet nature's unforbidden sake,
And will that strove unwillingly with will it might not break,
Fell silent as a wind abashed, whose breath
Dies out of heaven."

A very characteristic and successful experiment in rhythm distinguishes the next quotation (p. 55):—

"Here he caught up her lips with his, and made
The wild prayer silent in her heart that prayed,
And strained her to him till all her faint breath sank
And her bright light limbs palpitated and shrank
And rose and fluctuated as flowers in rain
That bends them and they tremble and rise again
And heave and straighten and quiver all through with bliss
And turn afresh their mouths up for a kiss,
Amorous, athirst of that sweet influent love."

By way of contrast I will set beside this passage another, which is remarkable in quite a different manner for its metrical subtlety (p. 89):

"Ah, Lord, Lord,
Shalt thou love as I love him? she that poured
From the alabaster broken at thy feet
An ointment very precious, not so sweet
As that poured likewise forth before thee then
From the rehallowed heart of Magdalen,
From a heart broken, yearning like the dove,
An ointment very precious which is love—
Couldst thou being holy and God, and sinful she
Love her indeed as surely she loved thee?"

Lastly, and this time no less for metrical quality than for beauty both of thought and imagery, I choose a portion of the canto which relates how Tristram rested from his love-despair in Brittany (p. 66):

"Yet as he went fresh courage on him came,
Till dawn too rose within him as a flame,
The heart of the ancient hills and his were one;
The winds took counsel with him, and the sun
Spoke comfort; in his ears the shout of birds
Was as the sound of clear sweet-spirited words,
The noise of streams as laughter from above
Of the old wild lands, and as a cry of love
Spring's trumpet-blast blown over moor and lea:
The skies were red as love is, and the sea
Was as the floor of heaven for love to tread.
So went he as with light about his head,
And in the joyous travail of the year
Grew April-hearted;—"

It is a characteristic of Mr. Swinburne's narrative verse that the finest periods of song—those where the sweep is widest and the

variations most prolonged—are too lengthy to be quoted in a review; I have, therefore, had to close my last extract at a semicolon, leaving the readers of *Tristram of Lyonesse* to follow out its music to the fall.

To criticise the odes on Athens and the Statue of Victor Hugo is hardly necessary. They add nothing distinctive to what the students of Mr. Swinburne's style are well acquainted with. And the same may be said about the many memorial verses, some of them already known, which are scattered through the latter half of the volume. It is, however, important to call attention to the Sonnets, of which there are no fewer than forty-one. Twenty-one of these treat in detail of the so-called Elizabethan dramatists, and have thus a critical as well as a poetic value. It seems to me that Mr. Swinburne has succeeded better in his characterisation of the minor playwrights, especially Ford, Webster, Day, and Massinger, than in his panegyrics of Shakspeare and Marlowe. But the best sonnets in the book may, I venture to think, be found in the miscellaneous collection. Of these, the sonnet on "Hope and Fear" (p. 205) and that on the deaths of Thomas Carlyle and George Eliot (p. 213) are no less beautiful in form than characteristic in thought and expression. To these may be added the cordial and simple verses of affection in which the book itself is dedicated to Mr. Theodore Watts. Mr. Swinburne, it need hardly be remarked, has stamped the sonnet with his own individuality of style. His preference for an opening couplet in the set is a marked, though not an invariable, feature of his manner, allying him as a sonnet-writer rather to the French than the Italian school. On the whole, it would appear that he moves with somewhat less than comfort to himself within the narrow limits of this metrical form; and achieves remarkable success more frequently in sallies and brilliant phrases than in the plastic handling of the whole stanza.

It remains to speak of what is, after all, the most original, or, perhaps, it would be more exact to say, the least-expected, portion of this volume—that is, the portion devoted, in two separate sections, to lyrics about children. We have yearly grown to admire Mr. Swinburne more and more for his generosity and intellectual candour; for his love of things lofty and hatred of things base; for his unsparing recognition of excellence in dead and living men of letters; for the loyalty of his friendship; for the fervour of comradeship which quickens the pulses of his heart and intensifies his mental energy, whether the cause he advocates be fraternity in art or the fraternity of nations linked in brotherhood. Now, in the present volume, he reveals yet another amiable and gentle quality, proclaiming himself the poet of children, the poet on whom, to quote his own words, shines

"the loveliest lamp for earthly feet,
The light of little children, and their love."

In the series entitled "A Dark Month," he devotes thirty-one lyrics, one for each day in May, to the thought of a little absent friend, with a wealth of conceit and a variety of numbers which make the set hardly less

remarkable for literary qualities than they are pure and original in feeling. I do not care to snap the links which look this chain together for the purpose of quotation. Nor from the miscellaneous poems on children can I venture to detach a portion of the fancifully wrought couplets in "Hersa." I must content myself with the two stanzas entitled "What is Death?" This little poem is by no means the most characteristic or original of the child-verses. It is only selected here because it admits of being presented without mutilation. "The Salt of the Earth" offers the same advantages to a reviewer. But I have my own preference for "What is Death?"

"Looking on a page where stood
Graven of old on old-world wood
Death, and by the grave's edge grim,
Pale, the young man facing him,
Asked my well-beloved of me
Once what strange thing this might be,
Gaunt and great of limb.

"Death, I told him: and, surprise
Deepening more his wildwood eyes
(Like some sweet fleet thing's whose breath
Speaks all spring though nought it saith),
Up he turned his rose-bright face
Glorious with its seven years' grace,
Asking—What is death?"

As a last word, I must add that no living English lyricist, with the exception of Mr. Roden Noel in *A Little Child's Monument*, has sung so well and tenderly of children. I do not mean for children. That is quite a different matter. J. A. SYMONDS.

The Mythology of the Aryan Nations. By the Rev. Sir George W. Cox. New and Revised Edition. (Kegan Paul, Trench & Co.)

It is a pleasure to see a new edition of a work which one has been in the habit of consulting for years, and to be assured by the author that no serious modifications have become necessary. This is what Sir George Cox is able to say in the Preface to the second edition of his *Mythology of the Aryan Nations*, a work which was first published in 1870, and which now appears revised, but not remodelled, the best evidence that the principles on which it was founded were sound. "During the twelve years," the author says, "which have passed since the publication of the first edition, a large amount of solid work has been done within the domain of comparative mythology. . . . On the whole, the result has been to strengthen in every way the foundations of the science, and to lay bare more and more clearly the origin and growth of the vast body of Aryan tradition and belief."

One addition, however, had to be made in a new edition—namely, to trace the influence of Semitic theology on the theology and religion of the Greeks. This influence had formerly been much exaggerated; and, as it often happens, had afterwards, on account of these very exaggerations, been too much neglected. Of late, owing chiefly to the discoveries that have been made in Egypt, in Assyria, and in the countries half-way between Assyria and Greece, new and more trustworthy materials have been placed before the comparative mythologist. These could not be passed over, as they help to explain certain features in the

gods and heroes of Greece which remained inexplicable under the action of purely Aryan solvents. "This momentous question," Sir George Cox writes, "I have striven to treat impartially, and for my treatment of it I have to acknowledge my obligations to Mr. Robert Brown's valuable researches in the field of the great Dionysiac myth."

However, in tracing the Semitic influences which have affected the character of Greek mythology, we must carefully distinguish between the importation of ready-made gods and heroes, such as Adonis, Melikertes, and others, and the grafting of Semitic ideas on Aryan standards, as exemplified in many of the legends told of Aphrodite, of Herakles, and, I believe, of Dionysos also. Every god begins his career with his name, and I still hold as firmly as ever to my old principle that no analysis and no comparisons of gods or heroes can ever be quite satisfactory unless their names have first been made to disclose their earliest intentions. Mr. Brown, in his learned work on *The Great Dionysiac Myth* (1877), derives the Greek name of Dionysos from Assyrian. In that language, as Talbot had shown, Daian-nisi is a name of the sun, and means "the Judge of Men." Now, Dionysos is said by no less an authority than Herakleitos to have been the same as Hades; and hence, as Hades also may be called the Judge of the Dead, the descent of the Greek Dionysos from an Assyrian Daian-nisi is supposed to have been established. But is that really so? Was Daian-nisi, Judge of Men, so solemn a name of the sun in Assyria that the Greeks could have adopted it as the proper name of one of their own great solar deities? Secondly, would they have changed that name into Dionysos in order to see in it the meaning of the "Zeus of Nyssa"? In no Greek dialect that I know of would a compound such as Dionysos have conveyed that meaning which Mr. Brown asserts to have been the Hellenic meaning of Dionysos; and if, at a later time, such a meaning was ascribed to it, this could only be through a licence, often claimed, it is true, in the etymological derivation of mythological names, but conceded nowhere else.

Quite apart, however, from the mere name of Dionysos, his widely spread local worship and the intimate relation of that worship with some of the most national manifestations of Greek religion, Greek literature, Greek art, and Greek customs make it extremely doubtful that such a god should have been a mere foreign importation. Nor is there any difficulty about the name and its Aryan character. Mr. Brown (vol. ii., p. 207) gives the following varieties:—Dionysos, Dionyxos, Deunysos, Deonyxos, and Dionūs. A Lesbian form Zonnyxos is no longer recognised. But Conze (*Reise nach Lesbos*, tab. ix., 45) reads Zonnysō (*Corp. I. G.* 2167); and this, together with the other forms, leaves little doubt that Dionysos corresponds to a Sanskrit prototype Dyū-ni-sya, lit. the child of Dyū-ni-se, of Day and Night, or of Heaven and Earth, one of the most natural and intelligible names of the sun. This etymology, which I had put forward as my own in my Hibbert Lectures (p. 278 note), had been published by Benfey in the *Nachrichten der K. G. d. W. zu Göttingen*, 1873, a

fact which, to my mind at least, strongly tends to confirm its truth. (And may I ask, in passing, Why have not Benfey's numerous articles, scattered about in *Journals* and *Transactions* of Academies, the richest thesaurus ever left behind by any Sanskrit scholar, been collected and published so as to remain accessible to future generations?) If, then, we start with the solar name of Dyūni-sya, the later growth of the story of Dionysos in many parts of Greece becomes perfectly intelligible, and equally so the process by which foreign legends were grafted on that original stock. These legends are so rich that it would be impossible to analyse them in a review. Still, a few of the epithets of Dionysos which Mr. Brown has carefully collected may here be pointed out in order to show how well they agree with the solar character of the god, and with his descent from the two parents, or the two mothers, Heaven and Earth, Day and Night. He is called Protoponos, Pyrigenes, Antauges, Chrysokomos, Lampter, Philodaphnos, Brisaïos, Erikapaios, &c. In the epithet Nyktelios we have a mere repetition of the second part of Dio-nyxos; and in Dimeter (Sanskrit dvimātā), Dimorphos, Diphyes we read the story of his double descent and his double character, the bright and the dark, the diurnal and the nocturnal god. The epithet of Hyes shows that from an early date Dionysos represented the sun in his character of rain-bringer, which accounts for his becoming afterwards an Antheus, Karpios, Dendrites, a vivifying and genial god, and, lastly, the representative of that most genial and vivifying beverage with which his name became in the end most intimately connected—the juice of the grape.

What applies to the myth of Dionysos applies, I believe, to several other myths which Mr. Brown, Prof. Ernst Curtius, and others have claimed of late for the Semitic world. Sir G. Cox has perhaps yielded too readily to their pleading. But in these matters it is well to hear both sides, and many readers will be grateful to Sir George for having placed the evidence before them with perfect fairness so as to enable them to form their own judgment. His book will certainly be all the more useful, and will continue to occupy the high place which even those who differ from him have ungrudgingly conceded to this *Manual of Comparative Mythology*.
F. MAX MÜLLER.

Camps in the Rockies: being a Narrative of Life on the Frontier and Sport in the Rocky Mountains; with an Account of the Cattle Ranches of the West. By W. A. Baillie-Grohman. (Sampson Low.)

THE ever-broadening circle who have met Mr. Baillie-Grohman gadding with a primitive people at Passion Plays, or doing *jägerlich* deeds among the Tyrolese, will be pleased to learn his impressions of a widely different part of the world. In reality, though the Alps and the Rocky Mountains are far apart, from a literary point of view, the more easily reached portions of the one are almost as well known as the less beaten paths of the other. Thousands go to Tyrol for one who essays Wyoming. Yet while only the hardest of offenders

venture on a detailed account of their experiences in the autumnal suburb of England, it is the rule rather than the exception for the tourist who has visited the well-worn routes across the American continent to inflict on the world adventures which are novel only to himself. Once on a time—it seems like yesterday to men who repudiate the imputation of middle age—to have "crossed the Rocky Mountains" was regarded as a traveller's feat more worthy of esteem than a visit to Central Africa or a journey through Patagonia is considered now. He risked his scalp a score of times at the hands of Sioux and Crow and Shoshone, and could discourse of trails and camps and blazes, the Snake River or the Tete Jaune Cache, Brown's Hole and Fort Hall, with a familiarity which left no room for the sceptic or the scoffer. What cynic could doubt the exploits of a person who wore fringed breeches in preference to tweed, or could hint that the race of Ananias was extinct in the presence of a long-haired Paladin who talked like Leatherstocking, and affected beaded moccasins as an ordinary article of foot gear? Henceforward he was permitted to swagger in places where travellers most do congregate, and—so the wicked averred—shoot with the long bow to the end of his natural life. The stage coach wrought this race grievous harm; the Pacific Railroad has almost scotched them. With the expenditure of less labour and not much more money than a tour in Central Europe costs, anyone may see the outside of a long stretch of the prairies and the adjoining mountains without being much the wiser for his run. Every year the towns and stations along the trans-continental line are getting more and more like the towns and stations in any other part of the United States. The "bogus trappers," the "Bear-claw Bobs," and "Wild Bills" of the Denver bar-rooms are prepared to "wrustle outfits" to Este Park or the Wonderland, and, if necessary, to provide grizzlies, mountain sheep, buffaloes, and wapiti for them to shoot at, or, at all events, to skin and take home. They go over the same route, camp at the same places, hear the same "Injun," "bar," and "snake stories," and necessarily fill their books with the same occidental apocryphæ. To "trundle tenderfoot outfits"—an "outfit" in Colorado is a waggon, a hunting-party, a frying-pan, or a wife; a "tenderfoot" is to the "old stages" and the "cowboy" an object of as much contempt as "an immigrant" was in Nevada in days when the "forty miners" had all come via the Isthmus—is a trade in the West. The wealthy Englishman provides an "outfit" which costs £10 or £15 a-day, or makes friends through the powers in Washington with the commandants of frontier posts, or, best of all, joins his experience and purse to that of other Britons, and does his sight-seeing and slaughtering in a modest, inexpensive fashion.

Mr. Baillie-Grohman is one of these wise men. At present, he is on his fourth visit to the Rocky Mountains, so that he is long out of his novitiate as a "tenderfoot;" and, though he uses one tour as a convenient peg on which to hang the varied information acquired during his previous journeys, the book may, in

reality, be taken as the condensed narrative of three expeditions. He is rather vague as to his route, though this is not material, for the chapters mainly relate to hunting experiences, and are so systematised as for each to embrace the description of some particular animal, or class of ground. Thus we have camp life and outfit in general discussed. Wapiti, Beaver, and Bighorn have each ample space devoted to them. The timber line, the Teton Basin, and the Canions of the Colorado in like manner form the headings of chapters; while Indian and winter camps, Western Reminiscences, and camps in what, for the sake of "alliteration's artful aid," the author terms "Cowboy Land," or the Ranching region, complete the body of the book. Much of the ground he describes is practically new, and not a little of it is actually novel to the geographer. It is, therefore, to be regretted that Mr. Baillie-Grohman had not been a more scientifically trained traveller before essaying these wilds. At the same time, it is only fair to add that his work will compare very favourably with that of any tourist in the same region. His natural-history notes seem to us admirable, the account of the beaver being one of the best with which we are acquainted—and the reviewer has written one himself; while the Appendix contains such a condensed mass of information on topography, zoology, outfit, and cattle-rearing that it might be very usefully reprinted as a guide-book. The map is for the most part compiled from the Government explorations, but it comprises a considerable amount of original information, which proves the novel character of the trips so modestly narrated in less than four hundred pages. The four illustrations, however, might have been, with much advantage, omitted. They are singularly poor specimens of wood-engravings, and as subjects are woefully hackneyed. Otherwise, the book deserves little but praise. It is full of interesting matter told in an unpretentious way, with no attempt at "making points" or at that ghastly humour which is so often the most depressing feature in volumes of this class. Mr. Baillie-Grohman cannot indeed be complimented on his literary style. He has, indeed, rather deteriorated since he last passed under the Caudine Forks, for the local colouring of Colorado has so infiltrated his speech that, unconsciously, he is slangy to a degree that ceases to be expressive. Moreover, so far as our recollections enable us to judge, the Western vernacular is occasionally overdone, for, since "tenderfoot outfits" have been "trundled" over the country, sham trappers and "Injun fighters" have sprung up not less rankly than teamsters and guides, who found it necessary to preserve the *genius loci* by talking after the conventional ways of the "Western man" of the "dime-novel" order. On the other hand, while not exaggerating the many good qualities of his mountain friends, he rather underrates the law-abiding character of the West by going as much to one extreme as Dr. Russell, to whose descriptions he objects, runs in another. Still, these are trifles which will not hurt the book in the opinion of many readers. It is throughout extremely interesting, and even valuable. It proves how much of the less accessible West is still in

terra incognita. On the other side of the mountains there are vast tracts practically unexplored. Few of the remoter ranges and valleys of Washington territory and British Columbia are known even in outline; and the interior of the wild-wooded, mountainous, river- and lake-intersected Vancouver Island has barely been penetrated since the writer of this notice ceased to go a-field. Even yet it seems impossible to impress stay-at-home naturalists with any conception of the extent of the Farthest West. Continually we see allusions to the "Oregon Territory," the writers being unconscious of the fact that the country vaguely known under that name thirty or forty years ago is now divided into a number of self-governing Territories, Provinces, and States. Plants collected in Northern California are frequently labelled in botanic gardens as from British Columbia, though it would be as reasonable to describe the flora of Ben Lawers in Scotland as that of the Sierra de Guadalupe in Spain. Again, if further proof were necessary of what an unknown land North-west America is to men whose education might have embraced geography, it is supplied by a paper in the current *Proceedings* of a London "learned society" which reaches us while engaged in writing these lines. A botanical professor discusses with needless prolixity, in four pages of print, whether a particular fir is from "Mount Baker" or the "Cascade Mountain," and indulges in impressive speculations over the chances of a particular bract figured being from a "Mount Baker or Cascade Mountain specimen." One might have imagined that before all this much-ado-about-nothing was penned and printed, either the writer, the council of the society, its secretary, or the "referee" to whom it was submitted before being accepted might have ascertained that there is no "Cascade Mountain," and that Mount Baker is only one of the many peaks in the "Cascade Mountains," the most notable of the two ranges which run throughout the northern part of the broad region in question. A few more such admirable works as that of Mr. Baillie-Grohman, and ignorance like this will be as inexcusable as at present it is general.

ROBERT BROWN.

Essays from "The Critic." (Boston, U.S.: Osgood.)

THE first reflections on laying down this book are that the essays are too short and too few, and that essays as a rule are too long and too many. The collection as a whole justifies the opinion of the editors that some, if not all, of them are, despite their brevity, of permanent literary value. The "if not all of them" is a good instance of a saving clause, one or two being clearly not up to the mark of the others, or to be commended wholly. In his paper upon "Historical Criticism of Christ," Mr. Bellows asks a question which no one else would have thought of asking, to obtain an answer which is sufficiently obvious. He has raised his giant, and fought him for mere exercise; and in a thoughtful, but not very precious, criticism of Whitman's *Leaves of Grass*,

which ends the book, an anonymous writer transfers the responsibility of that remarkable poet's shamelessness from the author to his genius. He wrote his disgusting rhapsodies "by order from his genius," says this apologist; but we are not informed by whose command they were published. Luckily, Whitman's genius has been more merciful or grown more decent of recent years; and the two papers he contributes to this volume show that it is a very noble as well as an imperative one. There is so little difference between Whitman's ordinary poetry and extraordinary prose that his utterance on the death of Carlyle may well be classed among the most admirable of his poems. Not unlike Carlyle himself in the pithy strength of its ejaculation, there is a grandeur almost elemental in its diction, which ranges from the most comprehensive of criticism to real sublimity of thought and passion. For him at least the stars do not run their courses in vain; and the passage in which he shows his intimate knowledge and spiritual fellowship with them is of an order very rare in any literature. Its final burst of melodious eloquence we must quote:

"And now that he has gone hence, can it be that Thomas Carlyle, soon to chemically dissolve in ashes and by winds, remains an identity still? In ways perhaps eluding all the statements, lore and speculations of ten thousand years—eluding all possible statements to mortal sense—does he yet exist, a definite, vital being, a spirit, an individual—perhaps now wafted in space among the stellar systems, which, suggestive and limitless as they are, merely edge more limitless, far more suggestive systems? I have no doubt of it. In silence, of a fine night, such questions are answered to the soul, the best answers that can be given. With me, too, when depressed by some specially sad event, or tearing problem, I wait till I go out under the stars for the last voiceless satisfaction."

The fascinating personality of Thoreau affects many, but few could write of it with a sympathy so perfectly in tune as that which vibrates through the few terse pages which Mr. John Burroughs devotes to "Thoreau's Wildness." The very different wildness of William Blake has inspired Mr. E. C. Stedman no less justly. There is, indeed, a lyrical quality about all three of the little essays to which we have called attention, and there is none of them which does not contain some sentence which lingers in the memory on account of the music of its expression or the value of its thought. Mr. Stedman's aphorism that a poet or an artist "cannot be a mere agnostic" is one of the latter kind. Another little paper of a high class is Mr. E. H. Stoddard's friendly, but not blind, recognition of the genius of Frances Hodgson Burnett. It is a careful, if slight, study, and abounds with felicities of phrase. So also does Mr. Gosse's essay on Austin Dobson, which is written in that bright, but comprehensive, style which is his own. Mr. John Burroughs' paper on "Emerson and the Superlative," and Miss Edith M. Thomas' fresh and fragrant "Company of Spring Poets," are perhaps the most notable of the remaining contributions to a volume which says a great deal for the literary quality of the *Critic*.

COSMO MONKHOUSE.

Chronological Tables of Greek History. By Carl Peter. Translated by G. Chawner. (Cambridge: University Press.)

It is with mixed feelings that we regard this English version of Dr. C. Peter's well-known *Tables*. As a handy book of reference for genuine students, or even for learned men who want to lay their hands on an authority for some particular point as quickly as possible, the *Tables* are useful. But for undergraduates, who have to get up their Greek history in a year or two, the book will simply be a temptation to neglect the original authors. Yet the translator tells us in his Preface that he hopes it may supply a want likely to be felt, under the new Cambridge system of examinations, by candidates who will be expected to illustrate and support their statements by reference to the ancient authorities. Dr. Peter's full notes cite, and often quote, authorities, and so

"persist to read,
And Peter will be all the books you need."

But, seriously, the translation of a book of this sort, however valuable in itself, is a doubtful service, at least to candidates. It opens to them yet another place in which they may find done for them the work which they ought honestly to do for themselves. Why should a man go thoughtfully through his Herodotus or Thucydides? why weigh conflicting statements? why take the trouble to mark, combine, and remember important passages, if he can find all the work done ready to his hand? No faculty but memory can be strengthened by giving such help as this to men who have to learn their subject in a limited period. The *Times*, in a recent friendly article on the new Cambridge regulations, remarked that they could hardly fail to breed savants. But savants are not bred upon chronological tables. A man must put his own work together if he is to have any benefit from it or any command over it. The cause of genuine education in Oxford is suffering severely from the excessive facilities put in the way of young men; and we should be very sorry to think that this is either true or going to be made true of Cambridge. The evil is begun, we believe, at school, where the personal exertions of working masters and the innumerable easy school editions with English notes go far towards depriving boys of all power of self-help; but it is completed at Oxford, where more is done every year for the men, and they become every year more incapable of doing a piece of work for themselves. Lectures, aids, and editions are killing study.

It will be seen, then, that our suspicions of the volume before us arise on general grounds, and not from any fault peculiar to it or to its translator. Mr. Chawner seems to have done his work faithfully and well. There are, however, misprints, such as *Κυλικοι ποιηται* (p. 17) and *Atlante* (p. 61); and it will be well to choose between Perioeks (p. 38) and Perioeki (p. 47)—probably in favour of the latter. We wish, too, that Dr. Peter had given some authority for the "rough statement of the comparative numbers in the three classes at the time of Sparta's greatest prosperity—40,000 Spartiatae, 120,000

Perioeki, 200,000 Helots" (p. 16). And what is known of Peisander, a demagogue in the time of Aristophanes? But, as a rule, Dr. Peter has wisely avoided all doubtful matters. He says nothing of the thorny question: When did Achaia become a province? and confines himself generally to facts. The account in Hdt. ix. of the five great contests of the prophet Tisamenos might be added to the list on p. 36 of authorities for the history after the Battle of Mykale.

FRANKLIN T. RICHARDS.

NEW NOVELS.

Bevis: the Story of a Boy. By Richard Jefferies. In 3 vols. (Sampson Low.)

Faustine. By "Rita." In 3 vols. (Tinsley Bros.)

Wild Rose. By John Hull. In 3 vols. (Tinsley Bros.)

Silken Meshes. By Temple Laurence. In 2 vols. (Remington.)

If Mr. Jefferies is about to become a rival to Jules Verne and Mr. W. H. Kingston, he has in *Bevis* made a most admirable beginning. He has not burdened himself with a plot, or sought to enclose the pill of geographical or historical information in the jam of melodramatic narrative. *Bevis* is simply a very intelligent, inquisitive, and imaginative boy. When very young he was an *enfant terrible*, who asked if "God had a pussy;" and, driving over Westminster Bridge for the first time, and seeing the Houses of Parliament, which reminded him of his toy bricks, inquired "if there was anything inside." When he is introduced to us by Mr. Jefferies he is somewhat older, and has his head filled with tales and marvels of adventure, ancient and modern. These three volumes tell us how, with the help of water, a few mechanical appliances, and a vast amount of fancy, *Bevis* and his "chum" Mark realise what they have read, how they descend the Mississippi and the New Nile, struggle with savages, fight a second battle of Pharsalia, explore Central Africa, discover a new Formosa, and, finally, wind up with an Antarctic expedition. Nothing could be better as a long-continued effort of boyish theatricals; and it gives Mr. Jefferies an unrivalled opportunity of revelling in that world of common things which he has invested with the fascinations of an *El Dorado*. *Bevis* is full of humour of the higher and non-assertive sort. The character of the masterful little hero, who "gets everything," and is sometimes painfully in earnest, is carefully distinguished from that of his lieutenant, Mark, who is more imitative, and has less force of character, but whose loyalty is undoubted, in spite of his occasionally lapsing into discontent and rebellion. Although there is no plot, there is much quiet and dainty by-play, as between Frances and Big Jack, whose mutual understanding dovetails very charmingly into their devotion to the boys. There is a bailiff, too, who, with his natural sympathy with what is dull and immovable, looks as if he had stepped out of one of Mr. Hardy's earlier novels. It would be difficult to say whether *Bevis* will be the more enjoyed by intelligent boys or by healthy-minded men.

The author who styles herself "Rita" surely means, by her new venture, to overwhelm with ridicule the school of fiction in which "Ouida" occupies the first, and she herself a very humble, place. *Mlle. de la Ramée* is, on her own showing, a moralist with a high mission; and her pupil's *Faustine*, with its burlesque actresses, its Italian skies and Italian scoundrels, its paltry passions and pompous platitudes, is really a big "No Popery" pamphlet. The central figure in it is a Père Jerome, and a more hideous villain was never drawn in fiction. He lies, forges, steals, murders by proxy, gets the son of an English nobleman disinherited by making insinuations to his father against the fidelity of his mother, and by the same means brings about the violent death of his own married daughter—and all for the glory of the Church of Rome and to secure a cardinal's hat for himself. Not only is the plot of *Faustine* full of the wildest improbabilities, but there is a great deal of unwholesome writing in it. Nothing could well be more odious than the long-sustained efforts of the Parisian actress who bears such a suggestive name to ascertain from her lover whether he thinks she deserves it. There is not a character in it that is well drawn; Vere Danvers and Cecil Calverley are not English gentlemen, but 'Arries endeavouring to pass themselves off as such. Père Jerome is killed at the end of the third volume, but who it really is that performs this necessary work it will puzzle the most careful of readers to discover.

Wild Rose sounds a lower depth, not of vulgarity, but of Bohemianism, than *Faustine*. We are introduced to actresses in "Paphos Street, Belgravia," who swear, smoke, talk about "photos," and call their male acquaintances by their first names; Cesarine and Celestine, of the Quartier Latin, who drink vermouth of a morning, and shudder when they think of the lives they have led; students who worship barmaids, are deep in Mürger and Musset, and "sit up reading Spinoza among the remains of claret-cup, punch, bits of lemon, and tobacco ashes;" and a French Communist and an American doctor who contract to act as guardians to a foundling child "by the Lord in whom they don't believe." The manners, if not the morals, of the characters in this book may be judged from the conduct of "Wild Rose" herself. "Jack," her lover, finds her in the arms of "Alfred." She flees from her home in England, not because she thinks she has treated "Jack" ill, but because she discovers "Alfred" to be in correspondence with "Minnie." She finds her way to "Paphos Street," London, and thence to the Quartier Latin, where the reader may follow her if he wishes to ascertain how she is saved, first from suicide and then from the Jardin Bullier. *Wild Rose* looks like the work of a very young man who is bent on ascertaining how far he can go in defying English conventionalities. He has a fairly quick eye for character, and some "go" as a writer; and it is to be hoped he may live to regret that he ever wrote such a book.

Silken Meshes is a very weak tragedy, being the story of a poor girl who is forced into a marriage by her silly and selfish

mother, and who, when a violent death removes her incumbrance of a husband, telegraphs to her lover that she is "free." She is too late, however; he has been killed on a tiger-hunting expedition before the telegram arrives; and there is nothing left for her but to die also. The characters are vulgar and badly drawn; and the writer's attempts at sarcasm and wit are only irritating. In *Silken Meshes* there is not even a promise of better things. WILLIAM WALLACE.

CURRENT LITERATURE.

Rough Recollections of Military Service and Society. By Col. Balcarres D. Wardlaw Ramsay. In 2 vols. (Blackwood.) Old soldiers are traditionally the best of raconteurs, and we do not know that we have ever taken up a more eminently readable book than this. The gentleman—who is such by birth and by a life-long education—who takes up his pen when no longer young has many advantages over the professional man of letters. Chief of these, his work need not smell of the lamp. From the same cause comes its great charm to the professional critic, who is bored to distraction by the writings of his fellows—or, still worse, of female amateurs. It would not be true to say that Col. Ramsay's life has been a specially memorable one. Of active service he saw practically nothing, though he was three times in India. His social position introduced him to many distinguished persons, and allowed him to gratify his inveterate taste for sight-seeing, both at home and abroad. But the main attraction of his "Recollections" arises from the light they throw upon the character of the man himself—simple, courteous, and cultivated. That he should have settled at Rome gives us to hope that the traditions of Severn and of Sir Vincent Eyre will not be forgotten. The most generally interesting portion of the book is undoubtedly that in which he describes his official work at Calcutta at the time of the outbreak of the Mutiny. He was then brought into very close relations with Sir Colin Campbell; and we venture to say that these few pages give a far more lifelike picture of the old general than the elaborate biography of him published last year. We have only space for one anecdote, referring to a later period of Sir Colin's life, when he was Lord Clyde:—

"Not long before his death, he was living in chambers in the Albany. He called on the secretary, and found fault with him for having given him a woman to look after his rooms who had two or three children. The secretary said that he did not see how the children could interfere with him, as they kept out of the way. 'I will tell you,' said Lord Clyde. 'If the woman is a respectable decent body, and looks after her bairns as she should do, she washes them in the morning; and I object, sir, to my breakfast being served up by a woman who washes children.'"

This, again, though of a very different kind, deserves quotation:—

"Here is a delicious story, told me by an old lady whom I met somewhere, which has cheered me up in my sorrow. When a girl she used to dine with her parents at an annual Christmas-dinner given by Mr. Murray, of Albemarle Street, to his literary friends: D'Israeli the elder, and his family, were always there. After dinner, the children were allowed to play a round game together; but after the first year they all refused to play with Master Ben because he cheated so."

But we should not like to leave the final impression that our author is merely a teller of good stories. His descriptions of his tour through Spain, of his exploration of Corsica, and of his visits to various health-resorts little known to English people—all are excellently

well done, so far as excellence is compatible with the subject-matter and with lightness of touch.

Egypt under its Khedives; or, the Old House of Bondage under New Masters. By Edwin de Leon. With Illustrations. (Sampson Low.) The first edition of this book was published in 1877, and was reviewed in the ACADEMY for September 22 of that year by the late Andrew Wilson, who wrote:—

"It is a first-rate rattling book upon Egypt, touching off, in a vivid manner, and in great part from personal knowledge, the characteristics of four Viceroys; the changes which the country has undergone during their reigns; the characters and appearance of their Ministers and of distinguished Europeans connected with Egypt; its foreign population, its fellaheen, irrigation, education, slavery, finances, resources, judicial tribunals, army, and annexations, together with some pleasing pictures of the Egyptian landscape."

The author, who was consul-general in Egypt for the United States as far back as 1853, has now added a preliminary chapter, tracing the development of the present difficulty and the rise of Arabi Pasha. No better informed or more independent witness could be found; and therefore it may be worth while to quote the following sentence:—

"It was then [April 1879] that the dragon's teeth were sown which subsequently have produced such a harvest of armed men, and led to the military despotism that now overshadows the country."

France in the East. By Frank Ives Soudamora. (W. H. Allen.) Under the above title Mr. Soudamora has reprinted with certain revisions and amplifications five essays, published in *Time*, on the policy of France towards the Ottoman Empire from the earliest days of its existence. The author writes in a discursive, not to say garrulous, style, but he has succeeded in compiling a very readable history of Turkish politics as affected by European factors during the last three centuries. Readers will be struck by the remarkable continuity of French policy as regards Turkey; Louis XIV. faithfully followed in the steps of Francis I., who was the first Christian monarch that the Porte chose to dignify by the title "Padishah," or Sovereign Prince; and Napoleon I. took up and continued the policy of his monarchical predecessors, just as M. Gambetta aspired to be, in his Eastern policy, the successor of the First Consul. And France has always endeavoured to secure some special privilege or privileges for her countrymen who were to be found in Turkey as traders, or in any other capacity. In earlier days, these favours were won by means of coaxing and wheedling; and when the Ottoman Empire was no longer a formidable military power concessions were secured by threats and demonstrations. The instructions delivered by the Directory to Napoleon previous to his departure for Egypt form an interesting commentary on modern history. The leader of the expedition was to make it his care to expel the English from all parts of the Red Sea which he could reach, and to destroy all the English commercial settlements on those shores. Furthermore, he was ordered to pierce the Isthmus of Suez, and to secure for France the exclusive use of the Red Sea. There can be no doubt that the successful execution of one portion of this project by M. de Lesseps was owing to the strenuous support afforded by Napoleon III. in the hope of realising to the full the dreams of the Directory. Strangely enough, Mr. Soudamora terminates his book with the reflection that, while the policy of England has in the Levant been "purely selfish," that of France has been frequently "animated by a great idea;" and in his opinion any future happiness that may be in store for the provinces of Turkey will be caused,

not by the "calculated action of England," but by the generous instincts of France.

My Watch Below; or, Yarns Spun when Off Duty. By A. Seafarer. (Sampson Low.) Whoever did not read these "yarns" when they first appeared in the *Daily Telegraph*—and we cannot all read all the newspapers—is earnestly recommended to make up for lost time. It is an open secret that their writer is none other than Mr. Clark Russell, the most literary of sailors and the most realistic of novelists. We are not acquainted with any other author who possesses an equal power of investing photographic truth with the charm of artistic expression. His pictures are not so much lifelike as life itself. If there was a fault to be found with his novels, it was that they were somewhat too long for so slender a plot. If there is a fault to be found with these "yarns," it is that they are somewhat short for the incidents they describe. They are thirty-six in all, and each contains enough material to make the fortune of a holiday number. We have read them all with interest, but in the case of shipwrecks the interest is almost too painful. The collier, the smack, the lightship, and the hoveller have pleased us best. What a reputation is yet in store for Mr. Clark Russell if he shall ever choose to write down to the level of boys!

The National Budget. By A. J. Wilson. "English Citizen" Series. (Macmillan.) This is an admirable summary of an involved and intricate subject. It takes the front place among the manuals of the kind, and the fact that Mr. Wilson has had the advantage of some excellent guides in certain divisions of his labours detracts but little from its merits. The history of the financial administration of Great Britain cannot afford the student unmixed pleasure; the prospect of the future is not without dark clouds. In the past occur frequent instances of powerful classes in the country transferring the burden of taxation, which they themselves should bear, from their own shoulders to those of others less able to resist the imposition; and the baneful influence of Dr. Price's sinking fund was felt for at least half-a-century. The chief danger of the future lies in the increase of local taxation, on which Mr. Wilson pens many salutary warnings. The only conclusion to which the ordinary reader can come will be this—that the National Debt, like the poor, will be always with us. If possible, it were highly desirable that some of the results of Mr. Wilson's researches and some of his teachings should be sown broadcast throughout the country.

"English Political Leaders." *Lord Palmerston.* By Anthony Trollope. (Isbister.) We do not profess to have followed all the volumes of this series (of which it has recently been announced that there is no editor); nor is any list here given of earlier volumes. But, judging the present book by itself, we cannot feel altogether satisfied with it. For those who know, it is too long; for those who do not know, it is not long enough. Mr. Trollope has the advantage of being in complete sympathy with his subject; but, at the same time, he seems to have found himself hampered by the consciousness that such sympathy is not now widespread. Palmerston was, indeed, a typical Englishman, though not a type of Englishmen in their most attractive guise. The very names of "Don Pacifico" and "the lorcha Arrow" have now a far-away sound; and it is impossible to galvanise into life the incidents they embody. The personal rivalries of Palmerston with Lord John and with Aberdeen seem very unlike the decorous loyalty of modern parties. It is like Gambetta and de Freycinet in France. Nor has Mr. Trollope lavished a single grace of style to make his story more

readable. The personal appearance, the private manners, of Palmerston are barely alluded to; and his many felicitous sayings have been scrupulously excluded. Until we read this book we could not have believed that Mr. Anthony Trollope would have failed so entirely in the first duties of a biographer. Yet a novelist of a younger generation has failed scarcely less completely in his *Life of Goldsmith*. To manipulate character from inside is one thing; to describe it from without is another.

Our Noble Selves; or, Gleanings about Grantham Surnames. By the Author of "Notes on the Months," &c. (Unwin.) One or two good books have been written concerning surnames, and there are a few valuable articles on the subject scattered in the *Transactions* of learned societies; but the study is yet for most persons in the unscientific stage, where almost everything is guessing, and one guess is as good as another, and, if a genealogical flattery be implied, sometimes very much better. People who would laugh if you made any very gross blunder about geology—if, for example, you talked about ammonites in the granite, or doubted the former existence of an ice period—are content to receive as truth any legend which accounts for the origin of their own or their friends' surnames. The silly tales as to the origin of Percy, Turnbull, and Napier still pass current; and almost every Russell is content to trace his line back to a far-away home in Normandy, ignoring the fact that his name may quite reasonably be referred, if guessing be admitted, to some local Rush-hill or Rushwell. The author of the book before us has been content to gather from all sorts of places information, or what passes for such, about the surnames which are in use at Grantham; much that he says may be true, some things are almost demonstrably wrong, and very much belongs to the wide borderland of baseless speculation. Surnames have sometimes been purposely altered through vanity or for the sake of euphony, much more frequently from a false idea as to their meaning or derivation. Among the unlettered or half-lettered classes they are still subject to arbitrary changes. A cattle-dealer told us within the last fortnight that he did not know whether his name was Waterhouse or Waters, but that he spelt it first one way and then another, just as it suited him. There is one matter of considerable importance on which the author gives a decided opinion, in which, contrary to most of the received authorities, we hold that he is undoubtedly in the right. He quotes Mr. Ferguson as saying that the number of English surnames derived from places "has been greatly overrated." Mr. Ferguson estimates them at one-third of the whole; the author of *Grantham Surnames* considers them more than one-half. We have no doubt whatever that he is in the right. It has been the custom of name-interpreters to hunt in gazetteers and directories, and, if these failed them, to conclude that the name was not "local," and straightway to invent some other origin. It is commonly forgotten that almost every field, hill, brook, and lane has its own name, and that any one of these may have given us a patronymic. Lightfoot is an example. Mr. Lower, in his *Patronymica Britannica*, without hesitation, derives it "from agility in running;" but it is a family of the most direct proof that one family of Lightfoot took its name from certain members of the race living in a building called Lightfoot House. The place was so named from a light being burned there to guide wayfarers across a common. The light was not extinguished until the time of the great enclosures, and the little tower in which it was wont to burn existed less than twenty years ago.

A Dictionary of English Law. Containing Definitions of the Technical Terms in Modern Use, and a Concise Statement of the Rules of Law affecting the Principal Subjects, with Historical and Etymological Notes. By Charles Sweet. (Henry Sweet.) This is a big book, and handsomely got up; and, what is more, it is manifestly the result of considerable personal research and much labour in condensation. But we cannot honestly say that we think it a good book. Most previous law dictionaries have been mere glossaries, of varying degrees of merit. Mr. Sweet has attempted a far more difficult task in compiling a work that shall summarise in alphabetical order the existing state of the law for the benefit of the practitioner. Such an attempt, it is evident, must be beyond the reach of any single man, and also beyond the compass of a single volume. Mr. Sweet, we infer, is a chancery barrister, or what used to be called a chancery barrister; for in that department he is not only most full, but also most precise. But in common law, and in matters of general interest, he is often vague, and not infrequently misleading. It is only fair to give a few examples:—"Manslaughter is . . . punishable by penal servitude or a fine" (p. 514), which entirely ignores the very common alternative of imprisonment; "every legacy (except legacies to the . . . descendants of the testator) is liable to a duty" (p. 481)—in the "addenda" this is put right, but only at the expense of quoting the words of the statute; "most of the bishops are also members of the House of Lords . . . every bishop is elected by the dean and chapter of the bishopric on the nomination of the Crown" (p. 100). It remains to add that in his derivations Mr. Sweet has been wise enough to consult Littré and Diez. The etymologies of our early English lawyers are too painful.

The Student's Pocket Law-Lexicon. (Stevens and Sons.) If Mr. Sweet fails through being too ambitious, the anonymous author of this little book may certainly be congratulated on his modesty. He has not attempted anything more than the glossary with which we are already familiar, condensed almost out of recognition. Terms of art in English, Scotch, Roman, and even Indian law are all here, with some sort of explanation. The English terms seem to be fairly well explained, but only fairly well. The Scotch and Indian terms are, as usual, worse confounded. Upon Latin words, however, the author has displayed his worst capacity for blundering. His translations of these are often "canine" to the last degree, and sometimes directly wrong. Here are examples—*ratihabitio mandato comparatur* = ratification is equivalent to command; *res judicata* = a point already settled by authority; Principal and Agent, he who being *sui generis* . . . It is curious that neither of these dictionaries gives that use of "chief-rent" which is so common at Manchester and some other places.

Curiosities of Law and Lawyers. By Croake James. (Sampson Low.) There must, we suppose, be something fascinating to the author in compiling a collection of law stories. It is not more than a month ago since we received a little volume in the "Mayfair Library" of Messrs. Chatto and Windus almost identical in its aim (and, we may add, in its contents) with this. We cannot say that either book is as good as it might have been made. Both compilers have gone only to the most ordinary sources, and have not displayed any particular skill in their arrangement. "Croake James" has, perhaps, made greater use of Campbell's voluminous works, and he has certainly added a better Index. But, on the other hand, he sometimes wanders far away from either law or lawyers. Far be it from us to ask for yet a third book on this subject; but there is room for it.

NOTES AND NEWS.

MR. ALFRED AUSTIN has, we learn, a volume of lyrical poems in the press, which will be published by Messrs. Macmillan and Co. in the course of the autumn, under the title of *Soliloquies in Song*.

WE are very glad to hear that Dr. Aldis Wright is preparing a second edition of the "Cambridge Shakespeare," and we only hope that it will soon make its appearance. It has long been sadly wanted by all Shakspeare students.

PROF. SKEAT has nearly finished his edition of Guest's *English Rhythms*, which has cost him great trouble, especially in the verification of its quotations, whose original vagueness, "Scott," "Pope," &c., necessitated a search not only through Scott's poems, but all his novels, while one "Pope" extract turned out to be from Young's *Satires*.

ANOTHER famous library is to be dispersed. The books and MSS. at Towneley Hall, Lancashire, are to be sold by auction in London. The transcripts made by Christopher Towneley in the seventeenth century have proved a mine of information for the antiquaries and historians of later generations. The Towneley library is, in fact, a memorial of one of the most notable families that Lancashire has produced.

DR. SCRIVENER has in the press a new edition of his *Introduction to the New Testament*, which will contain an account of all fresh additions to the materials for textual criticism down to the present date, including the recent researches of the Dean of Chichester. New information concerning the Egyptian versions will be contributed by the Bishop of Durham; and the chief alterations introduced into the received Greek text by the Revisers of the English New Testament will also be examined in their relation to the critical principles of Drs. Hort and Westcott. The book will be published by Messrs. George Bell and Son.

MR. JOHN MURRAY will shortly publish two books about India which have something in common—at least in their subject. These are *Religious Thought and Life in India*, by Prof. Monier Williams; and *Asiatic Studies, Religious and Social*, by Sir Alfred O. Lyall.

On Duty under a Tropical Sun is the title of a book which Messrs. W. H. Allen and Co. are publishing. This little work has been compiled with a view to offering practical suggestions as to maintenance of health and bodily comfort to those whose duties may temporarily call upon them to "rough it" under conditions where medical aid and the ordinary comforts of life may not be immediately obtainable. Although the suggestions offered refer to tropical countries generally, the fact that one of the compilers has based certain of his remarks on experience of Egypt, gained when on duty in that country in 1868, may be considered as enhancing the value of the little work at the present crisis.

THE new volume in the series of "Foreign Classics for English Readers" will be *Tasso*, by Mr. E. J. Hasell.

MESSRS. CHATTO AND WINDUS are issuing a cheap edition of Mr. Buchanan's *God and the Man*, in which the dedicatory verses are printed under Rossetti's name.

THE Wordsworth Society's publications, Nos. ii. and iii., have just been issued to the members. No. ii. contains an account of the third annual meeting of the society in May last, when the chair was taken by Mr. Robert Browning, and subsequently by Lord Oleridge; a paper by Mr. Hutchinson, of Kimbolton, on "The Structure of the Wordsworth Sonnet;" a letter from Prof. Bonamy Price, of Oxford, on "The Ode

on Immortality;" two notes by Mrs. Owen, of Cheltenham, one on "The Seeming Triviality of some of Wordsworth's Subjects," the other on "Wordsworth's View of Death;" a memorandum by Mr. Rawnsley, on the memorial-stone to be erected at Eriesdale Tarn, at the parting-place of the brothers Wordsworth. No. iii. contains a paper by Prof. E. Dowden, of Dublin, on "Wordsworth's Modernisations from Chaucer;" and one by Prof. Knight, of St. Andrews, on "The Portraits of Wordsworth." Mr. R. H. Hutton's paper, on "Wordsworth's Two Styles," also read to the society in May, has been previously printed and circulated by the author. The next publication will be the society's portrait, or portraits, of Wordsworth.

THE two first volumes of Prof. Knight's annotated edition of Wordsworth have just appeared. They contain etchings by Mr. McWhirter of Cockermouth and Hawkshead. We hope to review them next week.

THE bit of old scandal about Shakspeare's daughter, Susanna Hall, wife of Dr. John Hall, which has been reported lately among Shakspeare students, is that on July 1 or 13, 1613, "about 5 weeks past, the defendant [John Laue] reported that the plaintiff [Susanna Hall] had the runings of the raynes, and had bin naught with Raffe Smith at John Palmers" (Harleian MS. 4064, leaf 189). At the trial in the Consistory Court in Worcester Cathedral the defendant did not appear; and on July 17 he was excommunicated, as the diocesan registry shows, for his slander against the respectable matron of thirty.

IT is announced that Prof. J. S. Blackie, acting on the recommendation of his medical advisers, has resigned the Chair of Greek in the Edinburgh University, which he has held since 1852.

MR. FURNIVALL has sent to press for the Early-English Text Society the first part of his "Earliest English Wills in the Royal Court of Probate," from 1387, copied from the originals in Somerset House. This is to fill up the gap in the society's Original Series for this year, no other text being ready to go out with the autotypes of the *Beowulf* MS., and Prof. Zupitza's transliteration of it.

MR. J. H. HESSELS has taken in hand for the Wyclif Society the copying of the much-contrasted and puzzling unique MS. of Wyclif's *De Actibus Animæ* in Corpus Library, Cambridge.

THE first part of the new *History of Norfolk*, which we announced several months since as in preparation by Mr. R. H. Mason, will be ready in September. It deals exclusively with matters of general county interest down to the end of the sixteenth century, special chapters being devoted to the ancient coinage of East Anglia and to local prices during the middle ages.

MR. JOHN GRAY, the well-known topographical bookseller of Manchester, announces for publication (by subscription) a *History of Old and New Accrington*, by the Rev. J. E. Boyle, of Cottingham, near Hull. Special attention will be given to the rise and progress of every branch of local manufacture.

MR. J. E. BAILEY has printed, for private circulation, the text of the first Charter of Salford, conferred by Ranulf Earl of Chester in the early part of the thirteenth century. He has added an introductory essay and a translation by Mr. T. N. Morton.

A MOVEMENT is on foot for the establishment of a Free Library in Hull. At a meeting held on July 28, the mayor (Alderman Leak) in the chair, supported by Mr. O. H. Wilson, M.P., Dr. A. E. Rolitt, and other leading men,

the matter was taken up with great spirit, and with every indication of a successful issue.

THE Devonshire Association for the Advancement of Science, Literature, and Art has just concluded its twenty-first annual session at Crediton, under the presidency of Mr. J. Brooking Rowe. Reports of committees on scientific memoranda, Devonshire celebrities, verbal provincialisms, barrows, works of art, land tenure, and meteorology were presented. The Rev. Prebendary Smith led off the list of original papers by reading a sketch of the early history of Crediton, and Mr. J. B. Davidson gave some notes on documents relating to Crediton Minster. The other papers were on very varied topics, and included, besides those on geology by the Rev. W. Downes and Mr. Pengelly, several on folk-lore, early history of Devon, fauna, and art. The editor of the *Western Antiquary* treated of Devonian literature and its special want; and an extensive glossary of Devonshire plant-names was submitted by the Rev. Hilderio Friend, concerning which it may be remarked that the English Dialect Society will probably issue a reprint towards the end of the year.

A NEW and enlarged edition of *Punishments in the Olden Time*, by Mr. William Andrews, secretary of the Hull Literary Club, will be issued shortly. Numerous additional illustrations will be included. *Old Scottish Punishments*, by the same author, will be ready for the press at an early date.

MR. GRINDON'S *Country Rambles* has, we are glad to learn, come to a second edition. This is an evidence that the book is fulfilling its purpose as a holiday guide for those who, in the neighbourhood of Manchester, like to add a tincture of science and natural history to their excursions.

DR. WILLIAMS' LIBRARY, in Grafton Street, Gower Street (a free one, with the special advantage of lending out the books), has just had a welcome addition made to its power of usefulness. Mr. Charles Lewes has made a gift to it of the philosophical and scientific books of his late father's collection—about 2,000 volumes—believing that they may here be of value and available to special students. The books are to be set apart under the name of the "George Henry Lewes Library," but no other condition is attached.

THE Council of University College, London, have accepted a fund raised in memory of Miss Ellen Watson, a former student. A memorial scholarship, consisting of the income of this fund, is open to students of either sex who display very marked merit in applied mathematics.

ACCORDING to the returns of the Board of Trade, the export of printed books during the first six months of the current year shows a slight increase, being valued at £505,017, as compared with £478,359 in the corresponding half of 1881. Considering the practical monopoly of the colonial market enjoyed by the English trade, one might have expected these figures to be larger.

AT a meeting of the Asiatic Society of Japan, reported in the *Japan Mail*, Mr. B. H. Chamberlain read a paper upon the political and religious ideas of the early Japanese. He distinguished three centres of primitive legend—Izumo, Yamato, and Kinshai—each probably corresponding to a political division. So far as can be traced, there never was a time when communication did not exist with the mainland, nor is there any evidence for an indigenous civilisation. Authentic history does not go back further than 400 A.D. Shinto is not a religious system properly so-called, but rather a bundle of miscellaneous, and often inconsistent, superstitions.

M. VICTOR HUGO is said to be engaged in revising for the press a play with Mazarin for its hero, the first draft of which was written nearly forty years ago. The name assigned for it is *Les Jumeaux*.

M. JULES VERNE's last book (which, so far as we know, has as yet been published only in French, by Hetzel, of Paris) is entitled *Le Rayon Vert*. The scene is laid entirely on the West coast of Scotland, chiefly in the islands of Iona and Staffa. On the present occasion this imaginative writer is said to have derived his "local colour" from an actual visit.

AT a recent meeting of the Académie des Inscriptions, M. Charles Nisard undertook the task of resuscitating the character of a Dutch scholar of the sixteenth century, Obertus Gifaninus by name, who has hitherto lain under the imputation of plagiarism.

AT the annual public meeting of the Académie des Sciences morales et politiques, held on July 22, the president, M. Caro, delivered a discourse upon the prizes awarded during the past year; and M. Jules Simon read a paper upon the life and works of de Rémusat.

M. MAURICE TOURNEUX has published (Paris: Garnier) the sixteenth and final volume of his *Correspondance littéraire de Grimm, Diderot, &c.* It contains the minor works of Grimm and many letters before unpublished, together with an elaborate Index to the whole.

WE hear from Compostella that Don José Flores Laguna has succeeded in deciphering and arranging the music of the twelfth-century Hymn of the Flemish Pilgrims to Santiago, and that it will be sung for the first time after many centuries at the approaching visit of the French pilgrims. The style is said to be Gregorian.

BARON TAUCHNITZ, of Leipzig, has just published a new edition of the *Corpus Juris Canonici*, in two volumes, by Dr. Friedberg, Professor of Canon Law at Leipzig. The text is based upon that of Richter; but the editor has consulted all the known codices, some of them for the first time, and has added an elaborate apparatus criticus. The work may be obtained in this country from Mr. David Nutt.

PROF. GEORG EBERS complains in the *Magazin für das In- und Ausland* that no less than three of his novels have been dramatised and put upon the stage in various towns of Germany without his consent. The German law on the subject seems to be similar to that of England, but a petition to the Reichstag for its amendment is now being circulated.

PROF. H. STEINER, Rector of the University of Zürich, has published the interesting memorial of the late Ferdinand Hitzig which he delivered as an address at the recent Stiftungsfeier of the university. The famous Old Testament critic served the university for twenty-eight years, from 1833 to 1861, and was twice Rector during that period. Hitzig's fervid love for his German fatherland was not too absorbing to leave room for a remarkable devotion to his new home. He "lived himself into Switzerland," to use Dr. Steiner's expression; and few of the many German scholars who found a refuge in Zürich between the third and twelfth decades of our century more thoroughly understood and valued the peculiar character of the Swiss people. He purposely acquired a detailed acquaintance with the history and politics of his new home, and, after his departure from Zürich, still kept himself in mental and personal rapport with its scholars and people.

A SLIM, daintily printed quarto, entitled *Ballads of the Bench and Bar*; or, Idle Lays of the Parliament House, has just been published in Edinburgh under the editorship of Mr. J. Balfour Paul and Mr. J. J. Reid. It follows the

precedent supplied by a previous volume, *The Court of Session Garland*, issued in 1839, which was popular enough to be reprinted in 1871. The literary contents of the present book prove that the art of writing pungent and vigorous *vers de société* has not expired in Scotland with the Neavees and Outrams of the past. It is enriched by a number of admirable wood-cuts, designed, with two or three exceptions, by Mr. George B. Halkett, a son of the late learned Keeper of the Advocates' Library, whose *Gladstone Gleanings* and other political caricatures were exceedingly popular during the last general election. The illustrations are for the most part portraits, touched with kindly and humorous exaggeration, of various luminaries of the Scottish Bench and Bar. They will have a curious interest in the future, as giving some such a serio-comic rendering of the notable Edinburgh personalities of the present day as was supplied by those of the beginning of the century by the far more voluminous, but less accomplished and artistic, *Etchings* of John Kay. The *Ballads* have been issued, in a somewhat limited edition, for circulation only among members of the Faculty of Advocates.

AMERICAN JOTTINGS.

We learn from the *New York Publishers' Weekly* that the Postmaster-General at Washington has officially directed that Mr. Walt Whitman's *Leaves of Grass* be allowed to pass "unmolested through the mails." This cancels an order for its suppression which had been issued by the postmaster at Boston.

THE American Association for the Advancement of Science holds its meeting this year at Montreal in the last week in August, precisely contemporaneous with our own British Association. The president-elect is Principal J. W. Dawson, of Montreal; but in America the important address of the meeting is that delivered by the retiring president, who on this occasion is Prof. George J. Brush, of New Haven. Among the English visitors who are expected to be present we notice the names of Mr. Herbert Spencer, Dr. W. B. Carpenter, and Dr. Samuel Houghton, of Dublin.

THE American Spelling Reform Association, at its sixth annual meeting recently held at Harvard University, founded a league of persons pledged to use simplified spelling, beginning with such amended words as are given in Worcester's and other dictionaries—*program*, *island*, *southern*, *rime*, *aka*. Prof. W. D. Whitney, of Yale, was the first signer of the league; and Prof. Scott, of Columbia, has been commissioned to draw up a list of such simplified spellings.

THE American Philological Association has also accepted the proposal made to it by our own Philological Society to unite in preparing a list of words in amended spelling, so that the joint scheme may be put forth under the authority of the two chief philological bodies of the English-speaking world. With this object a committee was appointed, consisting of Prof. F. A. March, of Lafayette; Prof. Whitney, of Yale; Prof. F. J. Child, of Harvard; Mr. J. Hammond Trumbull, of Hartford; Prof. T. B. Lounsbury, of Yale; Prof. T. B. Price, of Columbia; and Prof. W. F. Allen, of Wisconsin.

Nor one of the least of the evils arising from the absence of international copyright with America is the publication of books and editions which the author himself has either disowned or superseded. A signal example of this wrong has happened to Dr. Robert Young, of Edinburgh, whose *Analytical Concordance* is being published from "unauthorised and imperfect plates" in competition with his own authorised edition.

The case is made yet harder by the fact that Dr. Young tried in vain to buy up these plates.

MESSRS. HARPER AND BROS., of New York, have issued a valuable help to the study of the Revised New Testament in a volume which gives the English of the Revisers on one side of the page and the Greek of Drs. Westcott and Hort's text on the other. Prefixed is the Introduction by Dr. Philip Schaff to this latter text.

UNDER the title of *In the Saddle*, Messrs. Houghton, Mifflin and Co., of Boston, have issued a handsome little volume containing a collection of poems about what our cousins call "horse-back riding." First comes, as it should, Mr. Browning's "How they brought the Good News from Ghent to Aix." Burns' "Tam o' Shanter," Scott's "Erl-King," the well-known passage from Byron's "Giaour," and Cowper's "John Gilpin" are also included.

MESSRS. JANSEN, MCCLURG AND CO., of Chicago, announce a work, in two volumes, upon the Military Telegraph during the Civil War in the United States, by Mr. W. R. Plum, who was formerly an active member of the telegraph corps.

A HANDSOMELY illustrated book, entitled *England, Picturesque and Descriptive*, by Mr. Joel Cook, the American correspondent of the *Times*, will shortly be published by Messrs. Porter and Coates, of Philadelphia.

ACKNOWLEDGMENTS.

WE have on our table the following pamphlets, &c.:—*The Rise and Progress of the Order of St. John of Jerusalem*, by Elizabeth Surtees-Allnatt (Griffith and Farran); *The New Code of the Education Department*, with Explanatory Notes, &c., edited by Richard Gowing (Grant); *The Position of Sir Rowland Hill Made Plain*, by Patrick Chalmers (Effingham Wilson); *Euphrates Valley Route to India*, in Connexion with the Central Asian and Egyptian Questions, by Sir William Andrew (W. H. Allen); *Old England: a Lecture*, by the Bishop of Carlisle (S. P. C. K.); *The Defences of the Kingdom*, by Major Arthur Parnell (Mitchell); *The Monster Municipality*; or, Gog and Magog Reformed: a Dream, by "Grip" (Sampson Low); *The Channel Tunnel*; or, England in Danger, by Nathan C. Hughes (Sampson Low); *The Cocks of the Wood*, by F. O. B. (Whittingham); *Blasts from Bradlaugh's Own Trumpet*, Versified, Selected, and Sketched by "Ton" (Houlston); *Practical Politics and Moonlight Politics*, by Rory-o'-the-Hills (Tinsley); *Political Cookery: a Satire*, by Charles Richard Panter (Simpkin, Marshall and Co.); *The Irish Question*, from an Independent French Point of View (W. Ridgway); *A Political Programme* (Haughton); *Evidence given before the Committee of the House of Lords on the Irish Land Act*, by George Fottrell, jun. (Dublin: Gill); *The Economics of Fair Trade*, by W. B. Harkless (Glasgow: Wilson and McCormick); *Want: a Vindication of Protection*, by Arthur M. Smith (W. Ridgway); *Affluence, Poverty, and Pauperism*, by John Polson (Elliot Stock); *Our Hereditary Legislators: Six Letters on the House of Lords*, by "Verax" (Manchester: National Reform Union); *Employment of Women in the Public Service*, by Lady John Manners (Blackwood); *Wealth: Definitions by Ruskin and Mill Compared*, by a Member of the Ruskin Society of Glasgow (Glasgow: Wilson and McCormick); *Letters on Highway Legislation*, &c., by the Rev. Edward Higgins (W. Ridgway); *Canada, "Colonists' Handbooks" No. 1* (S. P. C. K.); *Wilkes and Liberty: an Account of the Middlesex Election in 1769*, by Briggs Carlill (Hull: "Eastern Morning News"); *Bacon and Shakespeare on Vivisection*, in Reply to Dean Plumptre (Melbourne: Sands and

McDongall); *The Uselessness of Vivisection upon Animals as a Method of Scientific Research*, by Lawson Tait (Birmingham: "The Herald Press"); *Memorandum of Facts and Considerations relating to the Practice of Scientific Experiments on Living Animals* (issued by the Association for the Advancement of Medicine by Research); *Quack Doctors and their Doings: a Warning to Invalids*, by James S. Garrard (Heywood); *The Life of Charles Darwin*, with British Opinion on Evolution, compiled by G. W. Bacon (Bacon); *A Guide to the Local Examinations in Elementary Musical Knowledge of Trinity College, London*, by Frederic Clark (Hammond); *Hints for Pronunciation in Singing*, with Proposals for a Self-Supporting Academy, by Georgina Weldon (Music and Art Association); &c., &c.

ORIGINAL VERSE.

AUGUST FLOWERS AT THE LAKES.

THE purple flags have drooped on Bratteag's side,
But meadow-sweets their cloudy canopies swing,
And at his feet pale leaves wild-roses fling
To herald August in; while far and wide
From fragrant breathed horns with joy and pride
The honeysuckle blows a welcoming,
And working gold to crown him upland king,
The saxifrage its curious art has plied.
The fox-glove sceptres with their battered stems
Are too far worn for such imperial hands,
But the valerian's silver mass shall yield
Insignia brave, and in the mower's field,
With amethystine boss, the scabious stands,
And ruby facets shine from Burnet stems.

H. D. RAWNSLEY.

OBITUARY.

A WELL-KNOWN member of the Jesuit Order, of Russian birth, Ivan S. Gagarin, died at Paris on July 20. M. Gagarin was born in 1814, and held an appointment for some time in the Russian diplomatic service. He joined the Jesuit Order in 1843. Since then he has devoted a good deal of attention to the differences between the Western and Eastern Churches. As the result of his studies, he published a considerable number of books and brochures in the French language, the best known of these being *Le Clergé russe*, *Les Eglises d'Orient*, *Le Pape*, *L'Eglise russe et les Russes*, and *Les Jésuites en Russie*. He co-operated with some of his countrymen in founding the excellent Slavonic library in Paris known as the "Musée slave," which, since the expulsion of the Jesuits from France in 1880, has been located in the Rue de Sévres.

MAGAZINES AND REVIEWS.

THE *Cornhill Magazine* has two exceptionally good articles. One, by R. L. S., on "Talk and Talkers," is devoted to the consideration of "that kind of talk which is merely luminous and restful, a higher power of silence;" it is full of quiet, graceful humour. The other is by Vernon Lee, who takes the transference of the Botticelli frescoes at the Villa Lermi to the gallery of the Louvre as a starting-point for some fruitful reflections on aesthetic principles. She points out that, in order to assimilate artistic impressions, not only must we be trained to a susceptibility for them, but also they must be presented to us in a manner analogous to that in which we receive other impressions. This leads to a criticism of the modern tendency of isolating art out of life, "the gallery and concert tendency," as the writer calls it. The "Curse of the Catafalques" is one of the class of screaming ghost-stories without a ghost which we hoped had become extinct. The paper on "A San Carlo Superstition" is worth

the attention of those who think that they can gamble successfully according to some mathematical principle, which always omits the two important considerations—that the funds of the gambler are limited, and that the bank imposes a limit on his stake. A. W. W. writes on "The Brethren of Deventer" in a way that shows a laborious attempt to be popular. "From the Heart of the Woods" is a pleasant topographical and archaeological sketch of a ramble in Lincolnshire.

A DOUBLE number of the *Theologische Tijdschrift* (July–September) is mainly concerned with New Testament problems. Can the Epistle to the Colossians be a production of St. Paul's, when we consider the peculiar character of its theology and its polemics? asks Dr. Blom, with the result that, unless we assume a large amount of interpolation, the work must be a literary fiction. Bolder still, Dr. Loman enquires whether Baur did well to admit the genuineness of the "four Pauline Epistles" and, in particular, how this view is reconcilable with the phenomena of the Apocalypse of St. John. Dr. Knappert offers a eulogistic account of the revised German edition of Scholten's *The Pauline Gospel*. A sympathetic view is given by Dr. Cramer of the Anabaptists, comparing the recent works of Ritschl the theologian and Keller the historian. The favourable sides of the Anabaptist movement, especially the sound sense and mutual love of its adherents, their happy applications of the "voluntary principle" in religion and in society, and their wholesome distinction between the spheres of religion and of the world, are attracting more and more attention; and even the historian of culture begins to recognise the importance of this "supplementary reformation." The writer of the review appears to be a Mennonite. Dr. Scholten re-examines with admirable clearness the passage in the received text of Josephus relative to Jesus Christ; and two English books—Milligan on *The Resurrection of our Lord* and Leslie Stephen's *The Science of Ethics*—are, the one pooh-poohed, the other respectfully praised and blamed in the same breath.

THE LATE COL. J. L. CHESTER'S PAPERS.

A FORTNIGHT ago we announced that Col. Chester's unrivalled MS. collections, the result of many years of unwearied and discriminating industry, had been placed in the hands of Mr. G. E. Cockayne, Norroy King of Arms. What may be their ultimate destiny cannot yet be said, but it is very unlikely that they will all be kept together. Meanwhile, they have been divided into nine series, of which we are able to give some particulars which will be read with interest, we venture to think, on both sides of the Atlantic.

1. The splendid collection of extracts from Parish Registers from nearly all the counties in England, consisting of eighty-seven folio volumes, each containing about 400 pages. Of these volumes seventy are full and carefully indexed, the *index nominum* to each being a work of immense labour. Middlesex and London together take up twenty-seven volumes, Oxfordshire with the city of Oxford eight. These extracts contain the entries relating to all the families of note in the parishes dealt with; but they were made, it is believed, with the special view of illustrating such families as emigrated to America. It was in America that Col. Chester always hoped that they would eventually find their home.

2. A complete series of all the Matriculations at the University of Oxford, from the commencement in 1567 down to 1869. These fill seven enormous folios. The first volume, which

covers the period from 1567 to 1580, when the information was very scant, has a separate Index; in the six remaining volumes the names are arranged in strict alphabetical order. The entries number about 95,000 in all. They show for the most part, not only the college and the age and birth-place of the person who matriculated, but also the name and description of his father.

3. A complete list of Entrances at Gray's Inn from 1581 to 1781, arranged chronologically, showing in most instances the name and description of the father of the student. The names of barristers are given from 1657 to 1866. The whole forms one thick quarto.

4. Five folio volumes of Marriage Licences, carefully indexed, from the following offices:—The Bishop of London's office (1521–1828); the Dean and Chapter of Westminster's office (1559–1699); the Faculty office of the Archbishop of Canterbury (1543–1869); Vicar-General's office of the Archbishop of Canterbury (1660–1679).

5. Abstracts of Wills and Administrations, with an Index to names of testators only. Ten volumes in all.

6. Five volumes of Pedigrees, of which two are entitled "Chaos," two are taken from Candler's Suffolk Collection, and one relates to Westminster Abbey.

7. Nine volumes, unindexed, of Pedigrees and miscellaneous matters. One volume is devoted to each of the eight following families:—Adams, Chester, Hutchinson, Rogers, Taylor, Washington, Wentworth, and Whitmore.

8. Tabular Pedigrees, printed and in MS., arranged in boxes under the first letter of the principal pedigree.

9. Four enormous volumes, full of miscellaneous collections as to the family of Rogers.

The first four series of papers are offered for sale—indeed, we believe that portions of some of them have already been sold. For the eighty-seven volumes of Parish Registers, in one lot, the sum of £3,000 is asked, being less than £35 a volume; for the seven volumes of Oxford Matriculations £1,500, Col. Chester having himself valued the six last volumes at £300 each; for the Gray's Inn Entrances £100; for the five volumes of Marriage Licences £500.

With regard to the last five series of papers, we understand that Col. Chester's executor does not propose to part with them—at least at the present time.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADAM, Madame. *La Chanson des nouveaux Epoux*. Paris: Conquet. 100 fr.
 CANTU, C. Alessandro Manzoni. Bologna: Fratelli Treves. 3 L. 50 c.
 DANTIS ALLIGHIERI, Opere latine, reintegrate nel testo con nuovi Commenti di G. Giuliani. Vol. II. Florence: Le Monnier. 4 L.
 JONES, O. Il Piacente sacro. Vol. I. Asqui: Dina. 4 L.
 LENOIR, A. Paris gallo-romain. Paris: Firmin-Didot. 25 fr.
 PIERRELLI, A. Francesco Berni. Florence: Le Monnier. 7 fr. 50 c.
 REYMOND, L. Les Marins de la Reine Blanche.

THEOLOGY, ETC.

- KERN, H. Der Buddhismus u. seine Geschichte in Indien. 1. Bd. 2. Th. Leipzig: Schulze. 4 M.
 MIDRASH ECHA RABBI, der. Das ist die hagada. Auslegung der Klagelieder. Ins Deutsche übertragen v. A. Wünsche. Leipzig: Schulze. 4 M. 50 Pf.
 PUNZI, G. Saggi di Storia della Religione. Florence: Le Monnier. 4 L.

HISTORY.

- BALAN, P. Storia della Chiesa cattolica dall'anno 1846 sino ai nostri giorni. Turin: Marietti. 16 L.
 BUCHWALD, G. v. Bischofs- u. Fürsten-Urkunden. Rostock: Werther. 16 M.
 MONUMENTA Hungariae historica. Scriptores. Vol. 31. Leipzig: Brockhaus. 4 M.
 POULAIN, J. Duguay-Trouin et Saint-Malo la Cité corsaire. Paris: Didier. 6 fr.
 ROSENBERG, M. Quellen zur Geschichte d. Heidelberger Schlosses. Heidelberg: Winter. 40 M.
 TIVANONI, C. Storia critica della Rivoluzione francese. Milan: Rechiedel. 10 L.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HELMERT, G. v. Geologische u. physico-geographische Beobachtungen im Olonets Bergrevier. St. Petersburg. 10s.
 HELMERT, G. v. Studien üb. die Wanderflüsse u. die Diluvialgebilde Russlands. 2. Lfg. St. Petersburg. 6s. 8d.
 JURATKA, J. Die Laubmoosflora v. Oesterreich-Ungarn. Aus dem Nachlass zusammengestellt v. J. Bräudler u. J. B. Förster. Leipzig: Brockhaus. 14 M.
 SACHS, J. Vorlesungen üb. Pflanzen-Physiologie. 1. Hefte. Leipzig: Engelmann. 10 M.
 TRONKOLT, S. Sur les Périodes de l'Aurore Bordale, d'après les Observations faites à Godthaab, en Groenland. Paris: Milsom. 6 fr.

PHILOLOGY, ETC.

- AIOL ET MIRABEL u. Eile de Saint Gilla. 2 altfranz. Heldenepische. Mit Anmerkgn. etc. hrsg. v. W. Foerster. Heidelberg: Henninger. 21 M.
 BARDESSER, O. Die pseudo-aristotelische Schrift: Ueber das reine Gute, bekannt unter dem Namen: Liber de causis, bearb. Freiburg-I.-B.: Herder. 13 M. 50 Pf.
 BRAUNHOFER, H. Ueb. den Geist der indischen Lyrik. Leipzig: Schulze. 1 M.
 DE-VIT, V. Lexici Forcelliniani pars II., sive enonasticon totius latinitatis. Distr. 29. Leipzig: Brockhaus. 3 M. 50 Pf.
 HOTZ, G. On the Use of the Subjunctive Mood in Anglo-Saxon, and its further History in Old English. Zürich: Hegar. 2 M.
 WEINROCK, A. Quaestiones Horatiana. Grimma: Genesl. 1 M.

CORRESPONDENCE.

A NEW HITTITE INSCRIPTION DISCOVERED AT TYANA BY MR. W. M. RAMSAY.

Queen's College, Oxford: July 29, 1881.

Mr. Ramsay's journey with Sir O. Wilson in Cappadokia this summer has already borne important fruit. This is the discovery of a new Hittite inscription at Bor, the site of the ancient Tyana, called Dana by Xenophon and the Assyrian inscriptions. Unlike all other Hittite texts hitherto known, the new inscription is incised and not in relief, thus removing the last difficulty in the way of connecting together the Hittite and Kypriote characters. It is complete except on the left side, where the beginnings of the lines are gone, and is placed over the figure of a man in relief. Mr. Ramsay was obliged to make but a hurried copy of it, as Sir O. Wilson had gone on ahead, carrying with him the squeeze-paper, and the Greek owners of the stone were all the while making furious attempts to prevent it from being copied. The inscription is of great value, apart from the place where it has been found and the fact that it is incised, since it consists principally of a series of proper names, each preceded by what must be a determinative. It begins with the names of a king and his father, followed by the ideographs of "king" and "country," and these again by the name of the country itself. The second line contains six names placed one after the other, the third line at least four names, and the fourth and last line two. One of these names is the same as one that occurs at Hamath, the only difference being that at Hamath the patronymic suffix *ku* is attached to it. Another begins with the name of the god Sandan. The king to whom the inscription belongs seems to have the same name as the king commemorated in the inscription of Ibreez, of which Mr. Ramsay has succeeded in making a careful and accurate copy after thirty hours' hard work.

This copy of the inscription of Ibreez would of itself entitle Mr. Ramsay to the gratitude of all who are endeavouring to decipher the old records of the Hittites. The most curious fact connected with the text is that the forms of the characters in it resemble those of Hamath more closely than they do those of Carohemish. The principal portion of it is inscribed between the face and arm of the god Sandan, whose figure is sculptured on the rock. I should translate this portion as follows:—"The worshipper of Sandan, the prince, the mighty [P], I am prince, Eu . . . e-taris, offerings of . . . I offer." The word "worshipper," which is written *ku-u-e* at Carohemish, is here simply *ku-e*. The part of the inscription which comes below the sculptures,

and is under the spring level of the river, is, unfortunately, much obliterated. Mr. Ramsay tells me that Mr. E. J. Davis's "drawing is on the whole very accurate, and retains the original character, but he has mistaken some details." He adds that the priest (whose name seems to be contained in the inscription behind him) "wears a cloak fastened over the breast by a curious buckle, very like in shape to the central part of the series of gold ornaments found in a Lydian tumulus three years ago and photographed in the *Bullet. Corresp. Hell.*" I have given an account of the latter in the *ACADEMY*, January 15, 1881, p. 45.

At Iftatun Binar also Mr. Ramsay found a monument which, though much decayed, is distinctly Hittite in character, and shows affinity to those of Ibreez and Boghaz Keui. As regards the monuments both of Iftatun Binar and of Ibreez, he remarks that there can be no doubt about their character:

"In both, over the springs, is placed a representation of thanksgiving to the god who gives fertility to the earth. At Ibreez the god is a husbandman, wearing the very dress that the peasantry still wear, as Sir C. Wilson pointed out. He is marked as giver of corn and wine by his attributes. The gorgeous raiment of the suppliant priest, praying for a blessing upon the country and people, is purposely contrasted with the plain garments of the god."

A. H. SAYOE.

TRÜBNER'S "SIMPLIFIED GRAMMARS."

London: July 20, 1882.

In an account of "Some Dictionaries and Grammars" given in the *ACADEMY* of the 1st inst., the first volume of Trübner's collection, consisting of Grammars of the Hindustani, Persian, and Arabic languages, is briefly noticed. This volume is to be followed by Grammars of many other languages, and Messrs. Trübner's scheme will probably result, as you point out, "in a very useful grammatical cyclopaedia." In the Preface it is remarked that the "writers of Grammars have, for the most part, constructed a framework of rules on the old lines"—that is, those of the Greek and Latin grammars—"and tried to make the language of which they were treating fit into it." This mode of treatment is justly condemned, as the structure of each language ought to be explained in accordance with the "principles which underlie it." The series should have commenced with an English Grammar, as most of the writers on English grammar are among the greatest offenders in this respect. Latin grammar is, in the main at least, treated in accordance with form. Unfortunately, however, the grammar of most other languages is treated, not in accordance with their forms, but in accordance with a fixed order of ideas established by the forms of the Latin grammar. Because Latin has cases, genders, particular moods and tenses, &c., which depend upon special forms for their expression it is presumed that other languages have them also, and the syntactical constructions of other languages are fitted into this framework without any regard to the genius of the language treated of, which cannot be properly explained except by due prominence being given to its own mode of formal expression. It is not a sufficient reason for calling a construction in other languages a case or a tense merely because that would be the way in which we should translate a Latin case or tense.

The present volume, however, to my mind, hardly fulfils all the expectations raised by the Preface. Why, for instance, are the prepositional, or rather postpositional, phrases of the Hindustani and Persian classed as cases? A case is properly a form of the noun. The noun in Hindustani has two cases only, the nomina-

tive derived from the Sanskrit nominative, and that other case, whatever we choose to call it, derived from the Sanskrit genitive. The Persian is absolutely without cases. Why, again, have we a section on gender in Persian, when it does not exist in the language? It is said, "of such words as *pader*, 'father,' *māder*, 'mother,' the gender is self-evident," and so on; but here there is properly no question of gender; the different words used merely point to a distinction of sex. Grammar has no more to do with such distinctions than it has to do with distinctions of colour, or any other distinctions which language makes by the use of entirely different words. In Latin, *pater* does not necessarily belong to one gender and *mater* to another because of any difference in meaning. They might, as is the case with *Fader* and *Moder* in Danish, have been of the same gender. But *pater* is of one gender or class, and *mater* of another, because the adjectives by which they may be accompanied take different terminations. If the same thing is not found in Persian as in Latin, the same name should not be applied to something quite different. We are told, again, there is "no such thing as an adjective" in Persian. Here I think the old framework is wrongly dispensed with. *Khāb*, "good," the instance given, is as much an adjective as *good* in English. It cannot, any more than *good*, stand ordinarily as the subject of a sentence, which is the main distinction between a substantive and an adjective. The participial constructions in Hindustani and Persian should not, I consider, as has here been done, be classed as tenses. A participle, when used attributively, is not called a tense. It ought not any more to be considered a component part of a tense when it is used predicatively with the same syntactical construction as that of an adjective. Examples, for instance, are given of the passive voice in Persian as formed with the auxiliary verb *shudan*. But other auxiliaries, as *āmadan*, *gashtan*, &c., are quite as effectual for forming the so-called passive voice. In fact, if we take meaning only, many other constructions, such as *gham khūrdan*, "to be grieved," might as well be given as instances of the passive voice. I think morphology ought to be more clearly distinguished from syntax than has been the case in these Grammars. Nor, again, ought any regular syntactical constructions to be classed as compounds. Thus, in Hindustani, *karne lagā*, "to begin to do," is not a compound, as here shown, but an instance of a construction with the infinitive. But, independently of the mode of treatment, there are some errors of fact and many serious omissions and marks of undue haste. Thus Hindustani *tañ* is described as a reflexive pronoun "self"; it is a postposition. It is said that *ān*, *e*, &c., are Hindustani forms of the Sanskrit *asmī*, *astī*, &c., Greek *ἐμ*, *ἐς*; and that these forms are affixed for the formation of tenses; but *likhūn*, the example given, is not a compound of the root *likh* and the substantive verb, but comes from the Sanskrit present *likhāmi*, "I write." In the same way all the other persons of this tense are derived from the corresponding persons of the Sanskrit tense. I find nothing said in the account of the Hindustani pronouns how *he* and *she* are expressed, no mention of the forms of the personal pronouns *myhe*, *tujhe*, &c., no mention of the plurals of the demonstrative, interrogative, and relative pronouns. An exhaustive treatment of the syntax is, of course, not to be expected in a Grammar of this size, but surely nothing relating to inflection ought to be omitted. I shall get beyond the limits of a letter, however, if I pursue this kind of criticism any further, though a good deal more of it might be produced. My object, too, was more especially to remark upon the application of the principles adverted to in the Preface. I will merely add that much

more care ought to be taken in revising the proofs. Why, in the words quoted above, *pader* and *māder*, is it *er* instead of *ar*? "Kh" in "likh" several times appears as "kh"; the same vowel sound is written *e*, *é*, and *è*; the *tashdid* is frequently omitted. Errors like these are far too numerous, and, though they appear of small account, are very perplexing to beginners. I should also just refer to the last grammar treated in this volume, the Arabic, which seems very well done, and in accordance with the terms of the Preface. The Arabic having many more relations expressed by inflection, there was less temptation to treat syntactical constructions as part of the morphology.

E. L. BRANDRETH.

"OLEACA."

Guildford: July 31, 1882.

It may interest your correspondent to know that stepping-stones, and also the single plank foot-bridges that have taken their place, are commonly known as "the clappers"—a corruption, no doubt, of the clackers. I believe the term is common to the greater part of England; at any rate, it is frequent in the South.

RALPH NEVILL.

SCIENCE.

A NORWEGIAN PROFESSOR ON POSITIVISM.

Denkrichtungen der neueren Zeit. Eine kritische Rundschau von M. J. Monrad, Professor der Philosophie an der Universität zu Christiania. Deutsche vom Verfasser selbst besorgte Bearbeitung. (Bonn: Eduard Weber.)

THIS volume grew, the author tells us in his Preface, out of a course of lectures on the Positive philosophy of Comte and his school. It seems that Comte has his disciples even in Norway, and Prof. Monrad deemed it well to enlighten the students of the University of Christiania on the nature and tendencies of Positivism.

He looks at Positivism—by which he means the tendency of the present age to respect fact and experience to the neglect of thought—as having its rise in the later Positive philosophy of Schelling. Accordingly, he gives us a full account and criticism of this system. After this he traces the genesis of what he calls the religious or "right" branch of Positivism in Denmark and Sweden. While a religious branch thus grew up in the North, an irreligious or "left" branch developed in the South and the West. A short sketch of the movement in Germany inaugurated by Strauss and Feuerbach prepares the way for the special subject of the book, French Positivism. The doctrine of Comte is set forth fully and clearly, and the exposition is accompanied by that penetrating and subtle kind of criticism in which the Hegelians, with whom we must class the author, are known to excel. In Germany, we are told, Positivism, which in the end is Materialism and the denial of all philosophy, never lost all trace of the philosophic spirit. Even in Büchner, Vogt, and Moleschott we find modes of thought and expression reminding us that the writers belong to "the philosophic country." Not so, however, in France. This country has remained outside the great philosophic movement from Kant to Hegel. It has, indeed, had the start of Germany in political and

social movements; but these changes have been due to special practical conditions, and not to any adequate preparatory philosophic construction. A pair of writers like Maine de Biron and Cousin may have had glimpses of the new light which was breaking on Germany; but the national mind, as a whole, lay in philosophic darkness. In this condition it was fitted to be a fertile soil for crude social theories, such as those of St-Simon and Fourier. The Positive philosophy of Auguste Comte grew out of similar social conditions, and bears throughout the marks of its origin.

It is not necessary to follow our author's exposition of Comte in detail, as both the great Positivist's ideas and many of the author's criticisms on them are sufficiently familiar to English readers. Prof. Monrad appears to be specially interested in Comte's doctrine of three stages, as having an analogy to the trilogy of the Hegelian logic, a fact which proves, he thinks, that the idea of a threefold movement was at the time in the air. Comte is said to be wrong, however, in assuming that the third or positive stage is the final or definitive stage of humanity. From the point of view of Positivism, indeed, which recognises only what is relative to the human mind, the conception of this *état définitif de l'humanité* is a contradiction, for such an idea contains the notion of an absolute. For the rest, the doctrine of three stages is an *a priori* metaphysical one, which Comte does his best to fill up with empirical matter. And what applies to this part of Comte's system applies to his Positivism as a whole. So far as it seeks to be a system it ceases to be Positivism, for Positivism has to do with positive facts only, whereas every system implies some unifying thought. Even the *faits généraux* of his system, in so far as they stand for more than the observed facts—that is, for universal laws—have, strictly speaking, no place in a Positivist doctrine. That Comte laboured so hard to construct a system only shows that he was, after all, a bit of a metaphysician, *à son insu*; and this tendency appears even more plainly in his later social and religious doctrine. This proves that every man is born a theologian and a metaphysician, with an ineradicable impulse to make his thoughts and inclinations converge towards some absolute centre. A man can, in learned or unlearned distraction, forget this deepest need of the spirit, but—*naturam expellas furor; tamen usque recurret*.

After this account of Comte, our author takes a glance at his followers, including Taine and Renan in France and J. S. Mill in England. As might be expected, there is more of the true philosophic spirit to be recognised in the Frenchmen than in the Englishman. England, it appears, still more than France, is the land where one might antecedently expect the Positive direction to appear most nakedly. We are essentially a practical people, with a profound respect for matter of fact. This reflects itself even in our rigid religious orthodoxy, for "the Church of England, with its Thirty-nine Articles, its stiff ceremonial, and its observance of the Sabbath, is essentially a fact, a *de facto* power, which, as such, is respected." And this same

practical tendency has stamped all the scientific activity of the country. Here there had long been everything in Positivism except the name and the system. A critical investigation of Mill's philosophy repeats what has been heard recently from English critics of a kindred way of thinking. Mill has not the little philosophic spirit that belongs to Comte, and his "system" is a tissue of inconsistencies. In his *Logic* he seeks to preserve the shadow of general ideas after he has robbed these of all substantiality. His *Utilitarianism* misses the true problem of ethics, the ideally desirable as distinguished from the actually desired, just as his *Logic* misses the true problem of that science.

It is the characteristic of Positivism to be a little shy with respect to the questions of the ultimate nature and origin of things. In place of these it enquires into the relations of facts, and thus naturally tends to substitute for the problem of the real nature or notion of a thing that of its historical origin. Hence the present fashion of looking at things historically or genetically is a part of the Positivist tendency of the age. In this sense the doctrine of evolution as developed by Mr. Darwin (our author seems to know less of Mr. Spencer) is one phase of the movement of Positivism, and accordingly Prof. Monrad proceeds to examine this doctrine. The capital error of this teaching is, he thinks, the supposition that the explanation of a thing is wholly found in its history. However the present system of organic beings came to be, the fact of their existing logical relations remains, and necessitates a teleological explanation. The evolutionist deceives himself with his idea of gradual change, for each organic type has its limit, and the least transition beyond this, however gradually brought about, is in reality the sudden appearance of an essentially new existence. This error shows itself most palpably in the evolutionist's approximation of man to the lower animals. This tendency has always been a mark of Positivism; and it finds its practical expression in the ethical doctrine of Comte and Mill, that we have duties towards the lower animals similar to those which we have towards our fellow-men.

The author concludes his studies of contemporary ideas by glancing at the condition of the special sciences; the pretensions of men of science as popular guides; the effects of the Positive spirit in the science of jurisprudence, where the idea of right is disappearing in favour of that of expediency; the action of the same Positive spirit in the supremacy of public opinion, rather than that of scientific ideas, in liberal politics; and, finally, the practical manifestation of the same spirit in the pursuit of wealth, and in the burning economical questions of the day, such as the relation of labour to capital, which are intimately connected with this worship of material possessions. In tracing the mutual relations of these various phenomena of the age, our author shows considerable ingenuity. And even where his readers may hold that he takes a narrow and partial view of these intellectual and moral movements, they will be ready to allow that he offers many timely warnings and much food for reflection.

It is plain that Prof. Monrad is not in love with the *Zeitgeist*. To him the Positivism of

the age is the temporary death of philosophy, and the handing over of humanity to all that is debasing. But, unlike some other decriers of the age, he is not without hope. His Hegelianism comes to his aid and shows him a way out of the present intellectual and moral slough. For is it not written that the idea develops itself, both in the wider region of cosmology and in the narrower region of human history, by means of a negative moment, in which it temporarily loses itself? In this way it is allowed us to hope that the present is a moment when "the speculative thought" is only hidden like the seed in the ground, to re-appear hereafter in new life. It is probable that many of Prof. Monrad's readers may be unable to accept this particular solution of the difficulty; but then they may not feel the difficulty to be so serious a one as he feels it. Yet so far as they are thoughtful critics of their age, and not intoxicated with the idea that modern science has settled everything for all time, they may find much to agree with both in the writer's diagnosis of the spiritual disorder of contemporary life and in his proposed method of treatment.

JAMES SULLY.

CURRENT SCIENTIFIC LITERATURE.

Handbook of the Polariscopes. Adapted from the German of H. Landolt. By D. O. Robb and V. H. Veley. (Macmillan.) It is difficult, indeed impossible, to do justice to this excellent treatise within the limits of a brief notice. We may at least say that it is indispensable for all workers with the polariscope, whether they be concerned with its scientific or technological employment. For it is comprehensive, accurate, and clear, shirking no difficulty, omitting no precaution, and frankly owning the imperfections of theory and the gaps of experiment. The illustrations are well-drawn and perfectly intelligible; while the accessory tables of formulae, co-efficients, and constants form a most useful feature of a manual of this character, although, in many instances that can easily be recalled, the reader of similar works has constantly to refer to other authorities, to dictionaries and so forth, for the necessary elements of calculation. Some notion of the contents of this volume, and of the mode adopted of treating the subject, may be gathered from the titles of the seven chapters of the book. These are:—Polarized Light and Polarization; General Aspects of Optical Activity; Physical Laws of Circular Polarization; Specific Rotatory Power; Process of determining Specific Rotation; Practical Applications of Rotatory Power; Rotation Constants. As examples of the careful and complete handling of the subject, we may cite the excellent description of the construction and action of the Nicol prism by the late Mr. D. O. Robb (p. 8), and the precautions to be adopted in taking and calculating specific gravities as given by Landolt (p. 135). The accurate printing of the book is to be commended, but it was a pity to perpetuate throughout a wrong spelling of *analyse* and *analyser*. The editors must be aware that the termination *-ize* in *polarize* has nothing in common with the *-yse* of *analyse*, although they persistently substitute *z* for *s* in the latter word.

Vignettes from Nature. By Grant Allen. (Chatto and Windus.) Mr. Grant Allen here acknowledges the paternity of a series of essays that charmed many readers last year on their first appearance in the *Pall Mall Gazette*, which

leads us to hope that other series may also be collected. We do not now propose to criticise an established favourite, but merely to comment upon one or two points that have struck us. We kick at the use of the word "Euskarian" *passim*, as applied to the dark element that has gone to make up the mixed population of these islands. It implies two links in a chain of argument, neither of which can be proved. First, that this dark element was Iberian; second, that the Iberians have left descendants in the modern Basques. Mr. Allen must be aware that some of those who know the Basques best are of opinion that their genuine type is fair, and not dark, except where modified by a Gipsy intermixture. Again, he seems to us to exaggerate his ingenious position (which is true in the main) that the existing fauna are not smaller in individual bulk than their predecessors in geological time. Surely there is a tendency, caused by human interference, towards the extermination of the larger species, always excepting the case of domestic animals. Not only have the moa, the dodo, and the great auk disappeared altogether; but, among mammals, both species of elephant, the right whale, the aurochs, and the American bison, all threaten to become extinct. The Biscayan whale and the sea cow have already gone.

The Story of Our Museum, by the Rev. H. Housman (S. P. O. K.), is an excellent book to put into the hands of boys. It contains a little of all sorts, and cannot fail to rouse the intelligence of any boy who has a grain of that commodity in his cranium. There is something in it about bird-stuffing, something about eggs, something about fish-preserving, something about butterflies, and something about everything else. At the end of each chapter there is a recommendation to one good book on the subject with which it deals, for those who really wish to specialise; and the books are, for the most part, very well chosen, though we doubt if many young snail collectors would ever get quite so high as Dr. Gwyn Jeffreys' admirable *British Mollusca*. Fossils are not forgotten, nor are antiquities, coins, and postage stamps, the last a most instructive collection for boys, or men either. The only conspicuous failure is in the matter of botany, and here we cannot conceive why Mr. Housman should condemn the boy of the nineteenth century to learn the Linnean classification. This is sheer cruelty, and ineffective too. But the book will do lots of good, and we recommend it heartily as a school prize or a present to an intelligent birds'-nester.

Geology of the Counties of England and of North and South Wales. By W. Jerome Harrison. (Simpkin, Marshall and Co.) This book may be best described as a geographical geology. It differs markedly from other works which have been written on the geology of England and Wales, inasmuch as its arrangement is purely topographical. Instead of taking the several geological formations one after another and tracing their distribution throughout the entire country, Mr. Harrison deals with the counties in alphabetical order, and devotes a separate sketch to the structure of each geographical division. The convenience of such an arrangement is obvious. In whatever part of England the tourist may find himself, he has merely to take this volume out of his portmanteau, and he can turn at once to a concise description of the geological features of the county. Nor is this all. Prefixed to each county-sketch is a list of the more important works and geological papers which deal with local details, especial prominence being given to the publications of the Geological Survey. The value of such references will be best understood by those who have had to grieve over

time wasted in wading through the journals of our learned and local societies. As another aid to our knowledge of topographical geology, Mr. Harrison has thoughtfully added a list of the museums, the natural history societies, and other scientific organisations in each county. While commending the general plan of the work, it may be well to point out that the method of description by counties unfortunately necessitates some amount of repetition. The chalk of Bedfordshire, for example, must be described in much the same general terms as the chalk of Berkshire or of Buckinghamshire. Such overlap is unavoidable, but its disadvantages are counterbalanced by the manifest convenience of a topographical arrangement. It is obvious that a work full of local details and laden with references is of little value unless scrupulously accurate. Can we, then, rely upon Mr. Harrison's volume as a trustworthy guide? To this question we are able to return a very practical answer. It is now several months since the work was published, and during that time we have had frequent occasion to consult its pages, to check its references, and to put its information to the test. It is a pleasure to state that, so far as our investigation has gone, we can unhesitatingly pronounce the book to be in every way a trustworthy compilation.

An Old Chapter of the Geological Record, with a New Interpretation; or, Book-metamorphism, especially the Methylosed Kind, and its Resultant Imitations of Organisms. With an Introduction giving an Annotated History of the Controversy on the so-called Eozoon Canadense, and an Appendix. By Profs. W. King and T. H. Rowney. (Van Voorst.) No one can claim a right to seriously criticise this work unless he happen to possess a rare combination of knowledge—a knowledge, in the first place, of the microscopic structure of minerals, and then of the minute characters of the foraminifera. Any ordinary geologist must feel unequal to so technical a discussion. Compelled to fall back upon those who are the recognised authorities upon the group of the foraminifera, he naturally feels inclined to accept their interpretation of the structure which eozoon presents. But whatever the eozoonists say upon the subject is roundly contradicted by Profs. King and Rowney; and so the bewildered geologist striving after truth is tempted to suspend his judgment on the whole question. Year after year the two professors at Galway have been patiently working upon serpentinous and other rocks with the view of finding mineral structures which simulate the several parts of the reputed fossil. They assert that the tubulated proper wall of the eozoon, and the canal-system which ramifies through the intermediate skeleton, may be paralleled in certain fibrous and branching forms of purely mineral origin. Granting, however, the general resemblance in the two cases, it remains an open question how far the resemblance extends—a question which will probably never be satisfactorily settled until a comparative examination of typical sections of the eozoonal and mineral structures has been made by a committee of competent and unprejudiced microscopists. Apart, however, from the eozoon controversy, there is a good deal of matter well worth reading in Profs. King and Rowney's work, especially with reference to the origin of serpentinous rocks. It is to be regretted, however, that the authors have rather repelled an ordinary reader by their provoking fondness for newly coined and little-used words.

A Catalogue of the Collection of Birds formed by the late Hugh Edwin Strickland, M.A., F.R.S., &c. By Osbert Salvin, Strickland Curator in the University of Cambridge. (Cambridge: University Press.) The value of the collection

of more than 6,000 skins of birds which the widow of the late eminent ornithologist, H. E. Strickland, presented in 1867 to the University of Cambridge is rendered obvious to the outside world by the present work. No better result could have appeared of Miss Strickland's generous endowment of the curatorship which this book proves that Mr. Salvin so deservedly holds. The work is not merely a catalogue of the names of 2,453 species of birds. It shows us Messrs. Solater and Salvin's latest use of their modification of Prof. Huxley's classification of birds applied to species from every part of the globe, and not, as was first done by them (in 1873), to South American birds only. Every genus and species has an accurate reference to the work in which the author of each first founded it, while a selection is made from the ever-increasing details of synonymy such as none but a practical ornithologist could have accomplished. The discriminating notes which Mr. Salvin has here and there introduced make the book indispensable to every worker on what the Americans call "the higher plane" of the science of birds.

NOTES OF TRAVEL.

MR. W. A. FORBES, the Prosecutor of the Zoological Society, has left England on an expedition to the River Niger, which will probably extend over four months.

WITH reference to Mr. James Thomson's expedition next spring to explore the snowy mountains in East Central Africa, under the auspices of the Royal Geographical Society, a proposal has been made that he should be accompanied by a botanist and also by a zoologist, with a view to the adequate investigation of the important phenomena in natural history that must be presented by this region. Mr. Thomson himself is primarily a geologist. We understand that a memorial to raise funds for this object will be brought before the British Association at its approaching meeting at Southampton.

A LETTER has been received from Capt. Allen Young, of the *Nira* search expedition, dated Porsanger Fiord, July 11. He writes that they were on the point of sailing for Kormahule, in Novaya Zemlya, to communicate with the Russians, if any had arrived there, and thence continue the voyage. He adds that the ice is reported very loose. The Austrian expedition had left Tromsø, for a second attempt to land on Jan Mayen Island.

MESSRS. WILLIAM BLACKWOOD AND SONS have in the press *A Tour in Greece*, by Mr. Richard Ridley Farrer, with twenty-seven full-page illustrations by Lord Windsor.

MR. STANFORD has sent us a series of three maps of Egypt which will be of service at the present time. The largest and best is that of Lower Egypt, substantially identical with that of Leake (which, we believe, was based upon a survey made almost eighty years ago), the Suez Canal and the railways alone having been added. The map of Egypt generally will only be useful if the conflagration extends to the peninsula of Sinai, or if we have to pursue the enemy as far south as Assuan. The third gives a sketch-plan of Alexandria, with an inset for Lower Egypt. The former of these is not sufficiently large to include any portion of the actual scene of military operations; and the latter is unnecessary for those who have Leake's large map, mentioned above. The distances by sea marked in the corner are particularly valuable. The style in which these maps have been produced under pressure is creditable to English cartography.

SCIENCE NOTES.

The Origin of Lakes.—Prof. P. M. Duncan has contributed a thoughtfully written paper on this subject to the last number of the *Proceedings of the Geologists' Association*. Its special value lies in the due recognition of the biological aspect of the question—an aspect commonly neglected in geological and physical discussions. Rejecting the hypothesis of glacial erosion as incompetent to account for the origin of most lake-basins, and rejecting likewise the assumption that the hollows are due to marine erosion of an old sea-bottom, Prof. Duncan argues in favour of the original formation of most lake-basins by the action of subaerial denudation, assisted probably in some cases by subterranean movements. The valley having once been formed, partial subsidence took place; the sea gained access to the hollow, and marine forms of life, were thus introduced; finally, communication with the sea was cut off by subterranean disturbance, and the lake was formed. In this way we can understand how it happens that large fresh-water lakes, like Lake Baikal, contain the relics of a marine fauna—crustaceans, fishes, and even seals—the modified descendants of creatures that inhabited the sea with which the lake originally communicated.

We learn from *Nature* that Mr. Eugene Oates, who has been collecting in Pegu for the last fourteen years, is now in England, preparing a revised catalogue of the birds of Burmah; and that Mr. W. Davidson, so well known for his ornithological collections in Tennasserim at the Malay Peninsula, is likewise on a visit to England for his health.

THE first volume of a large work on the Electric Light will shortly be published at the office of *Engineering*, written by several contributors under the general editorship of Mr. James Dredge.

THE annual meeting of the German association of scientific men will be held at Eisenach, in Saxe Weimar, from September 17 to 22. In the programme are lectures by Prof. Haeckel on "The Interpretation of Nature by Darwin, Goethe, and Lamarck;" and by Prof. Behmke on "Physiology and Kantism."

PHILOLOGY NOTES.

PRINCE LOUIS-LUCIEN BONAPARTE will read two papers before the Philological Society next December—(1) "On Initial Mutations in the Celtic, Basque, Sardinian, and Italian Dialects;" (2) "On the Successors of the Latin J." Mr. Henry Sweet will also read two papers before the society—(1) "On the History of English Sounds;" (2) "On Intonation in Spoken English." Prof. Skeat's Celtic derivations in his Dictionary will be criticised, and many condemned, by Mr. Thomas Powell, head of Bootle College, Liverpool; and some of the many shortcomings of Profs. Bosworth and Toller's Anglo-Saxon Lexicon will be pointed out by Mr. James Platt the younger. Mr. A. J. Ellis will have a paper on "The Dialects of the North of England and the Lowlands of Scotland;" Mr. William Jones one "On English Words in the Anglesæ Dialect;" and the Rev. W. S. Lach-Seyrma another "On the Laws affecting the Decay and Death of Languages, as illustrated by the Old Cornish." Prof. Postgate will contribute some more Latin and Greek etymologies; and Dr. Murray will have his usual "Dictionary Evening" in January, and deliver his Presidential Address in May. To the latter, one of the contributors will probably be Prof. Miller, of Moscow, on the language of the Ossetins, a tribe in the Caucasus 200,000 strong, whose language he has specially investigated.

THERE has lately been an exchange of international courtesies among spelling reformers. The English Spelling Reform Association has adopted the "five rules" of the American Association, and Mrs. E. B. Burns, one of the vice-presidents of the American Association, has just issued an essay by Prof. Vaile printed in the "partial corrections" of the English Philological Society. As the "five rules" are substantially contained in the "partial corrections," this indicates a considerable advance towards unity.

AT the last meeting of the Société nationale des Antiquaires de France, M. d'Arbois de Jubainville read some observations upon the etymology of the word "Celt." Gluck has derived it from a root "cel," having the sense of "to raise," found in the Latin *celus*, *excello*, *collis*, and in the Greek *κορυβς*, *κοροφέν*. But this root has not yet been traced in a Celtic language. M. de Jubainville proceeded to quote *clethe*, in the sense of "summit," from an Eulogy of St. Columba written by an Irish clerk who died in 1106; the same word, meaning the roof of a church, from a Life of St. Bridget of the fourteenth century; and the same word again, as an adjective meaning "great," from an Irish Glossary of the sixteenth century. *Clethe* implies an older form *clethios*, which gives "celtos" by metathesis. M. de Jubainville added that this same Eulogy of St. Columba gives the adjective *nertmar*, "great in strength," which is the Irish form of the proper name Nertomarus, found in many Latin inscriptions.

PROF. DE LAGARDE has contributed a paper to the *Nachrichten* of the Royal Society of Sciences at Göttingen upon the origin of the α , or sign for the unknown quantity in an equation used by mathematicians. The old Italian algebraists called this unknown quantity *cosa* or *res*, both being translations of the Arabic *šai*, "a thing," used by the Arabians in Spain. But the Arabians sometimes used only the initial δ ; and it is a general rule in Spanish to express the Arabic δ by the Latin α . Going further back, the Greek mathematician Diophantus used *ἀπὸ τοῦ* for the unknown quantity in an equation; and later, the final σ' (accented) came to be thus used. Now the Greek words for the square (*δύναμις*) and the cube (*κύβος*) of this unknown quantity were both adopted by the Arabians in simple translation; therefore, it is not improbable that they may have also adopted σ' as δ , and afterwards called it *šai*, their name for thing.

MR. MAURICE BLOOMFIELD, of Johns Hopkins University, Baltimore, has reprinted from the *American Journal of Philology* his paper on "Final α before sonants in Sanskrit," which receives an appreciative notice in the *Revue critique* from M. Louis Havet.

Studien zum Avesta. Von K. Geldner. Erstes Heft. (Strassburg: Trübner.) The author of this work is a pupil of Prof. Roth, of Tübingen, the head of the comparative school, and he is in every respect a worthy follower of the master. The first portion consists of contributions to the Zend dictionary. It is not to be expected that all the etymologies should win assent; but, even where they seem to us wrong, they give valuable hints for the explanation of difficult words. We recommend for a careful perusal what Dr. Geldner says about *pešōtanu* and *tanupēretha* and their explanation as "excommunicated." We may also draw attention to the heading "Urvāz und ähnliche," where, however, a reference should have been made to an article published some time ago in Bezzenberger's *Beiträge*. A very suggestive note is that on *aiwisti*, where an etymology is given of "avesta" as *aiwisti* = *aiwi-s-ti*, comparing it with Skr. *abhi + as*, "to repeat, to study." The Avesta would be so called on account of the way in which the texts

were handed down. Then follow a series of translations from the Avesta, giving much that we cannot but consider doubtful; but this Dr. Geldner excuses by quoting from a German professor, "that it is better in these matters to advance doubtful statements than to advance none at all." In the grammatical remarks, which conclude, with some additional matter, this first fasciculus, we find on p. 144 a new explanation of the Ahunavairya formula, the creed of the Mazdayasians. Dr. Geldner translates it as follows:—

"As he [Zarathustra] is the best sovereign, so also is he with perfect justice the best spiritual guide

As the director of the works of the pious in life at the command of Mazda:

The might, however, remains with Ahura, who has given him to the helpless as shepherd."

This gives a satisfactory sense. No alterations in the traditional text are required; and the author takes *yim* in the last verse as a contraction from *yō + im* or *imem*, an irregularity easily accounted for in the text of the Gāthas. We hope that a second instalment of these "Studies" will soon be published, and conclude with our best thanks to the publisher, who cannot expect much profit from such works.

FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromes, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HINES, 114, Strand, near Waterloo-bridge.

The Journal of Hellenic Studies. Vol. III, No. 1. (Macmillan.)

THE first, and in several respects the most important, article in the new number of this *Journal* is Mr. W. M. Ramsay's "Studies in Asia Minor," founded on his recent expeditions in Phrygia. Of the two great burying-places which he visited, one was discovered by Leake in 1820, and contains the famous tomb of King Midas; the other is now made known for the first time. Mr. Ramsay is certainly to be congratulated on the rich plot which he has thus added to the field of historical antiquities. The curiosity of scholars will be especially excited about the tombs in the new necropolis, which are ornamented with figures of lions bearing a striking general resemblance to those above the gateway of Mycenae. In a second part of his paper Mr. Ramsay deals with the so-called "Niobe" of Mount Sipylus. In the Midas city he had the good fortune to light upon a similar piece of rock-sculpture, which put him at once on the right track. It was an undoubted figure of Cybele, with the attributes of the goddess and a Phrygian inscription—in itself a first-rate discovery—beginning with the words *matar kubile*; and it was so like the figure on Sipylus as to make it clear that the latter also is a representation of the Great Mother. These facts have an important bearing, as Mr. Ramsay proceeds to show, on the course of the earliest Greek civilisation. Sipylus is shown to be an ancient Phrygian settlement, earlier than Sardis, which probably rose into importance with the Heraclid dynasty. It is connected by likeness of style and by hieroglyphic inscriptions with the remains found in Cappadocia. As to this, however, we may hope to learn more from future exploration; and, meanwhile, Mr. Ramsay has nothing to say about "Hittites." On the other hand, Phrygia and Sipylus are connected in several

ways, especially by the legends of Tantalus and Pelops, with the early history of the Peloponnesus; and in this view the filiation of the worships of Cybele and other deities of the same type in Asiatic and European Greece deserves a careful study. Finally, the old local religion of Sipylos survived into historical times, adopted (as elsewhere) by the Greek settlers. The Magnesians worshipped the *Meter Sipylene*, probably (as Mr. Ramsay infers from their coins) in a temple in their city, as well as in the more venerable shrine on Mount Sipylos. The last pages of the paper are occupied by a discussion of the curious question whether the rock-cut figure is the Niobe of Greek literature, as has generally been supposed. The evidence of Pausanias, a native of Magnesia, and of Quintus Smyrnaeus, who also knew the country, is strongly against this identification. The Niobe which they describe must have been some appearance presented by the natural conformation of the mountain.

Prof. Mahaffy's article "On the Site and Antiquity of the Hellenic Ilios" is supplementary to his discussion of the same subject in the Appendix to Schliemann's *Ilios*. His three main points are: (1) that Hissarlik is the site of the Homeric Troy, (2) that Troy was not "totally and finally" destroyed at the end of the Trojan War, and (3) that the claim of the Hellenic Ilios to occupy the site of Troy was generally admitted in historical times. The tone of the paper is somewhat needlessly controversial, since it is only on the last of these points that there is any dispute. Indeed, Prof. Mahaffy's mode of discussing the two others lays him open to the charge of setting up men of straw, whom he does not distinguish carefully enough from his real antagonist. On the third point, where he is opposed to Mr. Jebb, the controversy cannot be said to make much progress. Some of the issues are not well suited for such a debate. It is hard, for instance, to determine at this time of day whether an ancient writer, whose works have perished, was a "malevolent pedant" or not. The most important passage in dispute is one in which Strabo says that "later authorities [*αἱ νεώτεροι*]" admit the destruction of the city; of whom is also Lycurgus the orator." Prof. Mahaffy holds that the *νεώτεροι* are not post-Homeric writers generally, but the party of Demetrius (the "malevolent pedant" who is adverse to the people of Ilios); and he takes the next words to mean that they have with them, among older authorities, the orator Lycurgus. In this last interpretation he is clearly wrong; *ὁ νεώτερος καὶ Λυκούργος* can only mean "one of whom is Lycurgus." And if by *νεώτεροι* Strabo meant only the party of Demetrius, he chose a most unusual and misleading mode of expression. The phrase is a common one (in the scholia, for instance), and denotes post-Homeric authors of every possible kind. Prof. Mahaffy is more successful in pointing out that in some versions of the capture of Troy there were incidents inconsistent with its total destruction. In such matters, however, logical consistency is not to be expected. It is admitted that local belief clung to the notion of a survival of some representatives of Troy; and a story thus suggested might soon find its way

into one of the later epics (the poem of Arctinus is the most obvious), and thence into plays drawn from epic sources.

The three next papers deal with a single chapter of the archaeology of art. Mr. A. H. Smith has made a series of careful researches in order to determine the true restoration of the Hermes of Praxiteles; and Mr. C. Waldstein examines a bronze statuette in the Louvre with the same view. Mr. Waldstein's other paper—on a patera found near Bernay, in France—is also concerned with a Hermes which he regards as Praxitelean. So often, indeed, does the name of Praxiteles occur that the printer has declined at one place (p. 98) to allow "Pasiteles" to appear in the text. Epigraphy is also represented by three papers. That of Prof. Comparetti throws light on the curious subject of the Orphic mysticism of the third century B.C. It gives an account of certain tablets that have been found in Southern Italy, containing verses probably taken from the books which passed under the names of Musaeus, Orpheus, &c. Such fragments have an interest from the obscurity which surrounds these phases of religious belief throughout heathen antiquity. Mr. Ramsay's inscriptions from Naocleia, in Phrygia, are of the Imperial time. They are occasionally of value in reference to Roman administration, and also as records of the local religion. In particular, the Zeus Brontôn which occurs on some of them is the old Phrygian equivalent of the Greek Zeus, Latin Jupiter tonans, &c. Mr. Hicks gives some good illustrations, drawn from inscriptions, of passages in the *Characters* of Theophrastus.

The paper on Pindar, by Mr. Jebb, is the only one that deals with Greek literature proper; but it does so in a manner that will leave every scholar more than satisfied. We feel on reading it that after all the life is more than meat—that scholarship does not consist in knowledge of detail, linguistic or archaeological, essential as accuracy in detail is to it, but in the adequate interpretation of the few great authors. Mr. Jebb interests us first in Pindar's political relations; then in his attitude towards religion and morality. On these points his remarks are fresh and striking, yet without the least taint of paradox. He next takes up Pindar's character and relation to other Greek poets; and thence passes by an easy transition to the central matter—his poetic art. On this subject he gives us a piece of analysis in which scholars will recognise a rare penetration and justness, as well as a faculty of sympathetic imagination which, as Mr. Jebb himself indicates, is the main requisite for an interpreter of Pindar. We may notice especially the observations on Pindar's own consciousness of the new character of his style, and on the intermediate position which he holds between Homer on the one hand and the Attic dramatists on the other. The paper ends with some pages in which Mr. Jebb (by way of atonement for the species of eclipse which archaeology suffers at his hands) discusses the relation of Pindar to the contemporary sculpture.

D. B. MONRO.

THE ALLEGED HERESY IN THE PALMIERI BOTTICELLI.

SINCE much interest has been expressed about the painting known as the Palmieri Botticelli, lately acquired for the nation at the Hamilton sale, we venture to offer a short account of its curious history, as well as of the life of the learned Florentine for whom the work was executed.

Matteo Palmieri was a distinguished citizen in Florence, holding a high position there about the year 1470. He was ambassador from the Florentine Republic to King Alfonso of Naples, also deputy in the name of the Republic to the Fathers of the General Council held under Eugenius IV. The house of his family stood near the *Spezieria delle Rondini*, in Florence; and a shield bearing his arms—a palm-tree between two lions rampant—was inserted in the wall. As an author, Palmieri seems to have been much esteemed. He wrote—(1) *La Vita di Niccolò Acciajuoli*; (2) *Trattato della Vita Civile*; (3) *De Captivitate Pisarum Historia*; (4) *Chronicon seu de Temporibus, Cronica dalla Creazione del Mondo fin all' anno 1449*. In addition to these published works, Matteo held another in reserve, the story of which recalls that of the little book bequeathed by our own George Herbert to "his dear brother Ferrar," with a message telling him that in it he should find "a picture of the many spiritual conflicts" that had passed betwixt God and his soul before he could subject it to his Master's will, and adding that "if he can think it may turn to the advantage of any poor dejected soul, let it be made public; if not, let him burn it." Matteo's work was a poem of three cantos written after the manner of Dante in *terza rima*, and entitled "*La Città di Vita*." It was kept secret while he lived, and laid upon his bosom in the grave. Another copy had been left by Matteo in the Medicean Library under the Proconsul's care, with directions that the codex should be read by anyone during the writer's lifetime. In it the author relates how a Sibyl appears to him in middle life, and, winning his soul by speech of all things beautiful, and showing him a vision of the Elysian fields, she draws him on to follow her through Hell to Heaven. She reads for him the book of Nature and the Past, and declares the order of the stars and planets, and the way of Life.

"Se è mi vien gratia infusa dal Eterno
Per darmi lume da la sanata luce
In Ciel mi guidi, et mostrimi lo inferno;
La gran Città di Vita che conduce
Ciò che creò quel Padre la governa
Quanto col male ben vi si riduce
Et certo facil fiamme, se superna
Virtù mi chiama ad sì degno lavoro
Et senza quella in van convien sì cerna.

"Come mi fu di così fare offerto
Vidi ad gli stremi d' una selva oscura
Grato splendor da Ciel di nuovo aperto
Lavami gli occhi ad quella luce pura.
Et chiari gli affetti nello splendore
Et più non m' era selva sepultura
Parlando quella con divin fervore
La luce dixi tutti vi conduce
Per la via mena, sempre senza errore."

The fate of the poem after publication was not so happy as might have been hoped. Misnamed by some "The Sybil of Palmieri," by others a "Treatise on Angels," the author was condemned by one party for holding the philosophy of Pythagoras, while by others he was accused of Arianism.

Palmieri died in 1475; and the painter Sandro Botticelli was at the zenith of his power in the year 1470, about which time it would appear that he was commissioned by Palmieri to paint the altar-piece for his family chapel in the church of S. Pietro Maggiore, in Florence, the subject of which was to be drawn from the "*Città di Vita*." Such was the origin of this

picture of the Assumption of the Virgin, in which are shown the three circles composed of divine forms of prophets, saints, martyrs, angels, and all the heavenly host, while below, the towns of Florence and Pistoia lie in the calm sunlight, and Matteo and his wife are seen kneeling in the foreground.

Among other accusations of heresy brought against the poem which inspired this work, Richa states that Palmieri followed the condemned opinion of Origen more by poetic licence than from theological sentiment, feigning that our bodies are animated by the angels; by those, that is to say, whom he falsely supposes to have remained neutral when Lucifer fell, and whom the Almighty, willing to prove them once more, compelled to unite themselves to human bodies here below. And, further, his accusers suspected that Palmieri, in displaying, by means of the picture, his erroneous opinions over the most sacred spot in his chapel, had desired to give—or to usurp—the sanction of the Church to those opinions; in fact, to palm off upon the devout his heretical views as consistent with the Canons of the Church. The result was that for many years this great painting of Sandro Botticelli was interdicted and kept covered from view.

Both Palmieri and Botticelli doubtless owed much to the inspiration of Dante. About the year 1481, Botticelli not only commented on Dante, but, with Baldini, executed in the then new art of engraving a series of illustrations of the "Divina Commedia." It is impossible to contemplate the painting in question without recalling Canto xxx. in the "Paradiso," where the Poet enters the Empyrean, and first beholds the Court of Heaven. In these three circles, "which seem as if encompassing the light, but are indeed encompassed by it," those saintly bands are seen "in fashion like a snow-white rose," while angels mingle with the crowd of saints and martyrs "whispering the peace and ardour which they won from that soft winnowing."

Standing before this picture the lines rise to our memory—

"And as a pilgrim when he reads
Within the temple of his vow, looks round
In breathless awe and hopes some time to tell
Of all its goodly state; 'o'er so mine eyes
Condred up and down along the living light,
Now low, and now aloft, and now around,
Visiting every step. Looks I beheld,
Where charity in soft persuasion sat
Smiles from within and radiance from above
And in each gesture, grace and honour high."

M. S.

IN MEMORIAM

FRANÇOIS JOSEPH CHABAS.

AT Versailles, on May 17 of the present year, after a lingering illness of more than six years' duration, died M. François Joseph Chabas, Correspondent of the Institute, Chevalier of the Legion of Honour, and ex-President of the Chamber and Tribunal of Commerce at Chalon-sur-Saône. M. Chabas, like Dr. Schliemann, was brought up to business, spent the working years of his life in business, and yet from boyhood cherished an ardent love for learning. From the time when he left school and entered upon commercial life—that is to say, at thirteen years of age—his leisure moments were devoted to the study of ancient and modern languages; but it was not till 1852, when he retired from active life and settled down at Chalon-sur-Saône, that he turned his attention to Egyptology. Though a late beginner, he soon became a master, and his first pamphlet, entitled *Note sur l'Explication de deux Groupes hiéroglyphiques*, bears date 1856. From this time he began to be a constant contributor to the *Zeitschrift*, the *Revue archéologique*, the *Mémoires* of the

Academy of Inscriptions and Belles-Lettres, the *Mémoires* of the Royal Academy of Sciences of Amsterdam, the *Transactions* of the Biblical Archaeological Society, the *Comptes-rendus des Congrès des Orientalistes*, &c., &c. Thanks to the ardent perseverance, the patience, the enthusiasm, and the admirable insight which he brought to bear upon his Egyptological studies, M. Chabas speedily rose to a position of authority in no wise inferior to that of his former masters, Dr. Birch and the Vicomte E. de Rougé. Living in profound seclusion in a provincial town of Central France, far from the great museums and public libraries of Paris, he accumulated for his own use a complete and costly collection of Egyptological books; and with no other aid, and no encouragement save that which he earned for himself in the teeth of countless difficulties, he gained and kept one of the very foremost places in the ranks of modern science. That his success was at times embittered by the coldness of his contemporaries, and by the neglect which he experienced at the hands of the French Academy, was at no time a secret. Even when he at length was created a Chevalier of the Legion of Honour, the distinction was conferred, not upon the savant, but upon the President of the departmental Chamber of Commerce, and upon the ex-consular magistrate. If, however, his fellow-countrymen grudged him the fame which owed nothing to schools and colleges, his reputation beyond the frontier was of European extent; and in 1874, at the London Congress of Orientalists, M. Chabas was appointed a member of the International Committee for the publication of M. Naville's great forthcoming variorum edition of *The Ritual*.

To M. Eugène Revillout, who pronounced the funeral oration at the grave of this illustrious Egyptologist, belongs the honour of having rendered frank and full justice to his memory. He attributes to M. Chabas "one-third part at least" of our actual knowledge of the language, literature, and social condition of Pharaonic Egypt. "Setting aside only Dr. Birch and M. de Rougé," said M. Revillout,

"all the Egyptologists of Europe were his pupils. There is not literally one among us who has not made his first steps by the aid of M. Chabas; while the most illustrious—including those who, like Brugsch Pasha, have occasionally differed from him in matters of detail—openly acknowledge him for their teacher. It was he who first laid down with certainty the scientific bases of Egyptian metrology; it was he who, with the hand of a master, first indicated the broad connecting lines of history and chronology; it was he who gave us the first, and, till now, the only, materials concerning the criminal law of the epoch of the Pharaohs."

M. Chabas was born on January 2, 1817, at Briançon, in the department of the Hautes-Alpes. He was one of the few great Egyptologists who never visited Egypt. All he learned and all he achieved was by the aid of books, facsimiles, and his own perseverance and genius. His library, numbering 1,080 works, for the most part rare and costly, was sold by M. Maisonneuve about eighteen months ago.

AMELIA B. EDWARDS.

[Owing to an oversight, this notice, which should have appeared in May, has been delayed till the present time.—ED. ACADEMY.]

OBITUARY.

WE have to record the death of Mr. J. C. Wintour, A.R.S.A., which occurred at Edinburgh on July 29. Mr. Wintour was born in 1825, and was educated at the Trustees' Academy under Sir William Allan. His earlier landscapes were distinguished by much brilliancy and precision of execution, and great things were predicted of his future. He, however, scarcely justified

these expectations; his later works are exceedingly formless and indefinite in handling, though to the last they possessed fine qualities of colour.

THE death is announced at Paris of M. Alexandre Deegoffe, at the age of seventy-seven. M. Deegoffe, who was a pupil of Ingres, painted a large number of Italian landscapes and also some historical pieces. In 1868, he executed a series of decorative paintings in the Salle d'Etudes of the Bibliothèque nationale.

NOTES ON ART AND ARCHAEOLOGY.

MISS MARIANNE NORTH sailed for the Cape on Wednesday to resume her task of painting the flora of all parts of the world. After spending some months in South Africa, she proposes to visit Madagascar and the Seychelles Archipelago, both of which present rare and beautiful objects for her pencil. As before, she travels alone and unattended.

THE book on *Lambeth Palace and its Associations*, by the Rev. J. Cave-Browne, which has been so long announced, will be published by Messrs. Blackwood this month. It will have illustrations, and an Introduction by the Archbishop of Canterbury.

WE have received the first number of the *Journal* of the National Society for Preserving the Memorials of the Dead (Norwich: Sayer and Townshend; London: W. Reeves). Besides a full report of the proceedings at the meeting last May, when the society was inaugurated, it gives a number of extracts from reports of local secretaries, which indicate both how great is the need for the society, and also the precise nature of the good it may accomplish. It is only too evident that, in past times, the clergy themselves were the chief offenders. We observe that the monument of Erasmus Darwin is one of those that have suffered.

IT is now some time since we noticed the monthly issues of *English Etchings*, published by Mr. Reeves, of 105 Fleet Street. As it is impossible not to be interested in any endeavour to popularise etching, we have pleasure in being able to testify that the numbers which have accumulated upon our table show a decided advance upon their predecessors. There is still occasional amateurishness of treatment, and even in work otherwise commendable we are now and then irritated by the lack of knowledge, which sometimes shows itself in absence of freedom, sometimes in abuse of it; but there is a general growth of quality, and for many of the etchings we have nothing but praise. We cannot refrain from special mention of a portrait of John Philip, R.A. (part xii.), from the needle of Mr. A. W. Bayes, one of the strongest contributors, which is really masterly. Some of the etchings which appear under the general title "London—the City" will unfortunately soon have an antiquarian as well as an artistic interest.

THE *Magazine of Art* this month offers us, as usual, pleasant and varied fare. Mr. G. H. Boughton is the living artist under notice, and the frontispiece is from his picture of "The Hair Presumptive." For those who prefer the Old Masters there is an excellent article, liberally illustrated, on Van Dyck, reviewing Alfred Michiel's *Van Dyck et ses Elèves*. The Salon is criticised by F. Forbes-Robertson.

L'Art is almost entirely occupied with the Salon at present. It is reproducing with powerful effect many of the artists' studies for their pictures. In the number for July 23, especially, there were some excellent studies of women's heads by Frédéric Uhde for his picture, "Les Couturières," as well as a full-page engraving of a drawing by Max Liebermann

of a Dutch interior. These sketches have been more pleasing than the etchings in the last few numbers.

MESSRS. HARPERS, of New York, already announce for the coming winter a Christmas number somewhat after the fashion of those of the *Illustrated* and *Graphic*. Its sub-title will be "Pictures and Papers by the Tile Club and its Friends." The double-page drawing will be by Mr. Vedder; and among the other artist contributors are Messrs. G. H. Boughton and A. Parsons. The promised writers include Messrs. W. Black, T. Hardy, Oliver Wendell Holmes, and Mark Twain.

We have from time to time given an account of the progress made by M. Bartholdi with his gigantic statue of Liberty, destined to serve as a lighthouse at the entrance of New York harbour. Last week this statue was roughly set up, and a breakfast was given inside it to the chief representatives of the French press. The table was laid for twenty-five guests in one of the thighs of the statue, to which the company had to ascend by a series of ladders. After breakfast, M. Bartholdi and MM. Gaget and Gauthier, the engineers, took the visitors round the workshops, where forty men have been engaged constantly for several years in hammering and fitting the various pieces of which this statue is composed. The head was finished in 1878, when it figured at the French Exhibition; the arm also, which is stretched forth holding a torch, was sent to the Philadelphia Exhibition; and the drapery and legs are now nearly finished. The constructors, indeed, give hopes that this gigantic Liberty, the largest colossus that the modern world at least has ever produced, may be placed on the pedestal America is erecting for it not later than the end of 1883.

THE four busts symbolising the Seasons, of old Rouen *faience*, which were bought by the Louvre at the Hamilton sale, are reckoned an excellent acquisition by French critics. They turn out to be, however, not the work of any of the Levasseurs to whom the Hamilton Catalogue attributed them, but to have been executed by Nicolas Fouquay, a celebrated Rouen *faïencier* of earlier date. At least, in the inventory taken of Fouquay's effects after his death, which took place in 1742, there are mentioned "five large busts, with pedestals of *faience*," seemingly identical with these. The Fouquay manufactory afterwards passed into the hands of the Levasseur family, who continued to work it for many years; but the owner in 1847, being obliged to suspend payment, sold these busts in Paris to a dealer, who afterwards resold them to the late Duke of Hamilton for about £280. Such is the history given of the busts by a writer in the *Chronique*, who brings forward more evidence than we can quote to prove their Fouquay origin. The fifth bust, which would seem to have nothing to do with the Seasons, is now to be seen in the South Kensington Museum, to which it was presented by the Duke of Hamilton.

At a recent meeting of the *Académie des Inscriptions*, M. Lédain exhibited a seal bearing in early Hebrew characters the name of Baalnathan, whom M. Lédain took to be a Jew before the Captivity, who had changed his name from Jonathan—"the gift of Baal," instead of "the gift of Jehovah." In illustration, he quoted Jerubbaal for Gideon.

THE committee of the Institut has awarded the *prix de Rome* for painting as follows:—The "premier prix" to M. Popelin, aged twenty-three years, a pupil of MM. Giraud and Ferrier; the "second grand prix" to M. Pinta, and the "grand prix" to M. Leroy, aged respectively twenty-six and twenty-one, and both pupils of M. Cabanel.

THE STAGE.

WITH the beginning of August the theatrical season closes. Mr. Irving took his benefit on Saturday night, and delivered, in that style of familiar confidence so telling at the theatre, the accustomed address. It was, in reality, frank. For it was conspicuous, among other matter, for the defence of long runs. "Romeo and Juliet" had been played 130 nights in succession—at the cost of an incalculable tax on the mind and soul of Miss Ellen Terry. Such an effort was rare; Mr. Irving was sorry that anybody should be required to make it; but those who live to please must please to live. That was the practical view of the matter; Mr. Irving put it forward, and there is of course much truth in it. But he did not touch—and perhaps, considering the completeness with which "Romeo and Juliet" has been performed from the first night to the last, he did not require to touch—upon the question, not whether the mind and soul of a particular player can stand with impunity the pressure of runs so prolonged, but whether the given character is likely to be as well interpreted on the hundredth night as on the first. Perhaps Mr. Irving considered that the continued excellence of the performance of "Romeo and Juliet" was a practical answer to that question. We should venture to hold, however, that this has been the exception, and that there are very good reasons for its having been the exception. Very long runs are in the main still injurious to theatrical art. They tend, generally, to confirm and exaggerate mannerisms, even where they do not breed carelessness. They deprive the player for the time of his variety and sometimes permanently of his flexibility. They are apt to make of the comedian a comic actor. They encourage the vice of the "specialist," a vice which afflicts all the arts, and is hardly less injurious in the matter of acting than in the matter of painting or of authorship. And, moreover, such necessity as exists for runs of inordinate length—we are at pains to point out that it is not to "Romeo and Juliet" that we are referring—arises chiefly from the modern determination to illustrate with the utmost expensiveness all dramatic work, and would cease when that ceased. There are pieces, of course, which fairly ask expensive illustration; nay, which exist, like the text of a stupid Christmas book, for the sake of the illustration. Such pieces have their right to be, and nobody will be any the better or any the worse when "Babil and Bijou" has run 300 nights; it is a thing of pretty colours and agile dances, and there is nothing whatever in it. The art is on the surface. But a Shakespearian play, or a brilliant eighteenth-century comedy, is aided but slightly by that elaboration of accessory which compels a practical manager to desire for it a long run; and perhaps we should not be far wide of the mark if we said that the art of acting in the greater drama is never submitted to its severest and final test until there is no opportunity for surprise or unmeasured admiration at the art of the scene-painter and of the decorator, and at the knowledge of the antiquary. But such a test we know it is now hopeless to expect to apply. Even at the Théâtre français they have long gone in for the beautiful and attractive accessory. And we must take things as we find them.

HAVING grumbled a little at Mr. Irving's wholesale defence of long runs, we are the more glad to be able to agree with him completely in his defence of "benefits"—an institution that has lately been attacked. Long tradition has sanctioned the "benefit"; there is nothing whatever to find fault with in it unless, as in the case of Mr. Vincent Crummies, it is accompanied by personal touting. Of course,

in ninety-nine cases out of a hundred—in every case in which it is a high-class actor, a lady or a gentleman, that is concerned—the touting is not only unlikely, but impossible. The benefit remains, therefore, only a fitting opportunity for the display of personal regard. The particular actor who takes it knows the interest that he can individually command, and is encouraged at the extent of it. Instead of wishing the system of benefits abolished, we could wish it enlarged. Mr. Sala has reminded the malcontents that, in the old days, dramatic authors—Goldsmith and his fellows, to wit—were wont to take a benefit. Dramatic authors are better paid now than they were in Goldsmith's days, for they are better men of business; but it would still be pleasant and serviceable if the lovers of neat satire could gather together to present a bulky wreath to Mr. F. C. Burnand, and if the admirers of hearty melodrama could encircle with laurels the brow of Mr. Sims. Nor should the critic be forgotten. Unaffected by the appalling bribe of a wing of a chicken, eaten cold at night, once in a twelvemonth, he still ventures to inform the public where to go and where to abstain from going, and is, we venture to submit, on the whole the most deserving of "those for whom no galleries bawl"—the great unbenefted.

We have received the *Plays and Poems of Charles Dickens*, edited by R. H. Shepherd (W. H. Allen), and have scanty sympathy with the publication. The plays are of no genuine value, and the "poems" are such as the world would willingly let die. Everything of Mr. Dickens's that good critics and faithful and attached friends thought worthy of publication has now seen the light, and little service is done to the memory of a great writer by Mr. Shepherd's rakings in forgotten holes and corners. Mr. Shepherd's "Bibliography" which is attached to these volumes is painstaking and serviceable. His remaining labour is, at the least, ill-advised. Does he imagine that an author who is a good judge of writing has not tact enough to know what to suppress, or that it is incumbent upon himself to flood the literary market with the occasional failures of eminent men? Dickens, when he had got over his youth, retained no ambition of a poetaster, and it is in vain that Mr. Shepherd will present him to us as a poet. An author has already sufficient annoyances. At first it is the public that is annoying—it will not read the author. Then perhaps it is the publisher who is annoying—he will not duly pay the author. Then it is perhaps the printer who is annoying—he makes misprints in the middle of excellent passages; then the critic—he praises in the wrong place. At last these annoyances have one after the other gone the way of last year's snows. And the author dies. But Mr. Shepherd survives him. Must that be an annoyance too? We are quite sure that Mr. Shepherd has no wish that it should be.

MUSIC.

WAGNER'S "PARSIFAL."

II.

Bayreuth: July 26, 1882.

THE large theatre at Bayreuth was completely filled by four o'clock on Wednesday, July 26, and amid breathless silence commenced the first performance of Wagner's latest music-drama, "Parsifal." Nearly six years have elapsed since the production here of the "Ring des Nibelungen." During that period the Bayreuth theatre has been closed; but Wagner's reputation has, nevertheless, been spreading throughout Europe and America, and his lofty aims and commanding genius are now all but universally recognised. Never before has any composer during his lifetime received such

homage as Wagner. Looking at him, not as an artist, but as a man, it is pleasant to see how prosperity now smiles on one who in early life suffered privations and misfortunes of every kind, and who for a long time encountered fierce opposition, arising, no doubt, in great part, from a misconception as to his aims and theories and as to the relation which, according to him, music should hold to the sister arts, but also from jealousy and ignorance, singly or combined.

In the new work, "Parsifal," Wagner has again illustrated his subject by means of *Leitmotive* or representative themes. Of these there are between twenty and thirty, many of them striking in character and suggestive. The metamorphoses and combinations of themes are not so elaborate as in "Tristan" and the "Ring." Some of these leading subjects, even as abstract music, are wonderfully impressive—such as those connected with the Grail and with Parsifal, and with the sufferings and death of the Redeemer. The "Good Friday" motive is very characteristic; and the melodies significant of the quiet grandeur of the woods and meadows are two of the most lovely thoughts ever penned by Wagner. Each personage in the drama has his or her own special theme; they are not merely formal phrases to announce the entries of the actors, but represent situations as well as persons. The objective and subjective elements of the drama are thus revealed to us—the former on the stage, the latter in the orchestra; and whatever may be the result of this system of *Leitmotive* in the hands of any other composer, Wagner has always employed it with wonderful ingenuity and power. How well, for example, does he make us feel the mysterious influence of Klingsor over Kundry. When she first appears, the "Kundry" theme is, of course, heard in the orchestra; but when Gurnemanz speaks of her being found by Titurel in the sacred wood, or when Kundry herself says, "The time is come. Slumber—I must," we hear both the "Magic" and "Klingsor" motives. When, again, Parsifal, in the great scene of the second act, speaks of his folly and of his neglect of his mother, the "spear" phrase from the "Grail" theme is heard, as if to remind us of his holy mission. The "Mourning" motive as Parsifal and Gurnemanz approach the Grail castle, the "Grail" phrase at the awakening of Kundry in the third act, and the various and interesting employment of themes in the introduction to the same section of the work—these and many other passages show the extraordinary capabilities of that art-form so clearly suggested by Weber and so fully developed by Wagner.

In "Parsifal" it is not possible for one moment to mistake the composer, for Wagner's name is written in large letters over every page of the music; besides which we have frequent reminiscences of "Tristan," and, indeed, of all the four parts of the "Ring," more particularly "Siegfried" and the "Götterdämmerung." If we merely consider the music, "Parsifal," in spite of its many beauties, is perhaps not equal either to "Tristan" or the "Ring;" but the ideality and general conception of the whole work will give to it a very high place in the estimation of the composer's adherents, and certainly a unique position in the history of musical and dramatic art. In "Tristan," Wagner painted the passions of men and women; in the "Nibelungen" the strifes of gods and goddesses; but in "Parsifal" he takes us into quite another realm, and shows us how he can deal with questions of the highest import, those affecting the moral and spiritual nature of man.

We have already referred to the religious character which pervades the whole work. In our previous notice we could only speak of the reverent spirit in which Wagner has discussed his theme.

But now, having witnessed two performances, we are able to take notice of the effect produced by the work on the stage, and can say that Wagner has fully risen to the height of his great argument. The Church and Stage have never been very good friends, and Wagner's bold attempt to combine the two will offend many. To those who unhesitatingly condemn it, we say nothing; but would remind all reasonable persons that the Wagner building at Bayreuth is not, in the ordinary sense of the word, a theatre. In any discussion as to the expediency of introducing religion on the stage, this fact should certainly be taken into consideration. It is a temple consecrated to art, and who dare say that in such a place it is not right to speak of love and compassion, of purity of life and noble aims, and of the victory of the spirit over that of the flesh? Also, at the first performance of "Parsifal"—and this more especially concerns the English public—so solemn was the celebration of the Lord's Supper at the end of the first act, and so impressive were the funeral scene and ceremony of the Grail at the close of the work, that the vast audience, in the first instance, remained all but silent, and in the second were walking quietly out of the building, as if from a cathedral, until Wagner himself rose up and reminded them that the services of the singers, players, and conductor deserved acknowledgment, and then only did the applause commence. No greater tribute could have been paid to the work, and no more convincing proof could have been given of the power of the Stage as an appeal to the higher feelings of mankind—a power indeed, if only employed in the right way. Devout people will look at a picture of Christ, will listen to his very words sung in an oratorio, and will those same persons refuse to perceive that the true spirit of Christianity embodied in a dramatic work is neither mockery nor profanity, but rather a great means of influencing the public for good? We are not in any way seeking to provoke argument. The religious element in "Parsifal" is sure to be noticed by the English press, and in many cases, no doubt, unfavourably; we therefore wished to say a few words about the matter, and especially to call attention to the reception of the work at Bayreuth, so as to try and disarm prejudice, and to let people understand that Wagner, in his own peculiar way, is endeavouring to do something, not only for art, but for the amelioration of the human race. We have only described the conduct of the audience at the first performance. On Friday the first act was received in *perfect* silence, and there was a moment's pause at the end before the applause. The public performances commenced on Sunday; and it was of course necessary for Wagner's patrons, who have alone attended the first two private performances, to give a "reception" to the composer and to all the artists.

It is impossible to give an idea of the extraordinary effect of the whole work; the closes of the first and third acts are simply overpowering. In the first, Parsifal, "the guileless fool," is admitted by Gurnemanz into the great hall of the castle at Monsalvat to witness the celebration of the "Supper." When the Knights enter in stately procession and gather round the tables; when the unhappy King Amfortas is brought in on his litter and placed before the shrine enclosing the Grail cup; when the sublime service proceeds with the wonderful music and sounds as of angels' voices descending from the very summit of the dome; when the Knights, after having partaken, leave the hall again in solemn procession; and when, in the now deserted hall, voices from the height are heard singing in softest tones "Blessed Believing," Parsifal, gazing on all these mysterious scenes, is lost in wonder and astonishment, and listens with rapt attention

to the heavenly sounds which reach his ears. And so was it with the vast audience assembled at Bayreuth. Wagner's genius, as we said before, here turns the theatre into a temple; and with the marvellous representation of the Hall of the Grail, and the splendid acting, the performance seemed for the time not a show, but a reality.

The music of "Parsifal" is very unequal; and there are passages in the first act and at the beginning and end of the second act, also the dirge music in the last act, which savour of ugliness rather than beauty. It is certainly not right to forget that in Wagner's works music is only one of the factors; but at times he seems so occupied with the dramatic situation as to forget the conditions which must be observed if music is to be considered an art. The first act takes nearly two hours in performance; and, as nearly the whole of the music is in slow time, the strain on the listener's attention is very great. The second only lasts one hour, and the concerted music in Klingsor's enchanted ground when Parsifal is surrounded by the Flower-maidens is most lovely and original; it forms, moreover, a marked and effective contrast to the solemn music of the first and last acts. The third act is intensely interesting; and, in spite of the grand Grail scene in the first, we are disposed to think it the finest of the three. The total effect of the whole work is very great indeed. It is not only interesting and elevating, but full of dramatic power, and in many places musical beauty of a high order.

At the first performance the cast was as follows:—Amfortas, Herr Reichman; Titurel, Herr Kindermann; Gurnemanz, Herr Scaria; Parsifal, Herr Winkelmann; Klingsor, Herr Hill; and Kundry, Frau Materna. The rendering of the work throughout was most magnificent. All the artists deserve very great praise for their acting and singing. Particularly, however, would we mention the splendid impersonation of Kundry by Frau Materna, and the fine declamation of Herr Scaria in the arduous part of Gurnemanz. The orchestra was very fine, and the *mise-en-scène* perfect. The wonderful dioramic representation of the road from the wood to the castle, by means of scenery shifting from left to right, and the great Grail hall, were triumphs of skill. Such marvellous effects could not be produced in any other theatre in Europe; the size and immense depth of the stage, and the mechanical appliances, allow results of a grand and novel description. Neither expense nor labour had been spared to bring about as perfect a presentation as possible.

At the second performance, on Friday, July 28, there were some changes in the cast. Herr Scaria took the part of Gurnemanz, Herr Gudehus that of Parsifal, and Fräulein Brandt that of Kundry. Fräulein Brandt brought the diabolical and supernatural elements of the character of that strange being, Kundry, into greater prominence than Frau Materna; both readings of the part were excellent, though of the two we preferred the latter. The remaining changes of cast were of less importance. The orchestra was very fine indeed. Herr Lewi was the conductor, and deserves the highest praise for the great care and efficiency with which he wielded the baton.

Franz Liszt was present at both performances, and it was interesting to see him sitting beside the composer for whom, in years gone by, he laboured so earnestly and so faithfully. At the close of the second performance, Herr Wagner came forward in answer to loud and enthusiastic applause, and thanked the actors, chorus, conductor, and members of the orchestra, and last, but not least, Herr Fritz Brandt, the machinist, for the hearty and efficient manner in which each and all had worked together for the general good; and he concluded with a few very brief words to the audience, the patrons of the festival.

J. S. SHEDDOCK.

SATURDAY, AUGUST 12, 1882.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Poetical Works of William Wordsworth.
Edited by William Knight, Professor of Moral Philosophy, St. Andrews. Vols. I. and II. (Edinburgh: William Paterson.)

BESIDE editions of Wordsworth's *Poetical Works* following that authorised by the poet in the year before his death, two other editions, each based upon a principle of its own, have a right to exist. One of these should give each poem of Wordsworth in its best state—the date of the text chosen for each poem being affixed; in cases of doubt the final text of 1849–50 should be followed; the arrangement should be made solely with a view to the enjoyment and convenience of the reader. In such an edition it is certain that the poem "To the Cuckoo" must be given in its last state; we must have the "twofold shout"

"At once far off and near."

It is equally certain that some early text of "Louisa" must be chosen, one which shall not rob us of the lovely stanza beginning

"And she has smiles to earth unknown,"

which disappeared from the latest version of that poem. The other edition, which might be named the Student's Wordsworth, must follow the plan of Prof. Knight. Its aim is not simply delight; it rather attempts to supply materials for the historical study of Wordsworth's mind and art, but in the end it enhances the reader's delight, for he loses nothing, if a wise reader, and he gains much that cannot be otherwise gained.

Prof. Knight proposes to print the poems in chronological order, and for such an edition as the present this is undoubtedly the right plan. It has been generally felt that with Wordsworth the chronological study is of peculiar importance; that his poems fall naturally into groups characteristic of his periods of visionary youth, grave-thoughted manhood, and tranquil decline. But we have felt this in a general way, and did not trace out details. Now we shall be able to follow the history of his intellect and his imagination from year to year, sometimes even from day to day. Fortunately, Wordsworth dated many of his poems, and he supplied chronological lists in the editions of 1815 and 1820; these data, together with the Fenwick notes, although Wordsworth's memory was not always to be trusted, supply an excellent basis for attempting a chronology. To these sources Prof. Knight has added one of great importance by his examination of Dorothy Wordsworth's *Grasmere journals* for the

years 1800, 1801, 1802, hitherto known through occasional quotations in Wordsworth's notes and selections made in the *Memoirs* by the Bishop of Lincoln. With the aid of this journal and other sources it has been possible to fix precisely the date of almost every poem of 1802, a very fruitful year.

Prof. Knight prefixes to his text a Chronological Table, in which much work is summed up. It would have been well if he had indicated clearly and invariably what dates are certain and what dates are only approximate or conjectural. In every case of doubt, real or apparent, the evidence ought to have been laid before the reader. Thus "The Whirl-Blast" is dated 1798. Wordsworth's note is given: "Observed in the holly-grove at Alfoxden, where these verses were written in the spring of 1799." This looks perplexing. The reader ought to be informed why Wordsworth's date cannot be accepted. In the spring of 1799 Wordsworth, after his return from Goslar, was, I believe, not at Alfoxden, but with the Hutchinsons at Sockburn-on-Tees. I have not made any close scrutiny of Prof. Knight's table; but unquestionably it must be regarded rather as a very valuable trial-table than as a final result. Thus "Love Lies Bleeding" and "The Cuckoo Clock" are dated 1845, a manifest error, for they were published in the year 1842. Indeed, as to the date of publication, which is given as well as the date of composition, I have noticed several instances where Prof. Knight's 1845 ought to be 1842, and his 1839 ought to be 1838.

To pass from the chronology to the text. Prof. Knight prints the final text of Wordsworth. Here, again, he is certainly right, and sufficient reasons for his decision are stated in the Preface. Some pieces are, however, added to those of the last authorised volumes. In an historical edition such as this, every printed poem of Wordsworth ought to be included. I cannot but regard it as an error that the editor should have omitted "The Convict" of *Lyrical Ballads* (1798), while reproducing "Andrew Jones" from ed. 1800, and should not have given us Wordsworth's earliest printed piece—the sonnet signed Axiologus in the *European Magazine*, 1787. On the other hand, we have to thank him for the "School Exercise" reprinted from the *Memoirs*; for "The Birth of Love," a translation of French stanzas signed Anon. in Wrangham's *Poems* (1795); and more particularly for "Descriptive Sketches" as it exists in the original quarto now unprocurable.

The text, then, is rightly that of 1849–50. But in foot-notes the editor aims at representing, as he says, "the whole previous literary history" of each poem. Students of Wordsworth's poetry know how often and how largely he altered what he had written—sometimes for the better, sometimes for the worse. The present edition is intended to serve as a substitute for the numerous editions which appeared during the poet's lifetime. "Every alteration," says the editor, "whether for the better or for the worse, is here printed in full," only omitting slight changes in spelling, and such alterations as *ye* for *you*. It ought to be possible from the foot-notes to reconstruct the text in every state in which it

is found from 1798 to 1850. Unfortunately, the mode of indicating changes is not wholly satisfactory, and in a good many instances I have not been able to fit the early readings into the text as it stands without a reference to the original editions.

The undertaking was arduous. Absolute accuracy in editorial work is, I believe, unattainable; a margin of error must be allowed. But such an achievement as *The Cambridge Shakespeares* shows to what narrow limits this margin may be reduced. It is hard that for work so nearly mechanical as the collation of various editions, to accomplish which we have simply to transform ourselves into a vigilant eye and a faithful hand, our dull hours will not serve. For such toil our best hours are required; a moment's wavering attention or languor of the eye may bring disastrous consequences. Prof. Knight has given time and toil to this edition. He has correctly recorded hundreds of textual variations. It looks downright ingratitude to be discontented with the gift he brings; yet contented it is impossible to be.

The allowed margin of error is indeed far exceeded, and the errors are not of a single kind. Although much is accurate, we can never feel secure; and, instead of serving as a substitute for the early editions, this new edition, on investigation, proves that they are indispensable. At the risk of wearying the reader I must in some degree make good my assertion. Perhaps the "Song for the Wandering Jew" supplies the most striking example of oversight. Of its seven stanzas two were added after its first publication in 1800, two were transposed, two (including a transposed stanza) were largely altered, and one was slightly altered. None of these changes are noted. In "The Idle Shepherd Boys," stanza 1, add the reading of 1843 (perhaps earlier):

"And, pleased to welcome in the May,
From hill to hill the echoes ring
Their liveliest roundelay."

Stanza 2, add the reading of 1800:

"It seems they have no work to do,
Or that their work is done;"

and that of 1827—

"Boys that have had no work to do,
Or work that now is done."

In the same stanza—text—correct the misprint "rustic hats" to "rusty hats." In stanza 3, correct "depths" to "depth." Add to note 2 on stanza 5 the reading of 1827:

"Cross, if you dare, where I shall cross—
Come on, and in my footsteps tread!"

In note 3, same stanza, for "1832" read "1827." In "Ellen Irwin," stanza 2, add the reading of 1800—"The Gordon." Stanza 3, add the reading 1800:

"But what is Gordon's beauteous face?
And what are Gordon's crosses
To them who sit by Kirtle's Braes
Upon the verdant mosses?"

Stanza 4, add the reading of 1800:

"Proud Gordon cannot bear the thoughts."

Also, l. 3—

"And, starting up, to Bruce's heart."

Also l. 6—

"And stepping forth to meet the same."

Stanza 6, add the reading of 1800 :

"So coming back across the wave,
Without a groan on Ellen's grave."

In "At the Grave of Burns," stanza 6, note the reading of 1842 :

"Well might I mourn that He was gone
Whose light I hailed when first it shone,
When, breaking forth as Nature's own,
It showed my youth."

In "The Complaint of a Forsaken Indian Woman," l. 5, note the earliest reading, 1798 :

"In sleep did I behold the skies."

In the "Anecdote for Fathers" and "Simon Lee," the transposition of stanzas (spoken of by Prof. Knight as important in the case of "Simon Lee") is unnoted. In "Ruth" it is stated that stanza 2 is absent from ed. 1800; but the after-thought was, in fact, stanza 3. In the second poem, "To the Small Celandine," note that the last stanza but one was a late addition to the poem. In note 3, correct "adventurers' skill" to "advent'rous skill;" last stanza, add the reading of 1807 :

"Build who will a pyramid."

It would be possible to go through many poems in like manner. Collating "Peter Bell" with the text of the second edition, 1819 (not mentioned in Prof. Knight's bibliography)—I have not in my possession a copy of the first edition—I find some nineteen omissions or errors; in "The Idiot Boy," collated with ed. 1798, I find ten; in "Hart-Leap Well," collated with ed. 1800, I find nine.

I have dwelt upon what is faulty because Prof. Knight's edition is admirably planned, and because he has been at large cost of time and pains; therefore, it is worth while to test his work strictly. The entire edition will consist of eight volumes. Six remain to be printed. The work in these six may be made as nearly accurate as possible. The first two volumes must be worked carefully over. It would be best if they could be re-issued in a revised form; if this be impossible, the publisher must supply some pages of additions and corrections. Thus it will be possible to make this edition all that Prof. Knight and his fellow-Wordsworthians desire it to be. I fear I am myself responsible for two errors in these volumes, having spoken in a paper on "Wordsworth's Modernisations of Chaucer," from which Prof. Knight quotes, of Tyrwhitt's text of "Troilus and Cryseyde" instead of Urry's; and, again, having spoken in accordance with Wordsworth's old-fashioned view of "The Cuckoo and the Nightingale" as by Chaucer, although aware that the poem is one of those erroneously ascribed to him.

On places and persons connected with Wordsworth's poems Prof. Knight gives notes of much interest. On all that concerns the topography of Wordsworth he is our best authority; he now adds to the obligation conferred on lovers of Wordsworth and of the Lake district by his volume of 1878. Mr. McWhirter's etchings from Cookermouth and Hawkshead appear to me excellent. A portrait of Wordsworth will be given in the last volume. Prof. Knight has been fortunate in obtaining permission from Lord Coleridge to print from a copy of Wordsworth's *Poetical Works* in his possession various MS. readings written by Wordsworth

on the margins. If anyone care to add one more reading, here it is, as scrawled by Wordsworth on a blank fragment of a letter addressed to him, and now lying on my desk: "Descriptive Sketches," (vol. i., p. 41, of Prof. Knight's edition):

"By oholce or doom a gipsy wanders here,
Companionless, or hand in hand with fear;
Lo, where she sits beneath yon shaggy rock,
A cowering shape half seen through curling smoke."

EDWARD DOWDEN.

Memoir of Daniel Macmillan. By Thomas Hughes, Q.C. (Macmillan.)

LATE as this book is in appearing—Daniel Macmillan died in 1857—and written as it is by an Oxford man who knew only his late career, instead of a Cambridge one who knew his life there, or, better still, by his brother, who knew him through his whole career, this *Memoir* will be welcome to all folk who care for the record of a thoughtful, able, and earnest man's life and success even in spite of feeble health and many adverse circumstances. Specially welcome is the book to those Cambridge men who, like myself, can recollect Daniel Macmillan's first coming to his first Trinity Street bookshop in 1843, and who owe him the best of such teaching as they got at the university. For many of us our tutors did nothing but give us a little mathematical and classical cram. The man who taught us to think, to read the books that made us think, and opened our boating minds, was Daniel Macmillan, along with our college friends. As long as his health lasted, and he was able to stir up undergraduates—and graduates—by his talk, he was a real power in the university. The impression he made on me was so strong that, when I took my degree in 1846, I wrote to my father, begging for a few thousand pounds to go into partnership with the Macmillans instead of to the Bar; and grievously was I disappointed when the money was refused, and I sent up to London to grind at conveyancing precedents. Yet I'm sure I should have done the firm much good, and prevented its getting so rich as it has become.

A bare-footed boy in the West Highlands, Daniel Macmillan was in 1824 bound apprentice, at the age of eleven, to a bookseller and binder of Irvine for 1s. 6d. a-week for the first year, and a rise of 1s. a-week for each of the following six years. One day his master accused him of taking something in the shop. The boy resented this. His master struck him, and Daniel seized his cap, shied the day-book at Mr. Dick's head, and bolted. That was Daniel Macmillan all over. The steam was in him still in 1843-46, when I saw most of him. In 1831 he went to Atkinson's shop in Glasgow, there did too much, and broke down. Then he came to Johnson's second-hand and new bookshop in Cambridge from 1833 to 1837, and learnt much about books. Thence he migrated to Seeley's, in Fleet Street, and while there—through the well-known *Guesses at Truth*—made the acquaintance of the man who in turn made him, or rather his success in life, Archdeacon Hare. In February 1843, he started a small business

in Aldersgate Street, which his brother Alick managed, and on August 28, 1843, Archdeacon Hare and his naval brother, Marcus, lent Daniel Macmillan £500, with which he bought Newby's business in Trinity Street, Cambridge, and started in the October term. We soon found that a man had come among us, and from that time the success of the firm was assured, for its head had brains, aims, principles, shrewdness, judgment, and the right ground to use them all in; and though his health at once began to break, yet the loyal help and affection of his brother carried the work on; no chance was left untried; the right men were picked; the tide was taken at its flow, and led on to fortune. We used to say, in my time at Cambridge, that Archdeacon Hare never laid out a better £500 in his life for himself and his friend Maurice, or the university, than when he sent Daniel Macmillan to Cambridge.

The pluck of the man was tremendous. He was always so ill that he would have been quite justified in turning invalid, lying on his back and doing nothing; but he fought and worked, married happily, and had children, planned and directed, till he had used up every atom of force that his strong will could gather, and then, after saying, "I am so tired, tired," and a few more words, on June 27, 1857, ceased to be. Daniel Macmillan, like his brother, owed most of his character to his mother. His father died when he was ten. Brought up a narrow Scotch Calvinist, getting "religion" among the Baptists at Cambridge, to whom his employer Johnson belonged, he opened out into Broad Churchism at Seeley's under the influence of Hare's *Guesses at Truth*, Maurice's *Kingdom of Christ*, and Alexander J. Scott's *Lectures*. In that belief he continued and died. He was a strongly religious man, looking Death in the face almost weekly for the last twelve years of his life. No young fellow who came under his influence is likely to forget him. I can see the dark Scotch face with its deep-set eyes and prominent lips, and can hear the hearty laugh and the catch of the asthmatic breath, as plainly now as any time in the years 1843-46, when their owner was holding forth or chatting in any of the three Cambridge shops which he successively held.

Mr. Hughes's book has a kind of stranger's, far-off touch to me, as if he had never known Daniel Macmillan well. Their natures are not much akin. But the *Memoir* lets the man tell his own story by his letters, and the reader gets a view of one more man who in his day did a good stroke of work, and left the world better than he found it.

F. J. FURNIVALL.

History of Rome. By Wilhelm Ihne. English Edition. Vols. IV. and V. (Longmans.)

These volumes complete the author's translation of his *History of Rome*, originally published in German. Dr. Ihne has done ample justice to his own work. His English style is admirably clear and forcible. We heartily welcome a book which presents the familiar narrative with all the accuracy and

impartiality that could be desired, and is likewise remarkably rich in independent suggestions and criticisms. The first three volumes, together with the same writer's short account of Early Rome in the "Epoch" series, are widely known and highly valued, particularly for the light which they throw on the early phases of the Roman Constitution. Dr. Ihne's extreme scepticism with regard to the traditional history did not prevent him from attempting to divine the real course of political events from the one-sided version of the Roman historian; and he has contributed not a little to the reconstruction which Niebuhr initiated. It was to be expected that a writer who had dealt so ably with the politics of the early Republic would exhibit equal insight into the circumstances of its decline and fall. The volumes before us embrace the period from the end of the Punic Wars to the close of Sulla's dictatorship. Dr. Ihne rightly regards this as the practical termination of the Republic and the beginning of the Monarchy. As for the Dictator's abdication, he explains the apparent mystery by showing that such a step was only consistent with his peculiar position. He could not be a perpetual Dictator, because his object was aristocratic, not monarchical rule; while at the same time it was impossible for him to resume the place of a simple Senator. He therefore sensibly retired to watch and test the working of the reformed Constitution.

The fourth volume is especially interesting as a study of the political forces which constituted the Republican or Senatorial régime. No historian of Rome has more lucidly analysed this unique combination of popular sovereignty with aristocratic direction, where the people exercised a real controlling power, extending even to the military administration; while the Senate, notwithstanding, maintained its place as the executive during the critical era of conquest till it broke down under the burden of Empire. Dr. Ihne finds the chief secret of this harmony in the preponderance wisely secured to the rural vote. This was generally sufficient to give a conservative spirit even to the Comitia Tributa and the Tribunes themselves, so long as Roman statesmen adhered to the rule of excluding freedmen and other new voters of the poorer class from all except the city tribes. As regards the legal relation between the Senate and the Comitia, Dr. Ihne notices the various fatal infractions of the Senate's right of initiative, ending with the systematic violation of the established precedent by the Gracchi. He ventures the conjecture that, when the Senate restored the old usage after the fall of C. Gracchus, they must have obtained for it the force of law, since Marius, when Tribune, instead of dispensing with a *Senatus-consultum*, had to extort it by threats of violence. Regarding the more complicated question of the relations between the two popular Comitia, Dr. Ihne adopts the well-known theory that the number of centuries in each class was equalised, so as to deprive the rich of their predominance, and at the same time to adapt the number of the classes to that of the tribes; but he holds that this change (like the classification ascribed to Servius Tullius) was not effected at any one time, but was

brought about gradually by the Censors, whose right of making citizens and classifying them seems to have been quite absolute. He differs from Mommsen respecting the extent to which Sulla curtailed the tribunicial power, accepting Livy's statement—which is certainly explicit—that the Tribunes were unconditionally prohibited from proposing laws.

No less valuable is Dr. Ihne's account of the external history, which culminates in the Social War. The hardships of the allies must have been the more intolerable if, as he maintains in spite of Livy, equal alliances had previously existed in almost every quarter, except where the land had been confiscated and colonised. He lays much stress on the commercial isolation of the Italian communities, which contributed, along with the competition of slave-labour and of foreign corn, to ruin the farmers. He doubts whether the Agrarian Commission, though it survived its founder, C. Gracchus, really succeeded in establishing any considerable number of new proprietors. Mommsen connects with its labours the extraordinary increase of citizens during the six years B.C. 131–125; but how (as Dr. Ihne asks) could the Commission create citizens? He follows the high authority of Lange in supposing that some partial extensions of the citizenship must have been made, though the plebiscita are not on record. But the crucial grievance of the allies was the liability to eviction, which was brought nearer by the democratic agitation for new colonies. M. de Coulanges, indeed, assures us that "the principle of all the agrarian laws was that neither the subject nor the ally could own the soil; for them property had no existence; the law admitted the complete right of property only within the limits of the *ager Romanus*." Dr. Ihne regards the danger as resulting simply from the scarcity of unoccupied land. The agrarian reformer, M. Livius Drusus, declared that "he had left nothing to give away except the sky and mud" (*coelum et coenum*).

The Social War must be attributed to the "overbearing pride and self-sufficiency" of the Roman citizens, and to the obstinate conservatism or "legalism" so strongly rooted in the Roman character. The spirit of concession was arrested just at the critical moment when Rome had won complete dominion over Italy, and consequently her steadfast allies were left outside the pale of the Constitution. The impolicy of the Senate hastened the inevitable revolution, which Dr. Ihne describes somewhat metaphysically as the "restoration of equilibrium," through the gravitation of power to the masses of the provincials, but which was much more due to the inherent necessity for a strongly centralised military government to defend the empire.

GEORGE C. WARR.

The Last Punic War: Tunis, Past and Present. By A. M. Broadley. (Blackwood.)

ALTHOUGH since the recital of M. Roustan the Tunisian question has passed its acute stage, the political situation in Egypt and the continued ferment among the Arabs of North Africa give a fresh interest to the

subject of these volumes. Mr. Broadley, as correspondent of the *Times* during the French expedition, enjoyed excellent opportunities of criticising the preparations made for that enterprise, and of arriving at a sound judgment of its political and military success. Several vexed questions discussed by him are of so purely political a character as to be beyond the scope of the ACADEMY. Indeed, the chief and most absorbing interest of this work is political; for the introductory *résumé* of the history of Tunis cannot be seriously regarded as a literary achievement, being merely a bald chronicle of events in which the Spanish occupation under Charles V. alone receives anything like adequate treatment, and which, besides showing too evident signs of hasty compilation, is marred by errors that might easily have been obviated by a thorough revision. This is the more to be regretted because a succinct and critical review of the history of Tunis anterior to 1830 would have formed a welcome prelude to Mr. Broadley's interesting and valuable account of his personal experiences. A special correspondent of a newspaper, particularly when at the seat of war, is necessarily often obliged to write with extreme haste; but it is inexplicable that, when he has resolved upon publishing the important and well-digested information of a year's practical experience, he should appear indifferent to the literary form it should take. It is both surprising and annoying to observe that, by the exercise of even ordinary care, these volumes might have been rendered far more readable. The omission of digressions that are often wholly irrelevant, and the absence of errors that are clearly the result of inattention, would have endowed Mr. Broadley's narrative with a coherency and stability of structure it does not now possess.

The advent of this book seems to have much exercised the minds of people in Tunis, and to have been anticipated, by M. de Grilleau at least, in a sanguine spirit which he will not find justified on perusal. In a recent letter that breathes a patriotic belief in the future of Tunis and in the reality of the policy of reform inaugurated by M. Roustan's successor, M. Cambon, the French correspondent speaks of Mr. Broadley, who was, "during the campaign, the soul of the English opposition," as having been recently completely converted to the French cause, and alludes to the present publication as about to appear under the title of the "Fourth Punic War." The *amour propre*, however, of all concerned in the expedition to Tunis will now receive a rude blow, for Mr. Broadley exhibits no signs of any such conversion, and his attitude is as honourably consistent as might have been expected. His narrative of the incidents that led to M. Roustan's melodramatic rise and fall, and his history of the whole campaign of last summer, form a scathing *exposé* of the Roustan-Musalli intrigues, and of the lamentable deficiency of ordinary forethought on the part of the commissariat and ambulance service in the French army of occupation. He has nothing but praise for the brave and noble spirit of endurance displayed under the most exasperating circumstances by the young French soldiers, but at

the same time he does not spare the trickery of French diplomacy. His account of the conduct of the war and of the events that led to the enforced treaty with the Bey make complete the unsavoury revelations of the Rochefort trial; and there need be no difficulty, even for M. de Grilleau, in appreciating the irony of the title of this work—"The Last Punic War."

Considerable light is thrown by Mr. Broadley upon the somewhat mysterious raids of the Khamirs into the province of Constantine, but the true origin of the disturbances that afforded the French the pretext for invading Tunis still lies enshrouded in obscurity. A fortnight spent among the Khamirs convinced him that these mountaineers are not the savages they were represented to be by the Algerian *Akhbar* and certain French journals, but agriculturists and cattle-breeders addicted to Rob Roy's practice of the good old rule and simple plan. In an animated chapter Mr. Broadley testifies that nothing could be easier for those interested than to foment disturbances and then magnify the gravity of their result to the authorities in France. The occupation of Kef, the bombardment of Tabarka, and the advance of Gen. Forgemol into the Khamir mountains were incidents of such swift sequence that they effectually deprived the Bey of time to consider his position. The control of the telegraph was an immense advantage to M. Roustan and his friends; Mr. Broadley's remarks on this subject, and his chronicle of the events of the spring of 1881, possess the merit of thoroughly elucidating a dark diplomatic chapter in Tunisian history. The bombardment of Sfax, the autumn campaign, and the quadruple military promenade to Kairwán occupy the greater part of the second volume, and are described with much picturesque power. The author's illustrated account of the Holy City is, however, of greater and more permanent interest. Previous to the French occupation, Kairwán was almost unknown to Europeans, and had scarcely ever been leisurely inspected by traveller or archaeologist. Dr. Shaw barely refers to the city in his remarkable *Travels*; and Mr. Rae's notice of it, and his plan of its streets and walls, formed, indeed, the only monograph of authority we possessed. Mr. Broadley's description of Kairwán and its great mosque is deeply interesting, and is accompanied by some useful illustrations. He enjoyed the good fortune of being the first European who visited the interior of the tomb of a personal friend of the Prophet, Abdullah Ben Wádib el Belawi, a sanctuary not even second in reputation to the great Mosque of Okhbar itself. His detailed account of this building shows it to be of marvellous architectural beauty and archaeological interest, even when compared with the many other striking monuments of Arab art in Kairwán.

J. ARTHUR BLAINE.

Reminiscences of my Irish Journey in 1849.
By Thomas Carlyle. (Sampson Low.)

MR. FROUDE, who has edited these *Reminiscences*, as well as the two volumes published last year, tells us in his Preface that in

Carlyle's journal for 1849 the two following entries occur:—

"May 17, 1849.—Am thinking of a tour in Ireland; unhappily, have no call of *desire* that way, or any way, but am driven out somewhat (just now) as by the point of bayonets at my back. Ireland really is my problem; the breaking point of the huge supposition which all British and all European society now is. Set down in Ireland, one might at least feel, *Here is thy problem*: In God's name, what wilt thou do with it?"

And what, in God's name, did he do with it? Alas! This is what he wrote when he came back:—

"Nov. 11, 1849.—Went to Ireland as foreshadowed in the last entry; wandered about there all through July: have half forcibly recalled my remembrances, and thrown them down on paper since my return. Ugly spectacle: sad health: sad humour, a thing unjoyful to look back upon. The whole country figures in my mind like a ragged coat; one huge beggar's gaberdine, not patched or patchable any longer: far from a joyful or beautiful spectacle."

Far from it, indeed, to see a great teacher and philosopher, the author of *Sartor Resartus* and the *French Revolution*, doing no more with the problem which he owns was given him to consider than weakly railing at it. This Irish journal is, as Carlyle himself would say, if he were reading it in sane mind and health, the pitifullest of human utterances. Vain bemoanings at his own state of health, ill-natured remarks about everything and everybody, and grumbings at little personal discomforts make up the greater part of it. Only once, so far as I can remember, does he utter any expression of thankfulness, and then it is for a "beautiful big old English bed, in which, begirt with mere silence, I slept and again slept a heavy sleep still remembered with thankfulness." Well for him if he could have remembered more with thankfulness. He seems to have had what any ordinary mortal would have deemed a very delightful tour in Ireland. He found plenty of friends there, who gave him a warm Irish welcome without attempting to lionise him. He was not bored by any great banquets, but was passed on by easy stages from one country house to another, being everywhere received with the greatest kindness and hospitality. But a disorganised stomach spoilt all, and turned the fair green isle of Erin into a boggy waste.

Like so many Englishmen, he regards Irish evils as arising entirely from the national character. "Remedy for Ireland," he exclaims—"to cease generally from following the devil; no other remedy that I know of." He suggests no means whereby the kingdom of God may be promoted, and oppression and wrong done away with. This is what all true workers for Ireland are now trying to effect, but it is to be feared they would not have Carlyle's sympathy. If the problem were given him to solve, it is terrible to think that he should have made no effort to understand it. Happily, Mr. Gladstone never says, "Eheu! to bed, and leave it to the gods."

Thus the truth has to be stated, even by a devoted disciple of Carlyle. These Irish reminiscences, like the former volumes, reveal

a very weak, discontented mortal, instead of the strong, terribly earnest, scathing prophet whom we behold in his works. Indeed, the most pleasant glimpse we have had of Carlyle lately has been in Caroline Fox's delightful journal. Even his melancholy could not resist the influence of her bright, active spirit. Yet in spite of this revelation of weakness and ill-temper, the great torn heart of the man is plainly visible. A preacher who denounces the evils of his time is apt to let his voice grow harsh with perpetual remonstrance. Jeremiah had not a smooth tongue, and probably Isaiah frequently made himself unpleasant to his friends. When these miserable reminiscences are forgotten, Carlyle's influence will again be felt, and he will then be more gratefully remembered by an age that owes much to his teaching.

MARY M. HEATON.

A COLLECTION OF SPANISH SONGS.

Chants populaires Espagnols: Quatrains et Séguidilles, avec accompagnement pour piano. Dessins de Santiago de Arcos, par Achille Fouquier. (Paris: Librairie des Bibliophiles.)

M. ACHILLE FOUQUIER is known to the public by his sketches of travel and sport in the Pyrenees, in the East, and in Tunis, and to his friends for his MS. collections of Basque and Spanish songs. He has here published an *édition de luxe* of the most popular Spanish seguidillas and coplas, with the originals and French translations side by side, arranged according to their subjects. The majority of these verses are of Andalusian origin, but sufficient are given from other parts of Spain to make the book fairly representative of all that is really Spanish, excluding the Catalan, Galician, Asturian, and Basque songs. The short introductions to each section are admirably done. Without wearying the reader with irrelevant or too learned disquisitions, just enough is said to direct the attention to what follows, and to form a slight break in what might otherwise prove the monotony of these endless quatrains. Not that these trifles are altogether without instruction. There are traits in the Spanish character that can be read better in these verses than in any deeper study. The passionate ardour of Southern love, with its depth and intensity in some cases, and its mere hasty flash and fiery sparkle in others, is here abundantly portrayed. The true religious feeling, as well as the superstition, which sways so many Spaniards finds frequent expression here. That sad melancholy and weariness of life—the effect, perhaps, of want of vitality in a warm climate which makes Dolores and Lágrimas sometimes so appropriate names to Spanish girls—is also fully represented. It is curious to remark the concentration of thought and terseness of expression of these *coplas* in a people whose oratory and writings so often sin by wordy vagueness and diffuseness. Here and there one meets with coincidences of thought and expression common to far different poets. In Mrs. Browning's "Sonnets from the Portuguese," she tells of her husband's first

kiss, and of her own gift of a lock of hair, keeping

"pure from all those years
The kiss my mother left there when she died."
With greater passion some unknown Spaniard
sings:

"Dos besos hay en el mundo Que no se apartan de mí, El ultimo de mi madre Y el primero que te di."	"There are two kisses in the world Which shall never depart from me, The last which my mother gave And the first which I gave to thee."
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Goldsmith's touching lines in the *Vicar of Wakefield* are almost exceeded in pathos by the following:—

"Por tí me olvidé de Dios, Por tí la gloria perdí, Y ahora me voy á quedar Sin Dios, sin gloria y sin tí."	"For thee I forgot my God, I lost my honour for thee, And now I shall ever remain Without God, without honour, and thee."
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Could passionate love be better expressed than in the two following? Notice the diminutive "*malito*" in the first; the dear one is only a little ill, yet his frenzied "*novia*" says:—

"Me han dicho que estás malito, Y á Dios le pido llorando Que á mí me quite salud Y á tí te le vaya dando."	"They tell me that you are unwell, And with tears I beg it of God, That from me he should take my health And bestow it all upon thee."
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"Te quiero mas que al viver, Mas que á mi padre y mi madre, Y si no fuero pecado Mas que á la Virgen del Carmen."	"I love thee more than the life, Than father and mother more, And if it were not a sin, Than the Virgin del Carmen more."
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Here is one which may fit some of our own fair coquettes who are fond of exhibiting a cross from their necks:—

"Donde matan á un cristiano Suelen poner una cruz. ¡Por eso con hilo de oro Al cuello la llevas tú?"	"Wherever murder is done A cross is wont to be set. Is this why with chain-let of gold You wear one about your neck?"
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For the wit take this:

"Cuando uno quiere á una, Y esa no lo quiere, Es lo mismo que encontrarse Un calvo en la calle un peine."	"When one loves another, And that other loves not one, It is as if a bald man In the street should find a comb."
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Our last shall be for the folk-lore mythologist. It is written by one who knows nothing of Tithonus, yet a whole legend might easily be evolved from it.

"Cuando sale la Aurora Sale llorando; ¡Pobrecita, qué noche Habrá pasado!"	"When Aurora rises Forth in tears she goes. Poor little one! what a night (Of sorrow) she must have passed!"
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The illustrations of Gutierrez Arcos are worthy of the text; we admire especially the last, the conversation at the prison bars. An Appendix of music completes a volume which must be welcome to all lovers of Spanish literature and song.

WENTWORTH WEBSTER.

TWO BOOKS ON SCOTTISH SPORT.

On the Grampian Hills. By F. F. Whitehurst. (Tinsley Bros.)

Benderloch; or, Notes from the West Highlands. By W. A. Smith. (Paisley: Gardner.)

THE thread of sport which alone connects these books is sufficiently slender. Mr. Whitehurst shot grouse and ptarmigan; while sport in *Benderloch* means for the most part sweeping Loochs Etive and Creran with a dredge. It is worth while noticing them, because anything relating to sport is of great interest to the multitudes which will shortly flock in pursuit of it to Scotch lodges and country houses. Perhaps the best mode of characterising these books would be to call one sport without natural history, the other natural history without sport. Mr. Whitehurst brings together some thirty articles which originally appeared in the *Daily Telegraph*, and prattles artlessly in the style which is dear to the readers of that paper on the plumage of a ptarmigan or the changing colours of the Scottish hare. Less than a third of the book treats of sport proper on the Grampians; and, although the second title promises grouse and ptarmigan shooting, deer stalking, salmon and trout fishing, the few lines devoted to these latter subjects are of the most commonplace character. Hackneyed topics may be rendered interesting by novel treatment, but neither instruction nor amusement could be gained from Mr. Whitehurst's narratives of grouse and ptarmigan shooting. His attitude is that of a Londoner who pays a visit to Scotland, greatly enjoys the luxury of the new saloon carriage and sleeping accommodation on his way north, and the many good things which a Scotch country house contains for its guests, but who has neither sufficient experience in shooting and fishing, nor sufficient literary skill if he had to render his essays useful to sportsmen, in the sense that St. John's and Colquhoun's books are useful. He compares himself to Mr. Winkle when he went rook-shooting, and as far as his claims to treat of Scottish sport are concerned, we are content to acquiesce in the simile.

The bulk of the book is made up of articles written in the ordinary sporting style of the day on runs with different packs of hounds. Jeune as this kind of literary fare is in the weekly sporting papers, it becomes intolerable to most readers a season or two after date. He must be a keen hunter who cares in fancy to run with the Brighton Harriers, when the scent is very cold indeed, after a year or two have elapsed. All such accounts of hunting inevitably proceed on the same lines. A "vulpine quadruped" is first found. Many pages may be filled with a skilful enumeration of his running from thisholt to that spinney, by Lord's A.'s park, up Sir Peter B.'s avenue, and the like. It is then time to kill "the quarry;" and this allows a grand opportunity of introducing the names and horses of those who were up at the finish. Of course the lovely daughters of the M. F. H. himself will be particularised, the Hon. Henry C. (on a gallant gray), Captain D., Major E. (on a shapely chestnut), Viscount F., and the cheery form of Squire G. So ends

"a regular clinker of a run." Those who like this style of writing will find as much of it as the most ardent fox-hunter can desire in *On the Grampian Hills*.

Benderloch is written in the form of a journal kept by a country-lover of the various rustic sights and sounds which succeeded one another during the last two years in the district of Appin, in the Western Highlands. A pleasing and poetic appreciation of bird, flower, and insect causes the book to resemble the writings of Milner and the author of *The Gamekeeper at Home*. The scent of heather is wafted on the fresh Atlantic breezes through its pages. With much observation Mr. Smith has little or no sense of humour, and thus misses much that is enjoyable in the lives of the lower animals, and many opportunities of enlivening his pages; but the book is a faithful transcript from day to day and week to week of the natural changes in animal and vegetable life where the ordinary sternness of a Scottish climate, especially in winter, is mitigated by the vicinity of the Gulf Stream. We are surprised at the many objects of interest on the shores of Looch Etive, or in his walks among the fir plantations, which Mr. Smith could find even in the month of December. The landscape in the different seasons is carefully described, and the ever-changing beauty of hills and sea lovingly dwelt upon. When wind and weather admitted, Mr. Smith swept the seabottom with his dredge, and generally managed to find some mollusc, serpula, or seaweed, which forms the subject of a pleasant examination. At other times he lands, and either shoots or rambles over brae and glen with the hungry eyes of a naturalist, not disdaining a chat with the natives, and every now and then inserting a scrap of folk-lore. Thus we learn that to see a colt with its back towards you on starting for a journey is the worst of luck, only to be exceeded, perhaps, should you chance to hear a cuckoo before breakfast. The comparatively recent arrivals of the rabbit, squirrel, and starling in the Western Highlands are duly commented on. Mr. Smith, in gipsy-fashion, experimented upon a dinner off a squirrel, and, by soaking the creature in running water, managed to wash out the strong flavour of turpentine which it naturally possesses, and enjoyed a good meal. It will be long, however, we opine, before squirrels will be generally eaten. *Benderloch* is in many respects a charming book, filled with a keen appreciation of natural beauty and penetrated with love for all the creatures which so greatly endear themselves to lovers of the country. It contains a solecism here and there; and occasionally the author, after the manner of his nation, indulges himself in a mild metaphysical speculation, but speedily returns to Looch Linnhe and the scented pine-woods of his pleasant home. We cannot fancy a book which would prove more useful and interesting to every poet-naturalist who uses his eyes and ears. It ought to be found on the table of every Highland lodge this summer. Observations occur in it on very many of the objects contained in the fauna and flora of Western Scotland. The merganser, the guillemot, and the different gulls of the Western sea-board are evidently dear to this

akilful observer. We thank Mr. Smith for a delightful addition to the natural history of the Highlands, and that we do so heartily may be proved from the fact of the book possessing no index. That neither table of contents nor index are to be found is the great blemish of *Benderloch*. The addition of an index would at once give unity and usefulness to what at present are but careful though disjointed studies of the life and habits of many interesting and some rare creatures.

M. G. WATKINS.

SOME ANTIQUARIAN BOOKS.

A Digest of the Domesday of Bedfordshire. By William Airy, M.A., late Vicar of Keysoe, Bedfordshire, Rector of Swynahed, and Rural Dean. With Preliminary Note by his son, Basil Reginald Airy. From Mr. Basil Airy's Preliminary Note, we learn that this work was completed by his father only a few months before his death in 1874. The bulk of it was compiled from eight to ten years ago. The present publication is due to Mr. D. G. Cary Elwes. The MS. was submitted to members of the Archaeological Institute when they met at Bedford in 1881; and, at their suggestion, Mr. Elwes set to work, and succeeded in getting together the requisite number of subscriptions. The late Mr. Airy, being connected with Bedfordshire, was led to undertake an extension and translation of Domesday for the county, as a sequel to the issue of Sir H. James' photo-sineographic facsimile, which took place somewhere in the sixties. Having accomplished this task, he found himself dissatisfied with it.

"I became convinced," he says, "that a bald translation of Domesday is of no value whatever: the difficulty of reference is as great as with the original: and the sameness of character in the entries is more palpable, and becomes more wearying when repeated over and over again in English words at full, than when the eye catches up the meaning in a rapid glance over the Latin contractions."

Accordingly, he prepared a Digest of the entries which make up the record—an arrangement which, for this county, is more necessary and appropriate than for some others. In Bedfordshire, a manor, now a parish, bearing one name, was often divided among a number of owners. Thus *Alricessei*, with variations of name, occurs four times over. The Bishop of Durham held land in it; so did William de Ow; so did Nigel de Albini; and so did Ulei, a "King's prebendary" and burgess of Bedford. These scattered entries are all brought together under one heading, that heading being the modern name of the manor or parish (in this instance *Arlsey*). These modern names are arranged alphabetically, the Domesday names being added, as it were, parenthetically. This arrangement is open to two defects, which, to a stranger, are at once apparent. First, there is no index of Domesday names. Thus, if you hit upon *Wadehelle*, there is no index to tell you where any account of it is to be found. Mr. Cary Elwes has appended a valuable Index, in which, however, names of persons and places are both massed together, whereas they should have been indexed separately. But to find *Wadehelle*, the reader must turn over the leaves at hasard, until he happens to light upon the modern name *Odell*, under which the place he is in search of is to be found. Next, the Digest, being of the same size and appearance as the Ordnance Survey facsimile, is, nevertheless, published separately from it, and has no other references to the original than the paging of the photo-sineograph. So that a reader who happens to possess only Sir H. Ellis' edition has no clue to the whereabouts of names what-

ever. The notation, which all the literary world recognises, of 215 (a, b) or 216 (1, 2, 3, 4), and so on, is neglected altogether. These are serious drawbacks. Mr. Airy, however, has done more than arrange the items alphabetically according to manors or parishes. He gives a summary of the record for each item, which is only a translation, slightly re-arranged; and, in the margin, he has given the comparative values of each piece of land under three headings—D, O, and E. D stands for 1086, the date of the survey; O for 1086, the date of the Conquest; E for "the reign of King Edward" to fix which Mr. Airy takes the arbitrary date 1046, or twenty years before King Edward's death. For this latter assumption we venture to think there is no authority. The Latin is, taking *Fliteuicche* for example, fol. 216 (2), "Valet .l. solidos; quando receipt .lx. solidos; T. B. E. viii. libras." Mr. Airy renders "D. £2 10s.; O. £3; E. £8." But T. B. E., unquestionably throughout the counties for which the *Exeter Domesday* exists, always means "ea die qua rex E. fuit uiuus et mortuus," or, as the Winton cartulary has it, "on ðam timan ðe Eadwerd cing wes cucu and deað." If this rule be the same all England over, the entry for *Flitwick* means that on the 5th of January 1066 it was worth £8; that when the Norman owner, William Lovet, received it it was worth £3; and that in 1086 it was worth £2 10s. This serious depreciation in value of the Bedfordshire manors affords a melancholy insight into the devastation which the events of 1066 caused in this part of England; and it would be a curious enquiry to trace by the scale of depreciation the path of armies through the county, as has been done for the West of England by the Rev. J. A. Bennett, of South Cadbury. Mr. Airy appears to have done good service in correcting the errors of the Messrs. Lysons; and he has been so far successful in the matter of identification as to leave, if we understand, only one place unassigned. He has also given brief biographical notices of the tenants *in capite*. The Introduction is interesting, but, it must be confessed, not very original, nor very profound. Mr. Airy has the usual things to say about the measurement of land, the virgate, the carucate, &c.; but what he has said is not the last that has been said on these subjects, and must be considered as, to a great extent, of the past. He calls attention to a singular tenure of a piece of land by a priest in frank almoign, on condition of his saying a mass every Monday for the souls of the King and Queen, the former being living, the latter at this time dead. There is a passage of which further elucidation would be welcome, fol. 218 (3): "Dnas uirgas uero et dimidium occupauit, unde nec liberatorem nec aduocatum inuenit." Mr. Airy ingeniously, perhaps correctly, renders—"Two and a-half virgates he has taken possession of, for which he produces neither livery nor voucher." We should gladly have heard something more of the ideas of the translator with regard to the "livery and voucher"—so also with respect to the "King's prebendaries" and other matters. But the reader, while he enjoys the author's pleasant companionship and safe guidance over the level country, must not, perhaps, complain that he has to climb the hills alone.

Members of Parliament, Scotland, 1857-1880. (Privately Printed; Aylesbury: Hazell.) This work, which is reprinted from Mr. Foster's *Collectanea Genealogica*, is the first that has been completed of the elaborate lists which he is issuing in that new periodical. It is also the first of the "Members of Parliament" series, and is to be followed by volumes dealing respectively with the English and with the Irish members. The need of such a work has undoubtedly been

felt, and it will prove, we believe, a very welcome addition to our existing books of reference. Mr. Foster, in this case, frankly disclaims all pretensions to original research, and warns us that his list is avowedly a compilation. As a compilation, therefore, it must be criticised; and, as such, we do not hesitate to say that it reflects the highest credit on the industry of Mr. Foster and of the students who have volunteered him their assistance. The labour involved has been very great, and dreary at the best, and it would be ungracious to search for the minute errors which must always be inseparable from works dealing with many thousands of facts. But Mr. Foster has not confined himself to re-arranging and annotating the official list. He does not hesitate to correct it in many instances; and so numerous are the errors which, with the assistance of Mr. Bevan, he has detected that a revised edition of the Irish return is said to be now in contemplation. He has also incorporated the names from Willis' *Notitia Parliamentaria*, a valuable addition to the official return. It is but just to add that such a work as this can afford little scope for that critical acumen which has distinguished Mr. Foster as a genealogist, and the hostile reception of which, in a certain quarter, has enabled him signally to vindicate himself. He has published and circulated with the present volume a "Reply to the Remarks of the Lyon Clerk Depute" on his biographical notices of the Scotch members. Mr. Foster had, it seems, been taken to task for his incredulity about a peerage pedigree "proved and registered" at the Lyon office a few years ago. In this remarkable paper, which is a masterpiece of genealogical criticism, he ruthlessly demolishes this precious production, and displays, in the course of his minute analysis, a singularly exhaustive knowledge of records beyond the Tweed. We fear that this onslaught of the audacious Southron must have left the Lyon "stantant affronté," and his Clerk Depute "at gaze!"

Index of Norfolk Topography. By Walter Rye. (Longmans.) We have in this volume a fresh proof of Mr. Rye's indefatigable industry, and of the thorough mastery of the antiquities of Norfolk which, by incessant labour, he has attained. It is due chiefly to such antiquaries as himself that the standard of topographical excellence has been rapidly rising, and that the "impudent" plagiarisms which he justly denounces are being now widely supplanted by works of original research. There is also a marked tendency among recent local historians to restrict the areas with which they deal—a sure consequence of the closer study now demanded in these matters. Mr. Anderson's work seems only to have shown how much even of printed material there was yet left to be catalogued, but the peculiar value of Mr. Rye's arduous undertaking lies in his indexing of those MS. collections with which he is so well qualified to deal. He has done so much, and done it so well, that we cannot but regret his abandonment of his original intention to include the valuable calendars of Domestic State Papers (p. 8), his reason being that they are "well indexed in themselves." As he rightly praises the Index to the admirable Calendar of Bodleian Charters, and yet incorporates its references in his work, the reason seems hardly consistent, especially as an Index to the Norfolk references in all the volumes of the State Papers would have saved infinitely more labour for future searchers than one to the single volume of Bodleian charters, and to save labour by making every index as comprehensive as possible should be the primary object of the Index Society. The calendars of Chancery suits under Elizabeth might also, perhaps, have been laid under contribution. The Index will possess

great interest for students of local nomenclature, this division of the subject having been worked up very carefully. If Mr. Rye occasionally hesitates needlessly in identifying a place-name, he errs, if at all, on the right side, and does wisely in leaving it an open question. We venture to think that, in indexing, under Norwich, "the Dutch Church" and "the French or Walloon congregation" separately, he has ignored, by what seems to be a common error, the fact that the Walloons who immigrated into the Eastern counties under Elizabeth were then known as "Dutch," and were, of course, quite distinct from the French immigrants of a century later. We are glad to learn that Mr. Rye contemplates a Life of Peter le Neve in recognition of his eminent services in the cause of antiquarian research.

The History and Antiquities of Colchester Castle. (Colchester: Benham.) This unpretending little work, in its neat cover, stands aloof from the run of local publications. As a critical and exhaustive monograph on this "vastest of Norman donjons" it is a valuable contribution, not only to the local, but to the general, history of England. We regret, therefore, that, in the praiseworthy attempt to interest as many readers as possible in his subject, the author has avowedly given "a popular form" to the book. The incessant foot-notes to which "the dry bones" are relegated teem with concise information, but the device is not a convenient one. The true "history" of Colchester Castle is singularly uneventful, the chief points of interest in the fortress being its size, its early date, its materials, and the part it played in the events of the years 1214-18. These three last are thoroughly discussed from an independent standpoint, and the results obtained are original and interesting. A remarkable resemblance to the Tower of London is discovered in some of the leading features, and the conclusions of previous archaeologists are vigorously assailed. The author assigns to the keep an earlier date than is generally admitted, and on this subject makes a telling point (p. 148). The struggle for the fortress at the period of the Charter is well worked out, and some slight errors of Canon Stubbs are corrected, as also are some of Mr. Freeman's assumptions. Mr. Markham's account of the siege of Colchester is somewhat sharply criticised. There is a useful introductory chapter on ancient Colchester, and that on the "Demesnes of the Castle" treats of a subject of which little is known. Traces, it is suggested, are found among them of the long-sought common lands of a Hundred. There is a good view of the noble gateway of the Keep—an early twelfth-century addition.

A Description of the Monument and Effigies in Porlock Church, Somerset. By Maria Halliday. (Torquay Directory Company.) The dual church of Dunster stands out as one of the glories of Somerset and one of the curiosities of ecclesiastical architecture in England. The exterior of the neighbouring church of Porlock is not likely to arrest the attention of the stranger—until two years ago it had not even attracted the notice of Mrs. Halliday, though she has long been resident a few miles away—but within it stands a monument of great interest. Hitherto some mystery has shrouded the names of the mighty personages of the past whose memory this elaborate altar-tomb was intended to keep alive; and the object of this handsome volume is to prove that it was erected in honour of the fourth Baron Harington, Lord of Porlock, and of his wife, Lady Elizabeth Courtenay, the founders of a chantry in the church of Porlock. These are great names to be connected with an obscure parish in Somerset, familiar now to none but an occasional tourist or the hunter of the red deer,

and they naturally draw Mrs. Halliday into some detail of the family history of the Haringtons. The work is beautifully illustrated by Mr. Roscoe Gibbs, who seems to have devoted an immensity of careful attention to his various representations of the monument, and to have travelled over extensive districts of England with the object of beholding any similar remnants of antiquity that might have been left by the destroyer or the restorer. Mrs. Halliday's volume will call to mind many other works of a similar character, and it will not suffer from the comparison. It will add another charm to the numerous specimens of ecclesiastical architecture that delight the heart of stranger and native in the pleasant meadows of Somerset.

Archæologia Aeliana. Published by the Society of Antiquaries of Newcastle-upon-Tyne. Part 25. Vol. IX. New Series. (Newcastle: Reid.) The Newcastle Society of Antiquaries is itself an antiquity. It has had enrolled among its fellows many of the most illustrious names of the North of England and the Scottish Border. John Hodgson, the historian of Northumberland, was at one time its secretary, and Dr. Raine, the historian of North Durham, filled the post at another. It has always taken a prominent part in the higher questions of archaeology, and never consented, like so many similar provincial bodies, to narrow its vision to a single district or kingdom. The part before us is an instance of this. A large portion of it is taken up by a learned and well-illustrated paper on the Pfahlgraben, or boundary of the Roman Empire between the Danube and the Rhine. Mr. Thomas Hodgkin, the writer, has a competent acquaintance with Roman archaeology, and he has personally inspected this vast earthwork at many points. Mr. Ralph Carr Ellison contributes a paper on the Saxon names of certain Roman roads, and Mr. Clayton two others on Roman Centurial Stones. Whether we agree with him or not, the facts and speculations of the latter gentleman are worth careful study.

Transactions of the Cumberland and Westmoreland Antiquarian and Archaeological Society. Part I., Vol. VI. Edited by R. S. Ferguson. (Kendal: Wilson.) The inhabitants of our Northern counties are noted for their love of local history. The hand of the destroyer has been at work there as elsewhere. Reformers, Puritans, churchwardens, and church-restorers have each of them done their works of destruction according to their lights. The great landowners have pulled down castles to build stables, and dug away prehistoric earthworks to mend highways, even as the same classes of persons have done elsewhere; but in the North deeds of wantonness which violate the historic sense seldom pass without rebuke. A curious instance, though not a very fatal one, is commemorated by Mr. R. S. Ferguson in the first paper before us. It appears that in 1835 the members of the reformed corporation of Carlisle, in their hot zeal for things modern, determined on having a new coat of arms. It is true they had a very beautiful old one that had come down to them from the middle ages, but then this had suffered abuse by the acts of their unreformed predecessors. So a new one was determined on, which, nobody having the knowledge required for designing something quite "out of the rough," they priggled from the margin of one of Speed's maps. The matter is a very trivial one, but we have seldom met with an instance of greater municipal stupidity than that which Mr. Ferguson has chronicled. One would like to ask if the mayor under whose auspices this folly was committed was the same city magnate who, having a quasi-royal person coming to luncheon with him,

gave it out as his intention that he should sell his old pictures and buy new ones to do honour to the "auspicious event." These Cumbrian *Transactions* are commonly a feast of good things, and this number is not an exception. The paper on the mediæval defences of the English border should be studied by all who wish to understand the wars between England and Scotland; that on traditional names of places on Edenside is important. The names of fields, stones, tarns, trees, and other minor objects have only of late days attracted the attention they deserve. That they furnish very important evidence as to the early settlers of Britain is now well known. Not a few of them occur in duplicate in the Eastern counties. One, "Julian Bower," is very singular. Does it signify that a maze was formerly there? If not, what is its meaning? We are grateful to Mr. Goodchild for the labour and care he has bestowed on this interesting catalogue, but wish he had left out his attempt at phonetic spelling. Mr. G. T. Clark is the greatest living authority on what Jonathan Oldbuck and the antiquaries of his time called *castramentation*. He has given us a paper on the castles of Brougham and Brough which will richly repay perusal.

Transactions of the Essex Archaeological Society. Vol. II., Part III., New Series. (Colchester: W. Wiles.) All persons interested in the history of art or ritual are glad to have ecclesiastical inventories of any date previous to the seventeenth century. The local societies are doing good work in printing the confiscation list of the days of Edward VI. for the several counties. We may hope some time or other that they will all be gathered together, properly annotated, and indexed. Mr. H. W. King has carefully edited those of some of the Essex parishes. The notes identifying the persons mentioned in the text are well done. The paper on the history of Hatfield Forest is worth reading. It might, however, have been made much more exhaustive had record evidence been used to a greater extent. The notes on the sons of the clergy admitted to Colchester Grammar School are excellent. They are evidently the work of an accomplished genealogist.

NOTES AND NEWS.

MR. SAINTSBURY'S *Short History of French Literature* (pp. xii. and 591, crown octavo) will be published in September by the Clarendon Press. The author aims at presenting a complete but succinct history, with full biographical and historical details, of the whole course of French literature, compiled from an examination of that literature itself, and not merely from previous accounts of it. Illustrative specimens are given only in book i., which deals with mediæval literature; the illustration by extract of the later literature, from Villon to Hugo, being reserved for a separate volume, which is now in preparation.

MR. BOSWORTH SMITH is well advanced with his *Life of Lord Lawrence*, which many of us are anxiously awaiting. The first chapter has already gone to the printers, but the complete work will probably not be published until the February of next year.

THE next volume in the series of "Philosophical Classics for English Readers" will be *Sir William Hamilton*, by Prof. John Veitch, of Glasgow.

MR. J. SMALL, the librarian of the University of Edinburgh, will complete the new edition of Lyndesay's *Monarchie*, and the full edition of Lyndesay's Works which Mr. Herrtage has been unable to do for the Early-English Text Society owing to his whole time being taken up by his work at Cassell's *Encyclopædic Dic-*

honary, of which he has another volume now ready for the printer, besides the one in the press.

MR. BROWNING is taking his holiday in the South of France, where he was last year, in the neighbourhood of the Grande Chartreuse.

LORD ASHBURNHAM has kindly placed his Wyclif MS., which contains three unique tracts, besides duplicates of others, at the disposal of the Wyclif Society.

WE believe that Dr. Georg Bühler, of Vienna, will translate the Laws of Mann for the series of "Sacred Books of the East" edited by Prof. Max Müller.

THE first volume of the Rev. C. J. Robinson's annotated *Registers of Merchant Taylors' School* has been printed off, and its publication may be expected immediately. It covers the period from 1562 to 1699.

MESSRS. MACMILLAN AND Co. will publish in the autumn a work on English grammar, by the Rev. W. G. Wrightson, of Cambridge, which will carry the logical and grammatical analysis of the language farther than has yet been attempted in books of this kind.

M. ERNEST GLASSON has issued the third volume of his elaborate work, to which we have before called attention, entitled *Histoire du Droit et des Institutions politiques, civiles, et judiciaires de l'Angleterre* (Paris: Pedone-Lauriel). This instalment treats of Magna Charta, and the fusion of the two races of English and Normans.

MISS NICHOLSON has just published (W. Swan Sonnenschein and Co.) a short History of German Literature, based mainly upon the works of Kurz, Vilmar, and Roquette. It forms one of "Sonnenschein's Student's Handbooks," to which Mr. Alfred Milnes is about to contribute a volume on Political Economy.

THE next volume of M. Leroux's "Bibliothèque orientale elzévirienne" will be a critical study of the Koran by Mr. Stanley Lane-Poole. Its object will be to show what the Koran really contains, and how little of modern Islam is to be found there. The subject will be treated in the chronological order already explained in the same author's *Speeches and Table-Talk of the Prophet Mohammad*, and in an article contributed to the *Edinburgh Review* of last October, upon which the French volume is mainly founded.

MR. LANE-POOLE is also engaged on the Egyptian division of the illustrated work which Messrs. Virtue and Co. are issuing under the title of *Picturesque Palestine and Egypt*, chiefly compiled by members of the Palestine Exploration Fund.

A VALUABLE contribution to our knowledge of an important period of history has been published by the Belgian Royal Historical Commission. This is a "calendar" of State papers, entitled *Relations politiques des Pays-Bas et de l'Angleterre sous le Règne de Philippe II.*, edited by Baron Kervyn de Lettenhove (Brussels: Hayez). It covers the four years from the abdication of Charles V. in October 1555 to the departure of Philip II. from the Netherlands in October 1559. The total number of documents entered is 413, of which the most important are reproduced textually, the others only analysed. They are taken from the archives at Brussels, from our own Record Office and British Museum, from Simancas, and from Vienna. There are despatches from John Mason and Thomas Chaloner, English envoys to the Netherlands; but the most interesting to English readers are those of Philip's ambassadors in England, Christophe d'Assonleville and the Count de Feria. The latter writes to his master a detailed account of an interview with Elizabeth at Hatfield on Novem-

ber 10, 1558, only seven days before the death of Queen Mary. Elizabeth is described even thus early as seeking to imitate her father, and as boasting of the affection of the people towards herself.

PROF. KOVALEFSKY, of Moscow, is still here working daily from nine to seven at the Record Office and British Museum at a set of documents, unknown in Russia, that he has found concerning the relations of England and Russia in Peter the Great's time. These papers include King William's answer to Peter's application for the appointment of a consul, the establishment of free trade between the two countries, and many other subjects of great importance. In Spain, Prof. Kovalefsky found the Spanish ambassador's reports of the reception of Peter at the English Court, and they make the Emperor a greater barbarian than he is generally supposed to have been. At the Escorial Prof. Kovalefsky also found some reports from the Spaniards who were over here with Philip in Queen Mary's reign, describing the strong feeling of the English against the Spanish alliance, and saying how short a time Philip's influence would last.

No European work of modern times has enjoyed so much popularity in Russia as Mr. Marvin's recent book on Central Asia, *The Russian Advance Towards India*. This is due mainly to its description of the home surroundings and opinions of Gen. Skobelev, translated successively in the *Novoe Vremya* and *Moscow Gazette*. Mr. Marvin's account of his conversation with Skobelev was afterwards inserted in the special number of the Panславист journal *Russ* devoted to the obituary of the dead hero, and particular attention was drawn to it by a notice from the pen of Aksakoff. Mr. Marvin was present at the burial of Skobelev at Spasskoe Selo, in the province of Riagan. He is now preparing to bring out the history of Skobelev's siege of Geok Tepe, on which he has been engaged for eighteen months.

DR. J. A. LANGFORD, of Birmingham, will soon have ready *The Bright Birthday Book*: selected and arranged from the Speeches and Letters of the Right Hon. John Bright, M.P. It is proposed to issue this book as a souvenir of the commemoration of Mr. Bright's twenty-five years' connexion with Birmingham.

WE learn that the *Hull Review*, a weekly journal, has been discontinued.

MR. A. HEWITSON, editor of the *Preston Chronicle*, and author of several local historical works, will soon have ready for the press a *Popular History of Preston*. The volume will be profusely illustrated. It will include lists of all the mayors (ordinary and guild), members of the old and new corporation, parliamentary representatives, &c., from the earliest recorded period to the present time; and at the end will be inserted a chronological table of all the chief local events from 705 to 1882. The author will also furnish a concise account of the forthcoming guild celebration, together with the names of those taking the principal parts therein. This celebration will take place at Preston in the first week of September. The Queen has consented to be patron, and the Duke and Duchess of Albany will both be present.

M. EDMOND SCHÉERER has just published (Paris: Calmann Lévy) the seventh volume of his *Études sur la Littérature contemporaine*. He treats of, among others, Littré, Renan, Paul de Saint-Victor, M^{me}. de Rémusat, and Zola.

M. TURGHENTIEV, who has been seriously unwell during the past four months, writes to the *St. Petersburg Strana*, under date July 22, explaining that the disease from which he suffers is angina pectoris. "I feel," he says, "a constant racking pain in my breast, which

increases at night to that degree that it deprives me of sleep. I can neither stand nor walk without mechanical aid, and it is next to impossible for me to take a drive out. My appetite, meanwhile, is good, and I have no fever; but I am virtually chained to the spot, and it is impossible to foresee when it may end. This is specially trying to me just now, as I had intended, and there was an urgent necessity for my, visiting Russia this year."

LOVERS of folk-lore will be glad to know that Dr. Hugo Gering, of Halle, has just brought out the first volume of his *Islandsk Eventyri: Folk-Tales and Legends from Mediaeval Icelandic sources*. It comprises a critical text of 101 tales, practically the whole that survive. No less than nineteen MSS. have been consulted. There are four tales which are for some reason, or by oversight, omitted—they should be inserted in the second volume, for which reason we mention them here:—the story of Hroi the Fool, and the tale in Helgi and Ulf's story, both in *Flateyar-bók*; the Fridolin-story in the eleventh volume of *Fornmanna Sögur*; and a folk-tale in the Heidar-viga MS. of the poor boy that became an abbot.

DR. GUSTAF CEDERSCHÖLD, of Lund, has also, in the *Ny Svenska Tidskrift*, given the first instalment of his forthcoming Swedish version of Northern mediaeval folk-tales, which promises to be a charming book. In this edition of the two stories which represent Grimm's Godfather Death and the Master-thief, the Swedish philologist shows that he possesses the rare gift of being able to tell a simple story well. He will certainly interest the children, and older folk will not be sorry to hear once more from a skilled raconteur the old tales that somehow never grow old.

THE *Real Academia de la Historia* of Madrid have resolved to publish the whole of the Codex Calixtinus of Compostella, as a supplementary volume to tomo XX. of the collection entitled "España Sagrada." Padre F. Fita will be the editor of this new volume.

THE *Literary World* states that Congress has again postponed action with regard to the proposed new building for the National Library at Washington.

ACCORDING to the *Nation*, the Washington and Lee University conferred, at its Commencement last June, the degree of Ph.D. for the first time on the basis of definite study and the passing of an examination. The post-graduate course required covered two years, and the subject was the English language.

WALT WHITMAN's works are to be published in future by Messrs. Rees Welsh and Co., of Philadelphia, who will have *Leaves of Grass* ready in a few days, and will follow it up in the fall with a volume of prose entitled *Specimen Days and Collected*. This will be divided into two parts—the first being autobiographical, and containing reminiscences of the boyhood and youth of the poet and recollections of the war; and the second part consisting of a collection of the essays which the poet has contributed to the *New York Critic*, *North American Review*, and other periodicals, together with some new matter.

In a series of historical essays entitled *America and France*, a Mr. Rosenthal discusses the relations of the two countries between 1776 and 1794. He comes to the conclusion that during 1776 and 1787 America influenced France so powerfully by examples, doctrines, men, and enthusiasm of discussion that the American Revolution may be safely called the proximate cause of the French; but he is of opinion that as the revolutionary movement in France gained strength the influence of America decreased, until it became imperceptible when the climax had been reached.

PRESIDENT GILMAN, of Johns Hopkins University, will write a Life of Albert Gallatin for the "American Statesmen" series.

THE *Nation* notices the first number of a Canadian weekly political and literary paper, called the *Dominion Review* (Montreal). It is said to be a "respectable and serious enterprise."

THE *Literary World* for July 15 has a contribution by Mr. W. S. Kennedy, entitled *An Emerson Concordance: being a Partial Index to Familiar Passages in his Poems*.

LAST week took place at the Sorbonne the award of prizes after a competition among all the lycées of Paris—an educational event to which we have no parallel in this country. There are three prix d'honneur, of which that for philosophy was won by the lycée Louis-le-Grand, that for mathematics by the lycée de Versailles, that for rhetoric by the lycée Charlemagne. The first-mentioned school came out also at the head of the general examination, with twenty-two prizes and fifty-four accessits.

THE *Memoirs* of the Baron de Vitrolles, of which a few chapters have already appeared in the *Nouvelle Revue*, will be shortly issued by Charpentier, and will, it is said, furnish valuable material to the student of the later years of the First Empire. The book is likely to afford details of interest concerning the policy of Metternich; but, judging from the specimen to hand, it will prove rather heavy reading.

M. JULES VALLÈS is continuing his semi-autobiographical details and bitter railings against society as now constituted, which were originally embodied in *Jacques Vingtras*, and continued in *Le Bachelier*. The sequel to these books will be found in *L'Insurgé*, of which the first part has appeared.

WE are informed that the *Allpreussische Monatschrift* of Königsberg is publishing a fragment of a work by Kant never before printed, entitled "Uebergang von den metaphysischen Anfangsgründen der Naturwissenschaft zur Physik."

UNDER the title of *Le Salon de Madame Necker* (Paris: Calmann Lévy) the vicomte d'Haussonville has just published a work of the first importance for the right understanding of an interesting period of French history as well as of French society. Through his connexion with the family, the writer has had access to the large collection of papers still preserved at Coppet, many of which have never been published.

THE Librairie des Bibliophiles at Paris has begun the publication of a critical edition of the *Théâtre de Molière*, in eight volumes, with notes. The price of each volume is three francs.

THE historical *Review* which was founded by M. Dide under the title of *La Révolution française* has just completed one year of existence.

HERE WEBER, of Leipzig, has issued the first volume of a History of Printing, by Dr. C. B. Lorek, which covers the period from 1450 to 1750. Prefixed is a bibliography of the subject.

A HISTORY of the Order of Odd-Fellows, by Herr Andreas, has been published by Grimm, of Leipzig.

THE countrymen of Esteban de Mendiburu, who has been called the Basque Cicero, have lately celebrated the first centenary of his death. Mendiburu, who was a Jesuit and a mystic, wrote both Latin and Spanish with great elegance.

PROF. TIKHOURAHOV, of Moscow, is about to publish a History of the Russian Stage between 1672 and 1725. The book will include a

selection of dramas, native and adapted, and every piece will be accompanied by annotations on its origin and history. The history of Russian dramatic literature during the first fifty years of its existence will be treated of in his Introduction.

NOT long since a printing-press was founded in Constantinople under the patronage of Osman Bey, Second Chamberlain to the Sultan, for the purpose of reproducing the chief works of Musulman historians and theologians at a price that would render them accessible to the great mass of the followers of Islam. The first instalment of this series has been already issued by the press, and is appropriately a copy of the Koran.

Correction.—The word "Brattia" appears as "Bratteag" in Mr. Rawnsley's "August Flowers at the Lakes," published in the ACADEMY of August 5.

MAGAZINES AND REVIEWS.

THE first article in *Blackwood*, on "Machine-made Soldiers," is evidently written by some one entitled to have his opinion. Yet, as he appeals to the public, one of the public may presume to criticise it. In the first place, it is noteworthy that the writer, after experience in the field, expresses entire approval of the modified system of short service, as now administered—and this altogether apart from the necessity of short service as the only means of creating a reserve. But here his commendation stops. The rest of the article is devoted to an attack, in no measured language, upon the "scientific school," who are accused of a series of indirect attempts to undermine the regimental system. Now, we are well aware that the writer here represents the view of the great majority of officers; but we feel no less certain that he will fail to convince non-professional readers. The lesson of the Franco-German War has sunk deep into the mind of the English public. It is indisputable that the Germans won because their army was a machine, directed by a scientific staff. We do not mean to argue that everything German is therefore good, and ought to be adopted in this country regardless of other circumstances. But we do urge that the sneer implied in the words "machine-made soldiers" and "scientific school" is thus deprived of its point. Above all, the public is resolved that the present system shall have a fair trial; and no criticisms will have much weight with it which are either purely negative, or which involve an addition of ten millions sterling (or just one-half) to the military budget. We must not omit to notice another paper, on "Sport in a German Forest Country," written with that light touch of which *Blackwood* alone seems to have the secret.

IN the August number of the *Army and Navy Magazine* (W. H. Allen) Col. G. B. Maleson continues his series of "The Decisive Battles of India" with a description of the engagement at Condore and the storm of Masulipatam, by which Forde, the ablest lieutenant of Olive, won the Northern Circars for the British and established their predominant influence for a generation at the Court of Hyderabad. We have no objection to writing "Kondur" for Condore, but there are many to whom Masulipatam will only be concealed under "Maohhliptanam." The former is no worse a barbarism than Leghorn for "Livorno."

THE *Transactions* of the Gaelic Society of Inverness, vol. ix. (Inverness: Gaelic Society), contain, among other papers, one by Mr. William Mackay, on the Strathglass Witches of 1662. At this time a colony of Macleans

had settled on the estate of The Chisholm. Some of them being suspected of witchcraft, he received a commission to try them, and there was every chance of their condemnation, for Paterson "the Pricker" had already tested them, and declared their guilt. In their extremity the intended victims appealed to Sir Allan Maclean of Duart, as the chief of their clan. It is a strong proof of the depth and reality of the tie between the chief and his clansmen that, although these Macleans had been for a century or two on the land of the Chisholms, Sir Alexander at once interested himself in their case, and by a petition to the Privy Council of Scotland caused the commission to be cancelled, and the trial removed to Edinburgh. The allegations of torture were examined at Inverness, and held to be disproved. Some of the accused died in prison; but the remainder appear to have escaped the fate intended for them, as there is no record of any renewal of the commission. The "clannish" spirit was, perhaps, never better shown than in the protection it thus afforded to these sufferers from superstition. "The Pricker" on whose testimony they were imprisoned, turned out to be a woman in disguise.

IN the *Revista Contemporanea* of July 30, Gen. de Cordova completes his "Spanish Expedition to Italy in 1849." It was the last time, he observes, that Spain was listened to in the councils of Europe, and he deplores her hasty and undignified retreat. An Ateneo Lecture by Laureano Calderon treats of "What is Matter?" and, after a review of ancient and modern theories, determines that it is "the activity of nature, as far as this activity is permanent and fixed in any point." González Janer, in a paper on the "Necessity of Religion," asserts that Spain is really materialistic, through a reaction against fanaticism; to which he would not return, but suggests instead the practice of the ethics and religion of the New Testament. The most highly educated nations are also the most religious. "El Fuero Universitario," by Mariano Vallejo, in the form of a novelette relates the story of the origin of university self-government, granted by Ferdinand and Isabella. "La Juventud Dorada," by A. Mentaberry, illustrates the reign of Charles V., and shows how thoroughly corrupt and hypocritical were the manners of that age, which some would represent as one of purity and faith.

IN the *Archivio Storico italiano* Sig. Cantù publishes a few *relazioni* of Tassoni, an ambassador at the Court of Tuscany from 1803 to 1807, which give a picture of the state of things in that troubled period. Sig. Carutti contributes a study on the beginnings of the history of Piedmont in the eleventh century. Sig. Gelli writes an elaborate survey of the facts concerning the exile of Cosimo de' Medici, and announces the publication of new documents on the point.

THE *Archivio Storico per le Provincie napoletane* contains an exhaustive paper on "Robert Duke of Calabria," third son of Charles II. of Naples, by Sig. Minieri Riccio. This is the last work of its author, who died in the May of this year after a long life devoted to the study of the House of Anjou in Naples, which he has amply illustrated from the Neapolitan archives. Another posthumous article is by Sig. Liroy on "The Abolition of the Homage of the Chinese." The *China* was a white horse annually presented by the King of Naples to the Pope as a token of homage. Sig. Liroy has collected the diplomatic documents relative to its abolition under Pius VI. in 1776. Sig. Faraglia writes a destructive criticism on the memoirs of early Neapolitan art; he has no difficult task in showing their untrustworthiness. Sig. Daniele does good service by his article on "The Death

of Giacomo Piccinino" in 1465. He shows that the death of the last of the great *condottieri* was due to the jealousy felt by the Sovereigns of Italy against one who threatened to overshadow them.

We have received the *Nueva Revista de Buenos Aires* (London: Trübner) from February to June of the present year. As in the parts previously noticed, international law occupies much space. Thus in one number we have a discussion of "Chile y el derecho internacional" from a Peruvian standpoint, while in another the relations of Uruguay and Brazil are elaborately stated. J. O. Rojas writes of epic poetry in Latin America; J. M. Garro describes the expulsion of the Jesuits from the American possessions of Spain. The editor, Vicente G. Quesada, sketches the history of the National Library at Rio de Janeiro. S. Romero discusses the literature of Brazil in its relations to "neo-realismo." B. Mitre has an interesting study on the "History" of Bernal Diaz. E. Olivera gives the result of agricultural journeys and studies in England and Scotland. The poems of Adolfo Mitre and Gregorio Gutiérrez Gonzalez are the subjects of eulogistic notices. Various other articles might be named, but sufficient has been said to show the range of topics. The treatment, as a rule, is sober and satisfactory.

MR. LYALL'S ARABIC TRANSLATIONS.

Translations from the Hamdseh. By C. J. Lyall, C.S. (Reprinted from the *Journal of the Asiatic Society of Bengal*, 1881.) Mr. Lyall has established his position as the best translator of the earliest Arabic poetry, and it is always pleasant to receive a fresh instalment of his renderings of a too little-known literature. His present *brochure* contains twenty-two songs from the *Hamdseh*, the most delightful of Arab song-books; and in each case the Arabic text is given as well as the metrical version, and explanatory and critical notes are appended as in the author's previous selection from the *Hamdseh* and the *Kitāb el-Aghāni*. The new series will only add to Mr. Lyall's reputation as a translator of poetry the most difficult in the world to translate. Just as Prof. Palmer has an inimitable power of rendering the later poetry which flourished at the Khalifa's Court at Baghdad, so Mr. Lyall is entirely unrivalled in his instinct for the ancient poetry of the desert. What his power consists in it is difficult to say, just as it is to discover how he lights upon the peculiarly apposite old-fashioned words which fit so exactly into the spirit of the original. Whatever the method, the result is certain; no other writer has ever been able so perfectly to reproduce the tone of the early Arab poets.

The poems in the new selection are of various dates, but most of them are of the earliest period. The first, for example, is by the son of a hero of the famous War of Basūs, one of the great ante-Islamic struggles among the Arab tribes, and a centre round which Arab song delighted to gather; and the War of Basūs was at the end of the fifth century A.D. The second is by a singer of 'Abs in the War of Dāhis, in the sixth century. The fifth and sixth are by a poet of celebrity in Mohammed's youth; and the author of the seventh was but little junior. Some are doubtful of date, and others belong to early Islamic times. But, as a whole, the collection is ancient, and breathes the true spirit of desert poetry before Islam destroyed it. We find here a wonderful picture of old Arab life in many of its most characteristic aspects. The earlier selection was chiefly rich in songs of war and rapine; these are not altogether wanting in the present collection, but its main feature is love poetry, and that of

a singularly pure and tender kind. We know of nothing in Arab poetry more touching than this lament of Muweylik el-Mazmūm for his wife Umm-el-'Alā, though it is not of the earliest period:

"Take thou thy way by the grave wherein thy dear one lies—
Umm-el-'Alā,—and lift up thy voice: ah, if she could hear!

"How art thou come—for very fearful was thou—to dwell
in a land where not the most vallant goes but with quaking heart?

"God's love be thine and His mercy, O thou dear lost one!
not meet for thee is the place of shadow and loneliness.

"And a little one hast thou left behind,—God's ruth on her!
she knows not what to bewail thee means, yet weeps for thee.

"For she misses those sweet ways of thine that thou hadst with her,
and the long night walls, and we strive to hush her to sleep in vain.

"When her crying smites at night upon my sleepless ears,
straightway mine eyes brim-full are filled from the well of tears."

Another short lament records a tale of love which is very characteristic of the Arab. Taubeh loved his cousin Leyla from childhood, but her father would not consent to their union. He went away and died in the wars of the early Muslim conquests. Leyla lived on, but never forgot her first love. She was once travelling with her husband, and chanced upon the grave of Taubeh.

"Leyla, who was travelling in a litter, cried, 'By God! I will not depart hence till I greet Taubeh.' Her husband endeavoured to dissuade her, but she would not hearken; so at last he allowed her. And she went up the mound on which the tomb was, and said, 'Peace be to thee, O Taubeh!' Then she turned her face to the people, and said, 'I never knew him to speak falsely until this day.' 'What meanest thou?' said they. 'Was it not he,' she answered, 'who said—

"Ah, if but Leyla once would send me a greeting down
of grace, though before us lay the dust and the flags of stone,

"My greeting of joy should spring in answer, or there should cry
toward her an owl, ill-bird that shrieks in the gloom of graves"?

Nay, but I have greeted him, and he hath not answered me as he said.' Now there was a she-owl crouching in the gloom by the side of the grave; and when it saw the litter and the crowd of people, it was frightened, and flew in the face of the camel. And the camel was startled, and cast Leyla down headlong on the ground; and she died that hour, and was buried by the side of Taubeh."

The old Arab belief that the souls of the dead appeared as owls, which Islam could not eradicate, is expressed again in the following passionate lines of an unknown poet:—

"O God, if I die, and Thou give not to mine owl to drink
of Leyla, I die, no grave lies thirstier than my grave.

"And if I forget my pain, though Leyla be not for me,
my comforter is Despair: no comfort does Patience bring.

"And if I suffice myself without her, seem strong and stern—
ah, many the strength of soul that lies near to lacking sore!"

The song of Dureyd, a famous knight-errant of the time just preceding Islam—he died heroically in the eighth year of the Hijrah—

gives a fine picture of the Arab ideal of manliness:—

"But know ye, if 'Abdallāh be gone, and his place a void,
no weakling unsure of hand, and no holder-back was he!

"Alert, keen, his loins well-girt, his leg to the middle bare,
unblemished and clean of limb, a climber to all things high.

"No waller before ill-luck; one mindful in all he did
to think how his work to-day would live in to-morrow's tale;

"Content to bear hunger's pain, though meat lay beneath his hand;
to labour in ragged shirt, that those whom he served might rest.

"If Death laid her hand on him, and Famine devoured his store,
he gave but the gladlier what little to him they spared.

"He dealt as a youth with Youth, until, when his head grew hoar
and age gathered o'er his brow, to Lightness he said—Begone!

"Yea, somewhat it soothes my soul that never I said to him
'Thou liest,' nor grudged him aught of mine that he sought of me."

This is in the true Arab spirit, and describes the old desert hero better, perhaps, than any other single poem. Moreover, it is written in the royal chaunt of Arabia, the Tawil metre, which is more capable of being reproduced in English than any other. Indeed, we have the metre already naturalised, for instance, in Mr. Browning's "Abt Vogler," where

"Existent behind all laws that made them, and, lo, they are,"

is pure Tawil. Mr. Lyall is never so happy as when he is rendering a poem in this measure; and we are inclined to think that he is seldom perfectly successful in any other, except the Besit. He reproduces the Kāmil metre—as in the lament of Muweylik, here quoted—with infinite skill; but the effect is not nearly so satisfying to the ear as his renderings of the Tawil, such as the Mo'allakah of Zuheyr, or the poem of Dureyd or of 'Abd-el-Melik. The Hezej reads jerkily in its English form, and we do not quite like the representations of the Waḡir. The Tawil and Besit both sound well in English, and it seems a question whether it would not be best to confine the translations to these beautiful measures, even when the original is not written in them. It must be admitted that Mr. Lyall's successful reproduction of the Arabic measure helps more than anything else in the preservation of the tone and spirit of the original, and gives his translations that peculiar ring of old Arab song which no other versions have preserved. How different is the effect produced by the substitution of a common English metre may be seen from one of the few instances in which Mr. Lyall has allowed himself to depart from his usual system of translating in the original measure. This is a Tawil poem put into a measure after Mr. Swinburne:—

"By Him who brings weeping and laughter
Who deals Death and Life as He wills—
She left me to envy the wild deer
That graze twain and twain without fear!
O Love of her, heighten my heart's pain,
And strengthen the pang every night!
O comfort that days bring—forgetting—
The last of all days be thy tryst!
I marvelled how swiftly the time sped
Between us the moment we met;
But when that brief moment was ended,
How wearily dragged he his feet!"

This is pretty enough, but common and modern. Mr. Lyall is at his best in the original metres; and if he will only continue his valuable services

by a rendering in Tawil of the whole of the Mo'allakât, and then give us some more of the Hamaseh, and—shall we add—the songs of the Hudhalis, he will forward the study of the finest and truest Arab poetry as no one else can forward it, and will lay lovers of poetry even more than Orientalists under a heavy debt of gratitude. His work is so unique and so admirable that we can only ask for more.

STANLEY LANE-POOLE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GEMER STIVA. *Lectures d'Égypte. Les Monuments Égyptiens.* Berlin: Duncker. 4 M.
 DELVA, Th. *Marlow's Faustus u. seine Quelle.* Göttingen: Vandenhoeck. 80 Pf.
 FIORINO, V. *Le Secolo musicale di Napoli e i suoi Conservatori.* Vol. II. Napoli: Farnham. 4 L.
 GILLIES-DUNN, R. *Lectures sur l'Égypte contemporaine (1865 à 1875).* Paris: Fischbacher. 1 fr. 50 c.
 MANDAGLIA, A. *La Moneta e il Sistema monetario in generale.* Roma: Loescher. 3 L.
 TROST, F. *La Russie et les Russes: Indications de Voyage.* Paris: Dentu. 3 fr. 50 c.
 VERNY, Jules. *Le Rayon-Vert.* Paris: Hachet. 3 fr.

HISTORY.

- BAUMANN, M. *Die Handelsprivilegien Lübecks im XII. u. XIV. Jahrh.* Göttingen: Vandenhoeck. 1 M. 60 Pf.
 BÄHR, J. F. *Regesta Imperii.* V. 1196-1272. 3. Lfg. Innsbruck: Wagner. 18 M. 50 Pf.
 COHEN-PODOLSKY, *politische, Friedrich's d. Grossen.* 3. Bd. Berlin: Duncker. 14 M.
 KARLSTADT, V. *Storia dell' Impero romano da Osmen alla Pace di Caracalla.* Roma: Formai. 4 L.
 GEBELER, H. G. *Deutsche-Stadtrechts-Alterthümer.* Erlangen: Deichert. 10 M.
 HODGKIN, M. *Alterthümer der Herculaneum (II.) u. der südlichen Theile Bosniens.* Wien: Gerold's Sohn. 4 M.
 KRAUSCH, G. *Bericht v. Ostpreussen u. die Anfänge d. 2. Kreuzzugs.* Heidelberg: Winter. 1 M. 50 Pf.
 QUINCE, L. *König Sigismund u. das Deutsche Reich von 1410 bis 1419.* Göttingen: Vandenhoeck. 1 M. 40 Pf.
 TABER, F. *Sammlungen Gerhards. Ein Farnbuch aus der Zeit d. Königs Johann v. Böhmen (c. 1386-45).* Wien: Gerold's Sohn. 4 M. 40 Pf.
 WERNITZ, F. *Der Zug d. Herzogs v. Fria nach Deutschland im J. 1633.* Heidelberg: Winter. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BÄHR, K. *Zur Kenntnis der Mundtheile der Dipteren.* Wien: Gerold's Sohn. 3 M. 60 Pf.
 COMIS, O. *Le Origine e la storia delle piante agricole.* Napoli: Farnham. 15 L.
 GIBBS, W. *Ein Beitrag zur Kenntnis der chinesischen Philosophie.* 1. Thl. Leipzig: Walpel. 3 M.
 GUTTMANN, J. *Die Religionsphilosophie d. Sünden dargestellt u. erläutert.* Göttingen: Vandenhoeck. 6 M.
 HALLER, R. *Zur Kenntnis der Murielen.* 1. Thl. Wien: Gerold's Sohn. 2 M. 50 Pf.
 KERN, A. v. *Die Gattung Gladiolus Ehrenb.* Wien: Gerold's Sohn. 2 M. 50 Pf.
 KNOLL, Ph. *Beiträge zur Lehre v. der Athmungsinervation.* 1. Wien: Gerold's Sohn. 2 M.
 MATTHEI, A. *Die Lehre v. den chemischen Fermenten od. Enzymologie.* Heidelberg: Winter. 4 M.
 PARVILLE, H. de. *L'Électricité et ses Applications.* Paris: Masson. 6 fr.
 ROSEN, J. V. *Untersuchungen üb. Amphioxus Lamellatus.* 1. Wien: Gerold's Sohn. 8 M.
 TAPPEL, R. *Die Kern- u. Zelltheilungen bei der Bildung d. Folsens v. Hemerocallis Fulva L.* Wien: Gerold's Sohn. 3 M. 60 Pf.
 TOSCANI, D. *Applicazioni della Geometria descrittiva.* Turin: Bona. 15 L.

PHILOLOGY.

- AVERTIER, Isidore. *Illustrierte Legenden, Novellen u. Märchen.* Hrg. v. H. Gering. 1. Bd. Text. Halle: Waisenhans. 5 M. 40 Pf.
 DECKER, W. u. C. PAULI. *Italienische Forschungen u. Studien.* 3. Hft. Die etruskischen Zahlörter. Von C. Pauli. Stuttgart: Hais. 7 M.
 HANSEN, F. *Untersuchungen üb. Ulrich Fürters Dichtung v. dem Gral u. der Tafelrunde.* 1. Strassburg: Trübner. 1 M. 30 Pf.
 HANSEN, F. *Das 66. Gedicht d. Catullus.* 80 Pf. Qua secundum coniecturas fuerit cum Clodius Catullus. 80 Pf. Frankfurt-a-O.: Harnecker.
 KERN, F. *Johann Heinrich Voss als Schulmann in Berlin.* Berlin: Gruve. 1 M. 35 Pf.
 KERN, F. *Beiträge zur Lautlehre der rumänischen Dialekte.* Wien: Gerold's Sohn. 1 M. 30 Pf.
 KERN, F. *Observations ad P. Ovidii Nasonis heroidum epistulas.* Göttingen: Vandenhoeck. 1 M. 60 Pf.
 KERN, F. v. der. *Zur Geschichte d. griechischen Peristoma.* München: Kaiser. 1 M. 60 Pf.
 LECO, E. *Vocabolario del Dialecto napoletano.* Disp. 1. Napoli: Cino. 2 L.

SCIENCE.

A NEW INTERPRETATION OF THE "YI KING."

The Sacred Books of China. "The Texts of Confucianism." Translated by James Legge. Part II.—*The Yi King.* (Oxford: Clarendon Press.)

THE present work, which forms the sixteenth volume of "The Sacred Books of the East," is a translation by Prof. Legge of the Yih King, or Book of Changes, in the sense in which it is understood and interpreted by certain scholars in China. For more than two thousand years the date, authorship, and meaning of this work have been the battle-fields of contending schools. Only on one point are they all agreed to accept the current tradition—and it is nothing but a tradition—about its origin. The belief that the Emperor Fuh-he (B.C. 2852-2737) designed the original eight diagrams upon which the work is said to be based is universal. From this point all agreement ceases. Who multiplied the diagrams until they reached their present number of sixty-four is as keenly disputed as the authorship of the Letters of Junius. Four schools of weight and authority have pronounced as many opinions. Wang Foose (A.D. 226-49), who was one of the most brilliant critics of the Han Dynasty, held the belief, in which he has been largely followed, that Fuh-he himself made sixty-four out of the original eight diagrams; by Ching Kang-ching (A.D. 127-200) and his disciples it was considered that this was the work of the Emperor Shing-nung (B.C. 2737-2697), the successor of Fuh-he; while the Emperor Yu (B.C. 2205-2197) and King Wän (B.C. 1231-1135) have been likewise credited with the honour. Independent skirmishers in the field of literature have added further elements of disagreement on this point, but with them we need not concern ourselves.

So much for the diagrams, one of which stands at the head of every chapter in the book. And now to turn to the text. Following each diagram occur a few characters, varying in number from two to thirty, intermingled with which are invariably such as mean "lucky," "unlucky," or words of similar import. Appended to these characters are in each case six sentences. These two sets of characters, arranged under each of the sixty-four diagrams, make up the text. The remainder of the work consists of Appendixes of a later date, which are quite distinct from the text, although in most editions of the work they appear as though they formed part of it. We are glad that Prof. Legge has marked the distinction plainly by printing them separately.

Before speaking of the nature of the text, we will consider the very vexed point of its authorship. Prof. Legge is of opinion that King Wän and his son, the Duke of Chow, were the authors, but his reasons for so thinking, so far as he gives them, are not convincing; and when he says that "the text is ascribed, without dissentient voice, to King Wän . . . and his son Tan, better known as the Duke of Käu" (Chow), we are disposed to imagine that the sentence must have slipped from his pen. As a matter of fact, very few critics of the first

rank have pronounced positively on the question. This becomes apparent when a few lines farther on Prof. Legge quotes the two authorities upon which he would appear to base his opinion as to King Wän's share in the authorship. Curiously enough, however, neither of these references bear on the point which he seeks to establish. "As regards the portion ascribed to King Wän," he writes, "the evidence of the third of the Appendixes and the statement of Sze-ma Khien are as positive as could be desired." But if we turn to the paragraph in the Appendix which he selects as the most "definite" we find it is this:

"Was it not in the last age of the Yin (Dynasty) when the virtue of Käu (Chow) had reached its highest point, and during the troubles between King Wän and (the tyrant) Käu, that (the study of) the Yi began to flourish? On this account the explanations (in the book) express (a feeling of) anxious apprehension, (and teach) how peril may be turned into security, and easy carelessness is sure to meet with overthrow."

It will be observed that there is not a word here about the authorship of the text; and would it not be as reasonable to describe the Bible as a sixteenth-century book because it, or the study of it, began to flourish at the time of the Reformation as to say that, because the Yih, or "the study of the Yih, began to flourish" in the time of King Wän, the text must have been written at that period? The passage to which Prof. Legge refers in Sze-ma Ts'een's history is even still more vague: "When he was confined in Yü-li, Wän increased the eight trigrams to sixty-four hexagrams." This is all Sze-ma Ts'een says; and, again, there is not a word about the text. This silence of the most ancient authorities is more eloquent than the assertions of some later writers, who appear to be so captivated by the notion of connecting the names of the four most conspicuous sages of antiquity, Fuh-he, King Wän, the Duke of Chow, and Confucius, with the authorship of this most mysterious book, that they never tire of repeating the formulae, "Fuh-he drew the diagrams, King Wän and the Duke of Chow wrote the text, and Confucius wrote the 'ten wings.'" But such assertions, unsupported by any evidence, are worth little. Prof. Legge dismisses the last portion as untrustworthy; and there is nothing in the two other statements which entitle them to any greater credit. In the text itself there is nothing to support the opinion that it was the work of King Wän and Chow kung. Indeed, it is difficult to believe that these two sages, who were conspicuous for wisdom and intellectual ability, could have ever deliberately written anything which would bear the meaning put upon the thirtieth chapter, for instance, by the native critics who attribute it to them. The chapter is headed by the Le (Li) Hexagram, and runs thus:—

"It indicates that (in regard to what it denotes) it will be advantageous to be firm and correct, and that thus there will be free course and success. Let (its subject) also nourish (a docility like that of) the cow, and there will be good fortune."

"The first line, undivided, shows one ready to move with confused steps. But he treads at

the same time reverently, and there will be no mistake.

"The second line, divided, shows its subject in his place in yellow. There will be great good fortune.

"The third line, undivided, shows its subject in a position like that of the declining sun. Instead of playing on his instrument of earthenware, and singing to it, he utters the groans of an old man of eighty. There will be evil.

"The fourth line, undivided, shows the manner of its subject's coming. How abrupt it is, as with fire, with death, to be rejected (by all)!

"The fifth line, divided, shows its subject as one with tears flowing in torrents, and groaning in sorrow. There will be good fortune.

"The topmost line, undivided, shows the king employing its subject in his punitive expeditions. Achieving admirable (merit), he breaks (only) the chiefs (of the rebels). Where his prisoners were not their associates he does not punish. There will be no error."

When we read chapter after chapter like this we feel that there must be some mistake; that the clue to the text must be lost; and that we must look for some meaning in it which has been hidden from the commentators. Fortunately, to the discerning eye of M. Terrien de La Couperie the secret, after much study, has become apparent; and the sentences of the text which yield such strange results when interpreted by the commentators now stand revealed—some as vocabularies, some as ephemerides, some as geographical or ethnological enumerations, &c. But if this be so we must believe that the text was far older than the time of King Wán, to whom we must assume that it was as unintelligible as it was to Confucius; and a passage quoted by Prof. Legge from "The Official Book of the Chow Dynasty" tends to confirm this belief. In this passage it is said that "the great diviner had charge of the rules of the three Yih, called the Lien-shan, the Kwei-tsang, and the Chow Yih. That in each of them the primary lineal figures were eight, which were multiplied in each till they mounted to sixty-four." We are elsewhere told that the Lien-shan was the Yih current during the Hea Dynasty, and the Kwei-tsang that current during the Yin Dynasty. Here, then, we have mention in the Official Book of the Chow Dynasty of two Books of Changes before the time of King Wán. Looking at the question, then, from every aspect, it seems more than probable that the sixty-four diagrams, with the original text, consisting of vocabularies, &c., existed before the time of King Wán; that that sage amused himself while in prison by devising a system of divination from the text which he failed to understand, and that he added the expressions "lucky," or "unlucky," in accordance with his scheme.

This opinion is, I have discovered within the last few days, not a new one, but is plainly stated by Lo Pe, the well-known historian, in his *Zoo shu*. He there says:

"Fuh-he himself multiplied the eight diagrams, and himself discoursed upon them and distributed them for use, but this text has no place in literature. The Lien-shan, Kwei-tsang, the upper and lower divisions of the Yih, and the illustrations of the hexagrams were, however, all complete. But in that age they were not deeply studied. Coming down to the time of King Wán, however, while imprisoned at Yiu-li, he used them for the purpose of divination. He

added and subreptitiously introduced the foretelling words. . . . From that time the text began to be discoursed upon."

It will be observed that Lo Pe says that before the time of King Wán Fuh-he's book was neglected; and it can be easily imagined that the growth of dialects, and the changes introduced into the language, might well have made a text written at a very early date unintelligible many hundred years afterwards. The writer, however, of the fifth Appendix, whoever he may have been, seems to have had some idea of the original nature of the text, as is shown by his enumeration of the meanings of the eight original diagrams. Speaking of the diagram Le, already quoted, this writer says it

"suggests the emblem of fire, of the sun, of lightning, of the second daughter, of buff coat and helmet, of spear and sword. Referred to men, it suggests the large belly. It is the trigram of dryness. It suggests the emblem of a turtle, of a crab, of a spiral univalve, of the mussel, and of the tortoise. Referred to trees, it suggests one which is hollow and rotten above."

Here is plainly the idea of a vocabulary of the word Le, irrespective of the written character; and if later commentators had taken this hint, they would have sought out the different meanings of the words heading the chapters in the various dialects, instead of attempting a work which would be equivalent to making connected sentences out of the lists of meanings in Johnson's Dictionary. Let us imagine the difficulty of combining in a sentence the words under the heading "Dry" in that work. "Dry," we are told, means "arid," "not wet," "not rainy," "not succulent," "being without tears," "thirsty," "jejune," "barren," "plain," "without pathos," "unembellished," "without flowers," "hard," "severe." Such was the task the commentators of the text undertook; and we will close this notice by giving a translation of the Le chapter in the sense we attribute to it, a comparison of which, with the extract from Prof. Legge's translation given above, will illustrate the difference between our views on the text and his.

Le, then, is the character which the author desires to explain; and to do so he gives a list of its meanings, which, as will be seen below, are (with the exception of the first) still preserved in modern characters, all compounded with this same character Le, and all are pronounced Le at the present day. Ignoring, then, the "foretelling characters" added and subreptitiously introduced into the text by Wán Wang, the first equivalent of the character Le is given as

1. Oh'ah p'in nia = A domestic cow. Compare the statement in the *Tao chuen* that the character Le at the head of the chapter means a cow.
2. Le = A shoe. Compare the character Le = To bind shoes.
3. Ts'o = Confused wrong. Compare the character Le = Deceitful language.
4. Jan = To burn. Compare the character Le = Flames of fire.
5. King ohe = Attentive. Compare the character Le = To look at continuously.
6. Hwang Le = The Yellow Le bird. Compare the character Le = The Mango bird.
7. Jih teeh che Le = The departure of the afternoon sun. Compare the character Le = Brightness, glorious.

8. Puh koo fow wih ko = It is not to beat on an earthenware vessel and sing (?). Compare the character Le = To play on the Kin.

9. Tsh' to tsh' che oh'a = But it is the fault of very old men. Compare the character Le = Perpetual chatter.

10. Tuh joo = Rushing against-like. Compare the character Le = To oppose.

11. Ke lai joo = His meeting one coming-like. Compare the character Le = To meet.

12. Fan joo = Burning-like. Compare the character Le = A fire in a tent.

13. Sze joo = Dying-like. Compare the character Le = To depart from.

14. K'e joo = Throwing off-like. Compare the character Le = To disperse; to scatter.

15. Chah t'e t'o joh = Coming out like falling tears. Compare the character Le = To diffuse by drops.

16. Ts'ih tale joh = As the sound of the axe. Compare the character Le = To split wood.

17. Wang yung chuh ching = The king uses it when going out to war. Compare the character Le = Lucky omen.

18. Yiu kea = To have something happy, especially a marriage. Compare the character Le = Conjugal union.

19. Choh show = To cleave the head. Compare the character Le = To cut in two.

20. Hwoh = A kind of wild beast. Compare the character Le = A ravenous beast.

21. Fei = A square bamboo basket. Compare the character Le = A small basket.

22. Ke = A sieve, or winnowing basket. Compare the character Le = A small basket; a skimmer.

23. Oh'ow = Abominable; ugly. Compare the character Le = A weird beast; a bogie.

Every word in the chapter is here translated with the exception of the "foretelling words," such as "lucky," "unlucky," "prosperous," "no mistake," &c. The chapter was chosen at random; and before long it is hoped that it will be possible to show that every other chapter in the book will yield equally satisfactory results. ROBERT K. DOUGLAS.

SOME BOOKS ON BOTANY.

Vegetable Technology. By B. D. JACKSON. (Index Society.) The Index Society has followed up the publication of Mr. JACKSON'S *Guide to the Literature of Botany* with the *Literature of Vegetable Technology*, by the same author. A complete bibliography of economic botany is yet a work of the future; but Mr. JACKSON has done good service to students and to future editors by the present compilation from the most accessible and most trustworthy of existing sources of information. The work is divided into two parts: the first contains the titles of separate works and of papers on economic and applied botany, arranged under the names of the authors, and supplemented with a catalogue of anonymous publications; the second is a copious subject-index.

Dictionary of Economic Plants. By JOHN SMITH, A.L.S. (Macmillan.) The industrious ex-Curator of the Royal Botanic Gardens at Kew has compiled a "Dictionary of Popular Names of the Plants which furnish the Natural and Acquired Wants of Man in all Matters of Domestic and General Economy: their History, Products, and Uses." There is nothing novel in the plan or scope of the book; and, as in the case of works of reference generally, a practical use of it in connexion with some branch of special study is the only mode of testing its superiority to the compilations of the same kind already in existence. As far as we have been able to examine it, while some omissions have struck us on turning over the leaves, the errors or inaccuracies we have been able to detect have been unimportant and chiefly clerical.

Die Algen im weitesten Sinne. Von P. Falkenberg. (Breslau: Trewendt.) The *Encyclopaedia der Naturwissenschaften*, edited by Prof. Jäger and a number of collaborators, is designed to include treatises on all branches of natural science. The botanical department is under the special control of Prof. Sihenik; and the eighth section of this, or twenty-third of the whole work, consists of a valuable handbook to the Algae by Prof. Falkenberg. The general classification adopted by the author is open to criticism. Of his four principal classes—Florideae, Algae, Diatomaceae, and Schizophyceae—it is doubtful whether the third is at all entitled to rank on the same footing as the others, considering the close relationship between the diatoms and the desmids; while the use of the term algae (in the narrower sense) for the second class, which includes the Melanophyceae and the Chlorophyceae, is at least confusing. The inclusion also of the Characeae among Algae is opposed to the view of the best systematists. Lucidity of arrangement is not, however, the strong point of German naturalists, so much as accuracy of descriptive detail; and in this point Prof. Falkenberg's handbook is no exception to the general rule. The illustrations are comparatively few, but are good and well-chosen; the letterpress descriptions excellent, and fully up to the most recent researches. The book is indeed an indispensable companion to the algologist; and the student of any particular branch will find a useful bibliography attached to each section.

Die Pflanze: Vorträge aus dem Gebiete der Botanik. Von Dr. F. Cohn. (Breslau.) A collection of popular lectures delivered at various places in Germany between the years 1852 and 1881. Their purpose and tenor are naturally somewhat unequal. Some of them are intended simply to draw the attention of a popular audience to the more obvious and less recondite facts of natural history; and in glancing over these a thought that rises to one's mind is the advantage possessed by the German popular lecturer on natural history in having a poet like Goethe always at hand from whom to borrow a quotation apposite in almost any possible connexion. In the lectures on insectivorous plants and on Bacteria, Prof. Cohn is on ground which he has specially worked himself; and these are, perhaps, the best in the volume.

Lectures on the Vegetable Kingdom, with Special Reference to the Flora of Australia. By William Woolls. (Sydney.) The patron of the Cumberland Mutual Improvement Society (Paramatta) publishes a series of lectures delivered on various occasions before the society. Those relating to the special features of Australian vegetation are interesting and instructive. The lecturer is not more fortunate or logical than others when he enters the lists as an opponent of the theory of evolution, his pseudo-religious point of view involving the curious obliquity of vision which seems almost inseparable from it.

THE DANISH ARCTIC EXPEDITION.

LIEUT. HOVGAARD has published, in pamphlet form, with map (Dulan), a detailed statement of the reasons which led to the despatch of the expedition now on its way northward under his command. Briefly stated, Lieut. Hovgaard's theory is that two large continents or groups of islands extend from Franz-Josef Land across the North Pole in the direction of Wrangell Land, and that they are separated by one or more straits which connect the Siberian and Palaeocretaceous seas, the principal opening being probably between Cape Ohelyuskin and the New Siberian Islands. Opinions will, no doubt, differ widely as to the soundness of the reasoning from

which this hypothetical distribution of land and water has been deduced, several difficult questions being disposed of in a somewhat off-hand manner. Still there is much that is bold and ingenious about the theory as a whole, and it would be ungracious to insist on the weak points of such a spirited conception at the moment when it is about to be put to a practical test. The principal objects of the expedition, as stated in the pamphlet, are to ascertain whether Franz-Josef Land really extends to the neighbourhood of Cape Ohelyuskin, whether the conditions of current and ice are such that a base for further exploration can be there reached without incurring too great a risk, and, finally, whether the coast of Franz-Josef Land trends northward at that point to form the western side of the great opening already alluded to. But, if these points cannot be cleared up, and the ship is obliged to go into winter quarters near Cape Ohelyuskin, observations will be taken throughout the winter in accordance with the scheme of the International Polar Commission. There is something of the old ring about this programme, something of that genuine spirit of adventure which has prompted so many hardy seamen to undertake voyages "for the discovery of regions, dominions, islands, and places unknown," and which has so often led to results whose importance it would be difficult now to estimate. Whether the expedition succeeds in its main objects or not, it will at least form a valuable link in the chain of scientific stations now being drawn round the Pole, and we may cordially join in the hearty good wishes which cheered the explorers on their departure from Copenhagen on July 18.

It is a pity that the translation of Lieut. Hovgaard's really interesting pamphlet was not revised, or at least corrected, before it was published in this country, for, as it stands, it is neither Danish nor English, but a combination of both these languages; while the first twelve pages would have been all the better for a little judicious pruning. GEORGE T. TEMPLE.

SCIENCE NOTES.

The Andamanese.—The August number of the *Journal of the Anthropological Institute* contains, with other interesting papers, one of great value on "The Aboriginal Inhabitants of the Andaman Islands." The author, Mr. E. H. Man, has spent eleven years in the islands, and from his official position has enjoyed exceptional opportunities of observation. Using as his guide the well-known volume of *Notes and Queries* issued some years ago by a committee of the British Association, he has as far as possible followed the instructions in this work, and his observations have consequently been judiciously and systematically directed. In his philological work the author has had the great advantage of Mr. A. J. Ellis's co-operation. During the last session of the Institute, three evenings were devoted to the reading and discussion of Mr. Man's memoir. Only the first part appears in the current number of the *Journal*; the second part will be published in November; and the concluding portion, with copious Appendices, will follow in due course. Mr. Man has returned to the Andaman Islands, and the proofs have consequently to be transmitted to and fro. We believe that a small number of copies of the complete series will be published as a separate monograph. There can be no doubt that, from the exhaustive and trustworthy character of the Memoir, it will come to be regarded as the standard work of reference on the Andamanese.

Report of Observations on Injurious Insects during the Year 1881. By Eleanor A. Ormerod.

(Sonnenechein.) The past year has been especially noticeable for the destruction caused by the "turnip fly," the loss from which is estimated to have been a million sterling. Miss Ormerod has therefore wisely devoted a large part of the present report to matter respecting this mischievous insect. Eighty contributors have aided her with notes on this subject. The pamphlet may be safely recommended to all alike for its scientific and for its "practical" interest.

THE Finnish newspapers record a striking instance of the extent to which the land on the shores of the Gulf of Bothnia is being gradually upheaved. It appears that on June 25, 1755, a land-surveyor named Erik Klingius, residing in the parish of Bergö, between the towns of Nikolaistadt and Kaskö, made an excavation in the smooth rock at an elevation of two inches above the level of the sea. On being lately measured, the present height was found, after the lapse of 127 years, to be six feet five inches above the sea-level.

THE latest forestry bulletins (November 15 and 16) of the United States Census Bureau show the pine and spruce supply of Maine, and the spruce supply of New Hampshire and Vermont. In Maine the virgin forest is now reduced to a petty area about the head waters of the St. John River, while the hemlock is confined to the eastern portion of the State. The other map is remarkable as showing an extensive devastation of white pine. We learn that the American Forestry Congress, presided over by Commissioner Loring, of the United States Department of Agriculture, will hold its first session at Montreal on August 21 and 22, two days before the assembling of the American Association for the Advancement of Science in the same city.

A HISTORY of the *Jeannette* Arctic expedition is being prepared under the care of Mr. Raymond L. Newcomb, the naturalist who superintended the explorations. The book will be illustrated.

PHILOLOGY NOTES.

DR. GWYTHER, who has lately returned from a journey through Northern Syria, has succeeded in taking a squeeze of the Hittite inscription discovered a short time ago by an American missionary at Marash. The inscription is upon one of two archaic lions now built into the wall of the citadel. In style and character they remind us of the archaic lions of Western Asia Minor.

LAST year Mr. Julius Löytved, the Danish consul at Beyrût, discovered the fragment of a sculptured slab of black basalt in the village of Barin, on the slope of the mountains westward of Hamah or Hamath. Barin stands on the site of the ancient Rephanee (Seleucia Pieria). The sculptures seem to be Hittite in origin, and consist of a strange-looking animal and a human figure, turned head to head against one another and separated by a ring. The figure, which is clothed in a pointed cap, and wears a long robe reaching to the ancles and fastened round the waist by a girdle, has the two arms uplifted in the air.

THE Report of the fifty-ninth anniversary meeting of the Royal Asiatic Society forms a substantial volume of 160 pages. Putting aside formal matter, it consists of a general review of Oriental studies during the year by the secretary, Mr. W. S. W. Vaux. To cover such an enormous field must be beyond the powers of any single man, but Mr. Vaux knows when and where to ask for assistance. None the less is the credit due to him of having produced an invaluable, though informal, bibliography of the year's work. Those who have themselves

tried to keep abreast of the ever-increasing number of scattered papers in this department of learning will best appreciate the labour involved. As usual, the obituary notices are especially full.

FASCIICULUS II. of the seventh volume of Lane's Arabic-English Lexicon, edited by S. Lane-Poole, will be published in a few weeks.

MR. WILLIAM GOONETILLEKE, who is favourably known by his contributions to grammatical literature, invites subscriptions for an edition of Pāṇini, with an English translation. From his specimen number we see that he takes the text of the Sūtras and the Vṛtti, as first published by the Oulouta Pandits and afterwards by Dr. Boehtlingk; and that he adds a commentary founded principally on the Mahābhāṣya, the Bhāṣyapradīpa, the Kāśikā, and the Siddhānta-Kaumudī. The work is well done, but we doubt whether it will quite satisfy students of Pāṇini in Europe. They want both more and less than is offered by Mr. Goonetilleke. They hardly want a translation of the Sūtras and of such extracts from the commentaries as are given in the old editions of Pāṇini, but they would appreciate a complete translation of the Mahābhāṣya as it is now being edited by Prof. Kielhorn, with extracts from Kaiyāṣa. However, we wish Mr. Goonetilleke all success. The transliteration of Sanskrit is unobjectionable, except his representing the palatal and lingual *s* by *ś* and *ṣ*. Why not keep to *s* and *sh*?

M. HALÉVY is reading a series of papers before the Académie des Inscriptions in support of a proposition, which he has already maintained in the ACADEMY (June 24), that the languages called by Assyriologists Accadian and Sumerian are not actual languages at all, but only a conventional mode of ideographic writing adopted for religious reasons by the Semitic Assyrians. His remarks chiefly have reference to the monuments, &c., recently brought back from Chaldaea by M. de Sarsac, which M. Oppert has interpreted as being the memorials of a king called Gudea. In reply to the argument that Sumerian has a syntax of its own, M. Halévy urges that Arabic or Roman numerals likewise have a construction of their own quite distinct from that of numbers when spelt out. He also alleges that the Talmud shows that the Rabbis used a similar artificial language—"une sorte d'argot scolastique"—of which traces may be found even in the Old Testament.

PROF. TRAUTMANN, of Bonn, is in Paris, working at his book on speech-sounds.

PROF. P. DE LAGARDE has published in the *Nachrichten* of the Göttingen Royal Academy of Sciences a note upon the etymology of "Sixtus," the name of so many Popes. It is not another form of *sextus*, as might be rashly conjectured. It is derived from the Latin *xystrós*, Greek *xystrós* = "a portico," which is itself so-called from its smooth and polished floor (*ἔσω*). In Italian, *xystrós* naturally became *sisto*, which was again Latinised as *Sixtus*.

M. A. PAVET DE COURTEILLE has published the *Mirāj-Nāmah*, with notes and a French translation (Paris: Leroux). This work is only known from the codex in the Wigur language (of the Mongolian family) in the Bibliothèque nationale.

THE *Revue critique* for July 31 has an elaborate and highly commendatory review by M. A. Barth of Dr. Hoernle's *Comparative Grammar of the Gaurian Languages*, which has recently received the prix Volney from the Académie des Inscriptions.

FINE ART.

Oriental Carpets. By Vincent Robinson. (Sotheran.)

In the matter of decoration generally, the East is undoubtedly our master; but Western rivalry seems in no case so absolutely hopeless as in carpets. Some carpets of fine quality and Oriental in style have indeed been made in Europe, but these were probably the work of Orientals, or men taught by them, in Italy, Spain, and Poland. Mr. Vincent Robinson has done well to include two specimens of European make in his beautiful book. One of these is a Polish carpet of subdued but rich colour, the fine effect of which is enhanced by gold and silver threads introduced with great art; and the other is supposed to be Spanish, and bears a European coat-of-arms which contrasts rather strangely with the Oriental character of the rest of the design. This is the nearest approach to incongruity in the very beautiful and varied collection, although absolute purity of design is rare in this kind of decorative art. Under the comprehensive title of "Oriental," Mr. Robinson includes carpets of Mongolian, Indian, Arabian, Persian, and Afghan origin; but hardly one is "pure." Nomadic habits, conquest, pilgrimages, and other causes which are explained by Mr. Robinson and Sir George Birdwood in their interesting letterpress have combined to mixture of style; but it seems a singular property of Oriental carpets that this interfusion is unattended with that destruction of artistic consistency which is so painful in most kinds of art. The graceful flow of the Persian line gains stateliness without much loss of beauty when it is employed in decorating the stiff *cartouches* of the Mongol, and Iranian flowers seem to grow with little less than natural freedom in and out of the geometric trellises of the Arab. The different motives, instead of contending in discordant strife, seem to agree to a harmonious compromise; and Tartar and Turk, Indian and Afghan, appear to put their hands and heads together to work out a system of co-operative ornament. Some of the most beautiful of the carpets so faithfully drawn by Miss Julia Robinson, and so admirably chromo-lithographed by Mr. Griggs, are very "mixed." In Mr. Vincent Robinson's Baghdad and Shiraz carpets of the sixteenth century we see Persian, Mongolian, and Arabian motives blended together with charming results.

It is quite time that we had a book on this subject, and, though the history of Oriental carpets has yet to be written, the descriptions of Mr. Vincent Robinson and the learned Preface of Sir George Birdwood supply enough interesting information on the subject to satisfy most present enquirers. More especially valuable are the notes on the different hairs and wools employed. The Tartars seem to be specially favoured with their yellow goats and Argalis and Bactrian camels. Altogether, the impression, after reading the volume, is that Europeans are very severely handicapped by nature in this contest, and that if we employed our wealth to propagate "kermes" (the insect which has been supplanted in commerce by cochineal), to cultivate "ipreck," and to import the softest

wools and hairs of all the wild goats and sheep and camels in the world, we should be as far as ever from being able to compete with a poor weaver of Kurdistan. Fortunately, if we cannot rival, we can admire and preserve and study, these beautiful things, and, let us hope, do something to promote their production. This, however, is a matter of serious difficulty. With no lack of appreciation of individuality, of character, and beauty of design and colour, our wealthy connoisseurs seem only able to buy up the products of the past without influencing the manufactures of the present; and Oriental carpets in their full beauty are, or were, the result of needs and tastes and civilisations so different from ours that we seem fated to stand by and watch sadly while the sources of their beauty dry slowly up for ever. Probably Mr. Vincent Robinson could not have adopted a better method for promoting interest in this subject than in publishing this volume, the illustrations to which represent in a very remarkable manner both the colour and the texture of the carpets. To Mr. Griggs's skill in chromo-lithography the ACADEMY recently drew attention in connexion with his admirable plates of some of the treasures of the South Kensington Museum published under the title of *Portfolios of Russian, Persian, Italian, Spanish, &c., Art*. Not only Mr. Griggs, but Miss Julia Robinson and the owners of the carpets she has drawn so beautifully are to be congratulated at the success of his facsimiles. Should, as we hope, a second edition be called for, Sir George Birdwood will have an opportunity of reconciling his opinions as to primary and secondary colours with those now generally received. Sir George seems to think that the employment of secondary and tertiary colours is a "degradation," but he calls "green" a secondary colour, and "blue and yellow" primary ones. It should be mentioned that six of the carpets figured in this volume are from the collection of Mr. Robinson, and the others belong to Earl Somers, Sir George Birdwood, Sig. Alessandro Castellani, and Messrs. W. Spottiswoode, Alfred Morrison, and Arthur Wagg.

COSMO MONKHOUSE.

DRAWINGS BY VICTOR HUGO.

A FRESH addition to the curiosities of art has just been issued from the "Ateliers des Reproductions artistiques" at Paris. This is an album of designs by M. Victor Hugo in illustration of his *Travailleurs de la Mer*. They have been reproduced by engravings on wood by M. Méaulle, the friend of the great poet, which are evidently very faithful to the original sketches, some of which appear to have been dashed off on the margin of his MS., and others hastily washed in on separate pieces of paper. Most of them are impetuous in execution, as if produced under the stress of imagination, and are interesting as showing how the scenes and situations so graphically described by Hugo's pen presented themselves to his mental vision. In a few creations of his grotesque fancy, such as "Le Nain de la Nuit" and "Le Démon de la Mer," he has drawn some very palpable impersonations of the superstitious terrors of the peasant; and his "pieuvre" is a very devil of a fish with a terrible human semblance. It is, however, in his blottings of sea and sky that the strength of his imaginative vision is most

shown. In some of these, especially in "La Vague," with its vast, cruel clutch, there is a truly dreadful suggestiveness. In others, especially where he has attempted to portray his human characters, his want of technical skill is somewhat painfully apparent; but this detracts little from the interest of a portfolio which shows rather what an artist he might have been than what an artist he is, and brings us into a relation with his visionary faculty more intimate perhaps than that we gain from his writings. Most of the drawings are stamped with the rash vigour of his fearless fancy and the intensity of his feeling for the more terrible aspects of Nature. Their highest praise is that they are characteristic of Victor Hugo. It is intended to publish an edition of *Les Travailleurs de la Mer* illustrated with these cuts, of which 100 copies have been printed separately on *velin du marais* and issued without text. We understand that a few of the albums are "to be found" at Messrs. Sampson Low's on Ludgate Hill.

ROYAL ARCHAEOLOGICAL INSTITUTE.

CARLISLE MEETING.

TUESDAY, August 1.—It is many years since the Archaeological Institute met at Carlisle. To most of the members much of the Western border was a new world. Business began by a formal reception in one of the assize courts. The city was then perambulated, and its few fragments of old buildings examined. The castle has been so sadly mutilated in recent times that it requires an antiquary with highly constructive faculties to be able to reconstruct it, even in imagination. The keep is a massive square building of rather late Norman, though some portions of it may, perhaps, be as old as the time of William II. A large portion of the city wall remains. Its age is very uncertain, for Carlisle has so often stood sieges that its fortifications must have been constantly undergoing repair. The Mayor, Mr. R. S. Ferguson, F.S.A., who is a most accomplished archaeologist, held a conversation in the evening, during which Mr. E. A. Freeman read a remarkably powerful paper on "The Position of Carlisle in History."

Wednesday.—An excursion was made to visit Long Meg and her daughters. Long Meg is a huge monolith. Her daughters consist of smaller stones arranged in a circle. Few of the stones seem to have been destroyed, and the group forms one of the finest stone-circles in the North of England. Prof. Stephens, of Copenhagen, took up a station near Long Meg, and told what is known about her to the assembled tourists. Yanwath Hall was visited next. It is a fine Border residence, now used as a farm-house. The peel-tower, which is the earliest part of the building, is as perfect as when it was built in the Edwardian time, though some of its windows are later insertions. The ruins of Brougham Castle were visited next. The keep, though shattered, is in a fair state of preservation. The style is late Norman. The gate-house, of later date, is a large and remarkably strong building. The drive from thence took the party past Brougham Hall. Its external appearance has much of the character of an old Border house, but we believe it to be a creation of modern days. Some of the party visited a little chapel in the grounds. This building contains some interesting carving and various other odds and ends of antiquity. A modern heraldic roof was much admired by some; others thought the shields far too large. Mayborough is a circular enclosure with a large monolith in the middle. The whole of the bank of this enclosure seems to be made of small boulders.

Thursday.—The cathedral was inspected under the guidance of Mr. E. A. Freeman, who spoke

in strong terms of reprobation of the insertion of a highly ornate and large doorway in the south transept. Undoubtedly this has been a most unfortunate alteration. The church belonged to the Austin Canons, and there was originally a little door here leading to the refectory. This has been done away with to make room for a thing which was not wanted, and has no historical significance whatever. The Mayor of Carlisle described the old stained glass in the east window, and the Rev. J. T. Fowler the sculpture on the capitals of the choir. Mr. Micklethwaite made some remarks on the conventual buildings, and defended the alteration of the doorway which Mr. Freeman had censured, on the ground, as we understood, that it was right to adapt ancient buildings to modern convenience. In the afternoon Dalston, an old Border manor-house, and Rose Castle, the palace of the Bishops of Carlisle, were visited.

Friday.—The Roman camp at Birdswald on the Roman wall was examined under the guidance of Dr. Bruce. It is very large, more than five acres, we were told, and seems to be remarkably perfect. It is one of the finest of those military posts which stand on the south of the wall and run across the whole of the island. Lanercost Priory, part of which is still used as a parish church, was explained by Mr. O. J. Ferguson. It is a noble remain of Early-English of the best character, almost wholly devoid of ornament, but very graceful and effective. Naworth Castle was thrown open to the party. As one of the grandest castles in the North, it attracted much interest. So much of it is modern, owing to the fire which desolated it about a quarter-of-a-century ago, that it requires time and study to distinguish the old from the new.

Saturday.—Hexham was visited by a long railway journey. This grand Border church is still interesting, though it has suffered much at the hands of restorers in modern times. The nave is one of the grandest pieces of Early-English work in existence, though spoiled by the insertion of a new east end, copied, we were told, from some Yorkshire abbey. The transepts and porch form a complete museum of Roman and mediæval antiquities which have been found in the neighbourhood; the lettering on some of the thirteenth-century tomb-stones is very bold and effective, showing a decided Scotch feeling. In the choir is a brass to one of the Ogles, whose mother was a Bertram; the arms of Ogle and Bertram have been on the tomb. Ogle has become effaced, but Bertram is in its place. It attracted attention as being identical in form (the tinctures may have differed) with those of the royal house of Balliol. These Bertrams were one of the great Northern houses; the family is commemorated by the well-known ballad of "Bartram's Dirge;" the last of them who dwelt in the North seems to have been George, whose estates were confiscated by the Long Parliament.

NOTES ON ART AND ARCHAEOLOGY.

On the proposition of the French Director-General of Fine Arts, the Minister of Public Instruction and Fine Arts has conferred upon Mr. Hamerton the university decoration of an *Officier d'Académie* in recognition of his writings on art.

MR. SAMUEL LAWRENCE, the well-known portrait painter, has on view at his studio, 6 Wells Street, Oxford Street, an interesting large three-quarter-length portrait of Thackeray, which he has painted for the Reform Club. A half-length of Mr. Browning hangs near it, while in another room is a chalk drawing of Charles Dickens in his early, dandyish days, very bright and lifelike. Many

of Mr. Lawrence's drawings of deceased literary celebrities have lately been reproduced by the Autotype Company.

THE South Kensington Museum will contribute largely to an exhibition which is now being organised by the Union centrale in the Palais de l'Industrie.

THE Fine Art Society will shortly have ready an engraving by Mr. S. Cousins after Mr. Millais' "Pomona."

THE *prix de Rome* for sculpture has, after some indecision, been thus awarded by the committee of the Institut:—The grand *prix* to M. Ferrari; the second to M. Pepin; the third to M. Lombard. All three are pupils of M. Cabanel. The grand *prix de Rome* for engraving was withheld altogether; but a second prize was given to M. Sulpis, a pupil of M. Dupont; and a third to M. Barbotin, a pupil of MM. Bouguereau and Annetouche.

THE August number of *Men of Mark* (Sampson Low) gives, with others, a portrait of Mr. Richard Ansdell, R.A., which is one of the most successful photographs we have ever seen.

THE "Practical Notes on Etching" by Mr. R. S. Chattock, which have been appearing in the *Etcher*, will shortly be reprinted, with additions and alterations, as a volume, which will be illustrated with etchings.

MESSRS. F. S. NICHOLS AND Co., of Borough High Street, have in contemplation a series of "Etchings of Old Southwark." The first subject will be "The Old White Hart Inn Yard," which has been undertaken by Mr. Percy Thomas, who had an etching of "Sir Paul Pindar's House" in the Academy this year. The White Hart Inn dates back some five centuries, and was the head-quarters of Jack Cade in 1450. It is often mentioned by Shakespeare, and it has gained a fresh place through being chosen by Dickens as the scene of the capture of the runaway couple and of Mr. Pickwick's first meeting with Sam Weller. The series will probably be continued with etchings of the George Inn and of St. Saviour's Church.

A PLEASANT etching of the river-side at Chelsea, with some old boats in strong light and shade in the foreground, forms the frontispiece of the *Portfolio* this month. A pen-and-ink drawing by Sir John Gilbert, called "A Council of War," is reproduced by A. Dawson's process, which does not seem so successful as that of Amand Durand, to which the *Portfolio* has for so long accustomed us. Mr. Hamerton's description of the cathedral at Autun is extremely interesting. This cathedral affords quite a history of mediæval architecture in itself, so many were the changes of fashion in building during its construction. Mr. Hamerton is somewhat severe on the Gothic architects for their want of reverence for those who had preceded them, but one is inclined to forgive them considering the delightful results their incongruities produced. Would our English cathedrals, for example, be half as interesting had they all been finished in one age and upon one type? It is this same incongruity that forms one of the chief charms of Autun, and we cannot help feeling thankful that M. Viollet-le-Duc was restrained by public opinion from accomplishing a thorough Romanesque restoration of such an interesting specimen of the various types of Gothic.

THE question of creating a museum of decorative art after the fashion of South Kensington is still being warmly agitated in France. The Government have just authorised a lottery of fourteen million francs for the purpose of constructing a building for it. A commission, composed of engineers and architects, has also been formed for the purpose of examining the ruins of the Palais de la Cour des Comptes, and

they have reported that the greater part of the walls are solid enough to be incorporated in a new building. It is therefore proposed that the new Musée des Arts décoratifs shall utilise these ruins and be established on the Quai d'Orsay.

A STUDY of Japanese art by Théodore Duret is begun this month in the *Gazette des Beaux-Arts*, and promises to be interesting. The first article treats of the illustrated books of Japan, and more especially of the clever designer Hokusai, who was also celebrated recently in the *American Art Review* by Mr. Edward S. Morse. A general summary of the Salon is given by M. Antonin Proust in a somewhat discursive article, which deals more with recent legislation in regard to art in France than with the Salon proper. He considers it a hopeful sign that the Salon of 1882 shows us "toute une pléiade d'observateurs qui, pour la plupart très jeunes, font un effort visible dans le sens de cette recherche plus sincère de la vérité." In sculpture, especially, he notes great progress. M. Ephrussi reviews the works of M. Paul Baudry at present exhibiting in the Orangery of the Tuileries; M. Bonaffé continues his notes on the Richelieu Collections; M. Paul Lefort gives a ninth article on Velasquez; and the publication of the "Journal de Voyage du Cavalier Bernin" is again resumed. The illustration of the number does not call for remark.

At a recent meeting of the department of fine arts of the Académie royale de Belgique, M. Alphonse Wauters read the second part of a paper upon "Certain Painters of the End of the Fifteenth Century." He treated specially of the illuminated MS. known as the *Missal Grimani*, which has been reproduced by photography. In it he traces the work of Memling, of Gérard Vander Meire, of Liévin Van Lathem, and of Hugues Vander Goes. The missal itself he believes to have been made for John of Burgundy, Bishop of Cambrai, a natural son of Jean Sans Peur, Duke of Burgundy, whose life is not a very creditable one, and who died at Brussels in 1480, when all these Flemish painters were flourishing.

MUSIC.

SOME MUSICAL PUBLICATIONS.

Purcell's Music to the Masque in "Timon of Athens." (Novello, Ewer and Co.) It is more than six years since the Purcell Society was founded for the purpose of doing justice to the memory of the greatest of English composers. In 1878 the "Yorkshire Feast Song" was issued, and now we have to notice the publication of a much earlier work. The "Feast Song" was composed in 1689, but the "Masque" music had already appeared in 1678, when Purcell was in his twentieth year. It was the first work which he wrote after resigning the post of copyist at Westminster Abbey in order to have more time for study and composition. In the latter part of the seventeenth century, Shakspeare's "Timon of Athens" was, to quote the words of the adapter, Thomas Shadwell, "made into a play," and Purcell wrote the music for the Masque added to act I. at Timon's banquet. Though it contains much that is quaint and charming, it is not one of the composer's most striking efforts; but every note written by Purcell is of interest to musicians, and of importance to students of English musical art. The work is beautifully engraved and printed, and the score has been originally edited by the Rev. Sir F. A. Gore Ouseley, who has carefully examined many valuable MSS., and also compared them with a MS. copy in his own library made by John Travers

Euryanthe: a Romantic Opera. By O. M. von Weber. Edited by Berthold Tours. The English Translation by William Thornthwaite. (Novello, Ewer and Co.) The revival of "Euryanthe" at Drury Lane last June called the attention of the musical public to an opera which has met with undeserved neglect in this country. "Der Freischütz" is always spoken of as Weber's masterpiece; but "Euryanthe," if not a greater work, possesses more than ordinary interest, for it must certainly be considered as one of the chief means toward the development of Wagner's genius. In this opera, Weber's aim was that which has since been so steadily pursued by Wagner—the combination of the arts of poetry, painting, and music. "Euryanthe" contains some of the most lovely and original music ever written by Weber. For example, the exquisite romance and *cavatina* of the first act, the pleasing duet between Euryanthe and Adolar in the second, and the grand *scena* and spirited Hunting Chorus of the last act. This new edition of the opera has been prepared with the greatest care by Mr. Berthold Tours, and has both German and English words. *Euryanthe* is a work that ought to be in the library of all musicians. It is not necessary to commend it to the notice of vocalists, for most of the songs have long been favourites both in the concert- and drawing-room.

The Organist's Quarterly Journal. Part 54. (Novello, Ewer and Co.) The title of the first piece, by W. Conradi, organist at Schwerin, Mecklenburg, is somewhat curious. He calls it a motive-fantasy. The writing is exceedingly good; but there is more of "motive" than of "fantasy" in it. An *Andante* and *Passacaglia*, two posthumous pieces by J. C. Tiley, are smoothly written, but decidedly lack character. The first is the more pleasing of the two. *Seven Variations* on Smart's tune "Lancashire" by J. Matthews show both taste and skill. The volume includes also a graceful *Andante* by J. L. Gregory, and a neatly written *Prelude* by J. Katterfeldt.

Six Two-Part Songs. For Ladies' or Boys' Voices. By H. Walmsley Little, M.B. (Novello, Ewer and Co.) These songs are written expressly for use in vocal classes; they are short, simple, and pleasing.

Three Trios, for Female Voices, by A. H. Behrend (Novello, Ewer and Co.), are graceful and flowing. "Haymakers" contains a peculiar, but not unpleasant, modulation.

Kevin's Choice: Operetta in Two Acts. Adapted from a Sketch by F. Hazlewood. Music by T. A. Wallworth. (Metzler and Co.) The libretto is not a strong one, but the music is light and lively. The duet "Spin the Slender Thread," the trio "Father, I'm Young," and the trio "Hark, the Clock," are the best numbers of the work.

The Child's Pianoforte Book. By H. Keatley Moore. (Swan Sonnenschein and Co.) This little book professes to provide a first year's course at the pianoforte. It is, however, really a music book for the head rather than the fingers. The author has taught the pianoforte at the Croydon Kindergarten School on the system here set forth; and, having been successful himself, he hopes, by publishing his method of instruction based on Pestalozzian principles, to be of assistance to other teachers. He earnestly requests them always to prepare the lessons, and not to use the exact words of the book. Songs, tales, and pictures are employed to attract children, and we think that few can doubt their efficacy as a valuable means of education. The pictures please the eye, the tunes the ear, and the tales the mind of little girls and boys. One of the principles on which the system of instruction is founded is the

avoidance—or at least the attempted avoidance—of anything dry and uninteresting. There is no doubt a pleasant and an unpleasant method of teaching names and values of notes, time, accent, and the elements of harmony; but the dry five-finger exercises and the dreadful scales must be learnt, and we cannot approve the author's advice to teachers not to commence them until "the child feels the need of lissomeness to carry out the conception of the composer's work." We fear the training of the fingers would in many cases be unduly delayed, if not altogether neglected. The suggestions about short practices—and, if possible, in the presence of some older person—are excellent. Mendelssohn's mother taught him and his sister Fanny music beginning with lessons five minutes long, and she was always with them when they practised. The plan of making children write down tunes from letters and afterwards play them is decidedly a good one; it is based on Fröbel's sound principle that knowledge, to be really gained, must be reproduced. There seems at times far too much detail for a first year's instruction, and, from a remark in the Preface, the author seems aware of the fact. The note on p. 57 is somewhat confusing, one of the accompaniments to be played by the child containing a chord beyond the compass of an octave.

J. S. SHEDLOCK.

OBITUARY.

MR. W. H. CALCOTT.

THE death is announced of Mr. William Hutchins Calcott, the musical composer. He was the younger son (his elder brother, John Hutchins Calcott, died unmarried in 1851) of Dr. Calcott, whose glees and other compositions enjoy a world-wide reputation, and the nephew of the distinguished painter and Royal Academician, Sir Augustus Wall Calcott.

Mr. W. H. Calcott was born at Kensington, with which suburb his family had been long connected, in the year 1807; and after his father's death he pursued his musical studies under the instruction of his brother-in-law, William Horsley, and with all the advantages of artistic intercourse which his numerous connexions both with music and with painting procured for him. Much of his subsequent professional life was occupied, like that of most musicians, with teaching; but he also filled various positions as organist. He was, moreover, the author of several well-known compositions of high merit, such as the famous *scena* of "The Last Man," the words by Campbell the poet, with whom he was intimately acquainted. His anthems—"Give Peace in our Time, O Lord," and "In My Father's House are Many Mansions"—are admirable specimens of part-writing, full of deep feeling and refined musical treatment, and are likely to continue favourite works with all church choirs. Mr. Calcott was a most skilful arranger for the pianoforte, and devoted much of his time to popularising, as it were, the works of classical masters, by placing before the amateur public skilful arrangements of important compositions, both sacred and secular, such as his series entitled "The Holy Family" and "Half-hours with the Best Composers."

In the latter years of his life, Mr. Calcott lived on terms of intimate friendship with many distinguished men, among whom may be named Dean Alford and Charles Kingsley. In his intercourse with them, he found the truest sympathy with his own deeply religious nature and complete purity of life. His health, never good, failed entirely about four years ago, and from that time until his death, which occurred late on the night of August 4, he had to endure constant suffering, which was borne with the most exemplary patience and Christian fortitude.

SATURDAY, AUGUST 19, 1882.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Memoir of the Hon. George Keith Elphinstone, K.B., Viscount Keith, and Admiral of the Red. By Alexander Allardyce. (Blackwood.)

As the events of the great war between England and France and England and Napoleon enter more and more into the domain of history, and the survivors of the struggle die off one by one, popular opinion with regard to the military and naval transactions of the war seems to have undergone a great change. At the time, Nelson was considered a greater hero than Wellington, and the navy was the more popular service among all classes; every detail of every naval engagement was eagerly read, and many an action between single ships, like Capt. Cooke's in the *Sybil* and Capt. Brenton's in the *Spartan*, which are now forgotten, then created a universal glow throughout the whole nation. At the present time, whether owing to the change in naval armaments, to the great modern European wars, to the spread of military education, or most probably to Napier's great work, Englishmen study far more, and know far more about, the Peninsular War and its battles than they do of the naval war which preceded it and made England mistress of the seas. There are, indeed, besides the continuous naval Histories of England, two naval Histories of this especial period by Mr. James and Capt. Brenton, but though each went through three or four editions in the quarter-of-a-century which succeeded the war, and each has some merit in itself, neither has been able to catch that hold of the public attention which Napier's genius commanded for his work. This change of public opinion is hardly deserved; and the naval history of this period deserves a record which should serve as a complement to Napier's History of the Peninsular War. Up to the Battle of Trafalgar England's prowess had been chiefly displayed on the sea; to march with the victories of the 1st of June, of St. Vincent, of Camperdown, of the Nile, of Copenhagen, and of Trafalgar itself, there could be only placed to the record of the army Abercromby's success in Egypt and the failures in Flanders, at the Helder, and at Buenos Ayres. After Trafalgar, England's efforts were directed to her army, chiefly owing to the tenacity of such different men as Castlereagh and Windham; and though the navy could boast of some brilliant actions, like Sir W. Hoste's off Lissa, it was Wellington's army that contained the concentrated impulse of Eng-

land's power. It may fairly be hoped that a naval History of the glorious period of the English navy may soon be written; and, when it is, it will be most necessary for its author to form some clear conception of the life and character of George Lord Keith, whom he will meet at every turn, not, indeed, in the great battles, but in important commands at critical moments.

Whatever is popularly known about the naval war is centred round the life and career of Nelson. His Life has been written by innumerable authors, and his despatches have been published at great length; and, whenever the name of any other admiral occurs, he is generally thought of as an admiral under whom Nelson served, whom he despised, or whom he honoured as his friend. This popular opinion is hardly fair, and it would be well for anyone who regards Nelson as the only great sailor of his time to study this account of the more varied services of one he disliked, Lord Keith. Nelson was not the unique naval commander ill-judged admirers have striven to prove him. He developed as regularly from Hawke and Rodney as Trowbridge and Hoste developed from him. He owed as much to influence as any of his contemporaries; he was a post-captain at twenty-one, through the influence of Adm. Suckling, his uncle, and Controller of the Navy; he was a connexion of the Walpoles, was never without a ship, and was at one time nearly standing for Ipswich to force his interests by his vote in the House of Commons. This question of parliamentary influence as the only means of obtaining professional advancement or opportunities for distinction deserves a more thorough examination than it has received. It is often overlooked how entirely the great war with France was a war waged by the English aristocracy and plutocracy against the French democracy and then against Napoleon. This is not the place to examine the disinclination of the people of England towards the war. The avowed sympathies of the popular societies for revolutionised France, the necessity of impressing seamen and of taking soldiers by a rough description of the worst characters in every village, and the bread and peace riots can be but alluded to; but the disinclination of the people can be easily accounted for. Commands and all lucrative appointments in both services were only to be obtained by parliamentary influence; the working officers of the army and navy were turned adrift after years of service on a half-pay which meant genteel starvation; while the common soldiers and sailors, if not turned off absolutely penniless, were mulcted of most of their pensions by innumerable clerks, pay agents, and boards till but a very small sum reached the men themselves. Lord Keith's biographer admits that his hero entered Parliament in 1780 for Dumbartonshire, and afterwards sat for Stirlingshire, without any very defined political views, but merely to assist his personal advancement. Such was the regular practice of any captain in the navy who had made a little prize-money and was ambitious, just as it was of any lawyer who desired the prizes of his profession. Of the thirteen English admirals who obtained English peerages for their services, nine had sat for a

greater or less period in the House of Commons—Lords Howe, Hood, Bridport, St. Vincent, Keith, Barham, Gardner, Gambier, and Exmouth; and, of the remaining four, Nelson and Collingwood could not well have been passed over, though the former's dying wish was disregarded, and the latter's desire to perpetuate his title refused. Duncan owed his command to his relationship to Dundas, and Saumarez had to wait for seventeen years after the peace, and then owed his peerage rather to his good fortune in outliving his compeers than anything else. Beside the leading admirals, all the best employed captains of the time had seats in the House of Commons; Duckworth, for instance, sat for New Romney, Warren for Nottingham, Popham for Yarmouth and Shaftesbury, Sidney Smith for Colchester, Neale and Martin for Lymington, and Lord Cochrane for Honiton and Westminster.

But now, leaving the question of the state of the navy and the means of naval promotion, let us look at the life of this Lord Keith, who, like everyone else, owed his advancement to his seat in Parliament. He was the son of a poor Scotch lord; and the description of the life at Elphinstone Tower reminds one vividly of the young Murrays of Scone and the young Erskines of Buchan. Keith himself took to the sea, as a cadet of each of the other noble families had taken to the law, not as an amusement, but to gain his livelihood. But, poor as he might be, he found when he came south that his prefix of Honourable was as useful to him as it was to Murray and Erskine, for in 1765, at the age of twenty-eight, he was made a post-captain in the royal navy. He had served his apprenticeship to the sea as a midshipman in the *Gosport*, commanded by Capt. Jervis, who can claim the credit of having formed him. Lord St. Vincent, as Sir John Jervis became after his great victory, fills a place midway between Howe and Nelson in any classification of English admirals. Howe belonged to the old tactical school of English sailors, and, if not timid, was certainly extremely cautious, as his rapid retreat after his victory of the 1st of June sufficiently proves; while Nelson, on the other hand, was the founder of a new or dashing school, who dared everything, cared for no odds, and whose only eagerness was that none of the enemy's ships should escape. St. Vincent stood midway between these two extremes; though daring, he was never rash, and he could not only fight a battle, but could fight it just when a victory was wanted, and never failed to get the greatest advantage out of his success. Young Elphinstone proved himself worthy of his captain, and distinguished himself both on sea and land in the American War. On the breaking out of the war with France, Capt. Elphinstone sailed to the Mediterranean in command of the *Robust*, and when Lord Hood occupied Toulon Elphinstone was at first made governor of the town, and, after Lord Mulgrave's arrival, governor of Fort la Malgue and commandant of the sailors ashore. His military doings are fairly described by Mr. Allardyce, but the account of the skirmish at Ollioules is jejune by the side of the vivid description published by Capt. Delavoye in

his Life of Lord Lynedoch from the general's own papers. Mr. Graham served as volunteer aide-de-camp first to Capt. Elphinstone and then to Lord Mulgrave; and Mr. Allardyce might have noted at least that "at first Lord Hood thought Elphinstone had acted rather rashly, but has since expressed his approbation in most decided terms" (Delavoye's *Lord Lynedoch*, p. 49). Capt. Elphinstone's services won for him the Order of the Bath; and on returning to England he, as was natural in a naval officer desiring a command, separated himself from the Whig party, with which he had chiefly acted, and joined the war party which Pitt had formed out of his old adherents and the recruits Burke had brought. On getting his flag rank, Sir George Elphinstone was sent out to seize Cape Colony in conjunction with troops from India; and, after some anxious waiting for this reinforcement, he was completely successful, as he was also in seizing, without firing a shot, a Dutch fleet sent to relieve the Cape in Saldanha Bay. For these services he was raised to the Irish peerage as Baron Keith, and was sent to the Mediterranean as second in command to Lord St. Vincent. On his old captain's return to England he succeeded to the chief command, much to the mortification of Nelson, who at once returned to England and left Keith the credit of any further operations in that sea. These, omitting the painful transaction of the Convention of El-Arish, in which Sir Sidney Smith had exceeded his powers and deserves the whole blame, resolve themselves into the capture of Malta, the blockade of Genoa, and the landing at Aboukir. With the first he had little to do; by the second he was instrumental in reducing Genoa, which, however, was immediately abandoned by the Austrians after Napoleon's victory at Marengo; but the landing in Egypt was his greatest achievement. In these days, when we are reading of another English army being landed in Egypt, it is interesting to examine the proceedings of Abercromby's army and Keith's fleet. To begin with, Keith never dreamt of bombarding Alexandria; ships in those days could not stand the fire of forts; he preferred landing the army at Aboukir Bay, an operation of great difficulty, as the French were in force on the sea-shore. After landing, the army had to fight their way to Alexandria with the loss of their leader, and had then to pen the French into the two cities of Cairo and Alexandria. The Indian contingent under Baird only arrived after the fall of Cairo, having suffered great losses in a toilsome march across the desert and a long passage down the Nile. On the successful termination of the military operations, Lord Keith shipped the French survivors off to France, as had been agreed, and on his return to England received a peerage of the United Kingdom under the same designation. After the rupture of the Peace of Amiens, Lord Keith received the command in the North Sea, with orders to watch Napoleon's preparations at Boulogne for invading England, and showed great administrative powers in his disposition and management of the numerous gunboats and cutters under his orders. When the danger of invasion was over, Lord Keith hauled down his flag and proceeded to London,

where he married Queenie, the daughter of Dr. Johnson's old friends, the Thrales. He held towards the end of the war the command at Plymouth, and in that capacity had to communicate to Napoleon the decision of the English Ministry that he was to go to St. Helena. This episode, and the whole sojourn of Napoleon on board the *Bellerophon*, are fully and well described by Mr. Allardyce from Lord Keith's own memoranda. After 1815 Viscount Keith, as he had been created in 1814, retired to Tulliallan Castle, one of his seats in Scotland, where he died in 1822, leaving an only daughter, the Comtesse de Flahault. Besides Tulliallan Castle, the poor Scotch cadet died owner of Banheath in Dumbartonshire, Purbrook Park in Hampshire, and Stonehaven Marischal, the old seat of the Keiths, Earls Marischal, from whom he took his title. All these estates he had purchased out of his prize-money, which must have been something enormous, for, although he received no such single sum as Lord Gambier's £175,000 from the capture of Copenhagen, or Adm. Bertie's £210,000 from the conquest of the Mauritius, his Cape expedition was very lucrative; and when Commander-in-Chief on the Mediterranean and North Sea stations he had a right to one twenty-fourth of the prize-money out of every ship within his districts. He was always fortunate, likewise; more so than poor Collingwood, for instance; and in the very first days of the war was one of the five captains who received £20,000 each after the capture of the *St. Jago*, when the first squadron was on the way to Toulon.

Mr. Allardyce has succeeded in making a very interesting volume out of his materials; but such a biography, written years after the hero's death, necessarily does not possess the vivid interest of Ross's Life of Lord de Saumarez and Brenton's Life of Lord St. Vincent, penned by friends and contemporaries. There is also at least one important blemish to be noted—namely, the confusion, both in the Index and the text, between the two Lords Melville, father and son. Henry Dundas, Pitt's right hand and Secretary for War and the Colonies, was not created Lord Melville till 1802; but Mr. Allardyce twice speaks of him as Lord Melville in the year 1800 on p. 247, and mentions his returning to the Admiralty in 1804, whereas he had never been at the Admiralty before. Again, on p. 353, Mr. Allardyce speaks of "Lord Melville, with whom Lord Keith had still remained in close and friendly communication," as if the Lord Melville of 1812–1814 was the old Henry Dundas, and not his son, who was at that time First Lord of the Admiralty. It were to be wished also that the author had consulted Delavoye's Life of Lord Lynedoch when writing his description of the operations at Toulon. On the whole, the volume is a valuable contribution to our stock of naval biography; and it is to be hoped that Mr. Allardyce's example will be followed, and that other memoirs of this type, drawn from equally authentic sources, may be published. For instance, a Life of Lord Gardner, of Sir J. Duckworth, and of that fine all-round seaman Sir John Borlase Warren, would repay the labour of a biographer.

H. MORSE STEPHENS.

An Introduction to the Study of Poetry. By H. B. Cotterill. (Kegan Paul, Trench & Co.)

THE first impression caused by a perusal of Mr. Cotterill's volume is one of astonishment at the wide range of reading, and of experiences, mental and physical, which it exhibits. Plato and Dante, Vasari and Champollion, art, philology, history and metaphysics, the galleries of Dresden, and the writer's own strange experiences of life among African savages—all these jostle one another "in most admired disorder." The next impression is one naturally consequent upon such an excess of material. It is impossible—at least, I have found it so—to discover in it any definite concentration upon the subject of Poetry. If an "Introduction" aims at doing anything, it should surely aim at "introducing" us—at facilitating in some manner, and by some general critical limitations, the study of inventive literature. It speaks well for Mr. Cotterill's audiences, at Dresden and elsewhere, that they were able to follow the earlier and more abstract lectures (pp. 1–146) "with sympathy and indulgence" (Pref., p. v.). I own I should have expected them to be thoroughly puzzled. Mr. Cotterill apprehends that these lectures may appear "crude, superficial, and incoherent." They are assuredly neither crude nor (until they come to deal critically with actual poets, such as Keats and Byron) superficial. But "incoherent," ill-compacted, and hard to follow they not less assuredly are.

So far, however, as a central purpose is discoverable in the earlier lectures, it seems to be that of persuading both hearers and readers that art, poetic and other, is productive and creative, not merely reproductive and re-creative; that there is ideal truth as well as "fact-truth," and that this ideal truth, and not Pleasure (however inseparable Pleasure may be from its contemplation) should be the aim of the artist. To this thesis the author returns with an iteration quite disproportionate to the chance of its impugment. Indeed, he is partly conscious of this defect, and apprehends (Pref., p. vi.) that he may have "insisted rather too urgently and repeatedly on elementary truths in respect of which a reader prefers to be credited with at least as much discernment as the author." But it is not to save the *amour propre* of the reader that one objects to the repetition of such widely accepted truths; it is because such repetition throws the whole subject out of perspective, making the contrary opinion appear a formidable and prevalent error. If there be any persons among those to whom Mr. Cotterill's book could possibly appeal who think that "Hamlet" and "Faust" are not *true* because they are not historical, or that the Dresden Madonna, where it outshines Raphael's model, differs from it for the worse, such persons cannot be convinced by any affirmation or repetition. Study and thought, not demonstration, are the remedy for the cecity against which Mr. Cotterill laboriously contends. "Be patient," Mr. Browning pithily says—

"Be patient, mark and mend!
Had you the making of your skull?"

Had less labour been spent on such superfluous

persuasion, time might have been found to get the lectures into more literary shape, and to expunge certain *obiter dicta* which are scarcely worthy of Mr. Cotterill, and are likely to mislead his audience. For instance (p. 98), Aeschylus is described as representing Prometheus as "bound to a naked rock, doomed to an eternity of solitude and anguish, while vultures claw and mangle him." This is to forget the plot, and to diminish the dignity, of the drama. It is not for an eternity, but for a period which Prometheus knows will come to an end. There are no vultures, many or few, but "the winged hound of Zeus, the dark brown eagle." Again (p. 139) we are told of Shakspeare that "he had nothing to do with *Destiny* or deep questionings." O injured shades of Hamlet, Lear, and Caesar! Neither is there any visible reason why (p. 61), in the description of Hercules' agony, the attendant Lichas should be called "the priest Lachas." It is essential in lectures, where so much depends on illustrations and colloquial criticisms, that the illustrations should be exact and the criticisms such as sober reflection can enforce.

The second half of the book consists of detailed and partly biographical lectures on five great poets who adorned our literature at the beginning of this century—Coleridge, Wordsworth, Keats, Byron, and Shelley. The first of these lectures—that on Coleridge—will be read with interest, partly for the lucid and succinct account of the "poetic philosopher," his life and works, his success and failure; and partly also for the extremely ingenious—and, to the present writer, convincing—interpretation of the riddle of "Christabel." Mr. Cotterill modestly says that his solution may "seem all nonsense to others" (p. 202), and that when he next reads "Christabel" he shall try to forget his guess, and "look upon the poem as a reality and not as an allegory." I do not think that readers will forget his guess, however; nor do I see why the poem should not be a reality, even if it be also an allegory.

But in this, and still more in the following lectures, the necessity of satisfying the prejudices of an audience has made Mr. Cotterill fall below the true and independent level of a critic. It is difficult to understand how, except by stooping too much to his audience, he can have persuaded himself (p. 142) that the effect produced by George Eliot's works "is enervating and distinctly unhealthy." Still harder is it to accept his statement (p. 308) that Shelley, late in life, "saw the beauty of true Christianity and accepted the gospel of Christ as the one true gospel." I do not deny that a change of tone towards Christianity is visible in "Prometheus Unbound" and "Hellas" as compared with "Queen Mab." But Mr. Cotterill's statement can scarcely fail to produce an image of a returning prodigal prostrate at the feet of Pope or Primate. Such a tableau may be acceptable to an orthodox audience, but it is unhistorical. Shelley—for right or wrong—knew himself better than this; his

"spirit's bark is driven
Far from the shore, far from the trembling throng,
Whose sails were never to the tempest given."
But it is on the subject of Byron that Mr. Cotterill swims in the fullest current of

Philistinism. The poet's irregular moral life—(I may remind Mr. Cotterill that it too was beautified, like Shelley's, by acts of great charity, liberality, and unselfishness, independently of its conspicuous and glorious end)—causes the writer to turn Byron's very merits to faults. Byron had "an intense egotism, subjectivity, self-consciousness" (p. 276). Granted. He had also a wondrous power of identifying himself with nature, with storms and tempests, waves and mountains and torrents (pp. 279, 280). Granted. Will it be believed that Mr. Cotterill actually strives to identify these qualities, and depreciates the second for its affinity to the first? Take the criticism on "Cain" (p. 288). We are told that "Cain" is a "fierce, but somewhat futile, assault on the religious world. The poet takes for granted that the God of the Christian is a God of blood. But in reality He is not so; and Byron's sword passes innocuous through the phantom that he has raised." It is amusing, yet painful, to remember that this is exactly the kind of criticism which Byron foresaw when, with a rueful humour, he avowed that it "was difficult to make Lucifer talk like a clergyman on the same subjects." But that a drama which was the admiration of such persons as Sir Walter Scott, as Kingsley and Maurice, should be put aside with this rather *bourgeois* reprobation, does seem to indicate that Mr. Cotterill has been misled by ethical feeling into a literary paradox. Nothing in the whole of the lecture on Byron strikes me as new, and not much as true, except the charge of self-consciousness (which, after all, is less culpable than the intense self-esteem and admiration of "The Excursion") and that of uncritical discernment, which led him to prefer Pope to Shakspeare and Milton. I doubt, too, if there be very much evidence for the statement (p. 311) that Byron feared the poetic rivalry of Shelley.

E. D. A. MORSHEAD.

The Gypsies. By Charles G. Leland. (Trübner.)

"HE knows nothing, but then he has such a pretty way of putting it," said a Cambridge don of Kingsley's Cambridge Lectures. Mr. Leland's way of putting it is very pretty, and his knowledge of Gypsies is quite the reverse of nothing; still, this his last work is often tantalising. Three or four of its chapters—those, too, that promise most—bring us no further than we were before; not seldom its statements are very will-o'-the-wisps. That there are Gypsies in Egypt and Gypsy musicians in Hungary has long been known; but that, according to Seetzen and "Newboldt," the Gypsies of Egypt use very few Rómani words, and that Liszt supposes the Gypsies when they arrived in Hungary to have had no music of their own, are "bold assumptions" certainly, but assumptions not of Liszt's or Newbold's making. As a matter of fact, the Abbé devotes many chapters to showing that Hungary owes its music to the Gypsies; and Newbold's Ghagar vocabulary, short though it is, contains at least forty words intelligible to every European Gypsy—*páni* (water), *lón* (salt), *bál* (hair), *maas* (flesh), *chabo* (boy), *káló* (black), *bhút* (much), *ja*

(go), &c., &c. Seetzen's vocabulary, on the other hand, is professedly one of Syrian, not Egyptian, Gypsies; and the question always remains whether it and von Kremer's (Petermann's *Geogr. Mittheil.*, 1862) have really more claim to rank as true Rómani dialects than has the "Language of the Community of Gypsies" appended to the Life of Bamfylde Moore Carew.

Five chapters on "American Gypsies" possess real value, as opening up an all-but virgin soil, scarce glanced at in Simon's *History of the Gypsies* (New York, 1865). The fifth exemplifies the adage that "truth is stranger than fiction;" beside it, *Zelda's Fortune* and *Dark but Comely* are tame, for it gives "a letter in the Gypsy language, with translation[,] by a lady." The comma is indispensable, since translator and letter-writer are one and the self-same lady—Miss Britannia Lee, of Philadelphia. A Gypsy she—and withal a student of Dante; her mother-tongue Rómanes; Italian, French, Latin her "extras;" half-sick of Gentiles, she tells us; overjoyed to fall in with Gypsies; driving in carriage and pair from an aristocratic breakfast; anon taking pot-luck with new-found Rómani friends—here is a Sphinx whose riddle is hard of solution. The four other chapters are good, but this one is worth them all—is worth, indeed, a whole cartload of books about Gypsies.

Chapters there are too on "Russian Gypsies," "The Origin of the Gypsies," "Shelta, the Tinkers' Talk," "Welsh Gypsies," "Gypsy Names," &c., the three first of which have made their appearance before. To notice all in detail were impossible, so I merely jot down a few points on which I differ from Mr. Leland. *Kisaiya* seems to be simply *Keziah* writ fine, as *Sacki* certainly is short for *Zachariah*; while *Catseye* surely is always a nickname only, rendered in Rómanes by *mátekeskór*. *Pugasah*, monkey, I still believe to be a hybrid—the English *pug*, disguised by the suffix *-asár*. *Shelta*, the Tinkers' Talk, demands for its critic a Celtic philologist; but some of its words, other than those so marked, are nothing probably but common cant—e.g., *crack*, *mush-faker*, *monkery*, *bozers*, *tusheroon*, and *dingle-fakir*. *Néd askan* suggests "in a *doss-ken*" (sleeping-house); and *lárkin* is rather the diminutive of *lady* (cf. cant *tifni-lákin*, meretrix) than a cognate of the Hindustani *larki*. Of "Six Gypsy Stories in Romany" we are not told by whom or where or when they were composed, which greatly detracts from their possible value. Thus *jivdes*, she lived, is one out of many strange forms, and *güber*, grumble, one out of many strange words; but till one learns where form and word are used—in Wales, the Midlands, or elsewhere—the bare knowledge of their existence is of no value. Every Gypologist has his own pet method of spelling; still, it is hard to see why *sossi*, *sási*, *sā sī*, and *sási* should figure side by side, *pelashta* and *plächta*, *kamava* and *kāmāva*, and so on.

The "Origin of the Gypsies" is the least satisfactory chapter. It is impossible to gather from it what Mr. Leland deems the approximate date of the Gypsies' arrival in Europe, and to what Indian dialect, ancient

or modern, he considers Rómanes to be most akin. Many writers, from Capt. Richardson (1803) to Babu Mitra (1870), have already demonstrated the existence in India of nomade tribes that closely resemble our European Gypsies. From a Mohammedan Hindu of Calcutta, who wandered in youth with a tribe of Indian "Gypsies," Mr. Leland has learnt that these Gypsies called themselves *Rom*, and by people in India were called Trablūs or Syrians, and that in their "peculiar language, consisting of terms which were not generally intelligible," the term for "bread" was *manro*—the same as in European Rómanes. This is not much, and even its value is lessened when one remembers that five or six years ago Mr. Leland himself informed us that "there exist in India several kinds of outcasts, identical in all respects with the Gypsies, and that prominent among them are the Doms, whose name, it is probable, is identical with that of Rom" (*cf.*, too, Dardu *dom*, musician, *rom*, tribe). Yet this, with a new derivation of *Zingan*, is practically all that this author here adds to the subject; while he repeats such oft-repeated figments as that the primitive Gypsies "were without religion," and "ate without scruple animals which had died a natural death, being especially fond of the pig, which, when it has been thus 'butchered by God,' is still regarded even by prosperous Gypsies in England as a delicacy." It is not, nor ever was, as I believe; but on this point I should like Miss Lee's opinion. Braxy they do eat, and *múlo báulo* too, but the latter only as did Cagliostro.

Do I speak hardly of Mr. Leland's book? If so, it is only that from him I expected more. Some day I look for the answer to our Egyptian Question; I looked in this book for it, and found it not. But the book itself is always delightful reading—two chapters for instance, one on "Walking and Visiting," and the other on "Cobham Fair." These seem to recall to me walks that I must have taken, scenes that I must have looked on, and talks that I must have held, with vanished friends. Their charm is that they tell no novelty. And though the whole book taught nothing, what of that? Not always with Gypsies who have most to teach does one pass the pleasantest days, but rather with those who can laugh a right jolly laugh, tell a good tale, and troll forth a rollicking song. This can "Hans Breitmann," if ever mortal could. FRANCIS HINDES GROOMER.

Logic and Life, with other Sermons. By the Rev. H. S. Holland. (Rivingtons.)

THIS volume contains several sermons of more than ordinary interest. For thoughtful men who are brought face to face with the religious perplexities of our own time, there will be no need for the apology for the publication offered in the Preface. "We clergy," writes Mr. Holland,

"cannot be quiet while we slowly accumulate the materials for a book. We, of necessity, find ourselves preaching; and naturally we speak of what is uppermost in our minds; and so we tell our secrets, we announce ourselves as we move. If we happen to be following out certain directions of theological thought,

then just as the mole-hills tell the lines of the burrowing mole, so we throw out in sermons the manifest tokens of our path."

The sermons, however, he adds,

"are printed for the purpose with which books are written rather than that with which sermons are preached. They are offered not as hortative addresses, so much as for the sake of laying before the minds of many who now find themselves astray, or in peril, amid the tangle of life, some such interpretation of the natural and spiritual worlds as may possibly assist them in detecting their coherence with the truth as it is in Christ Jesus."

The characteristic note of these sermons is the union of a singularly comprehensive intellectual outlook with an earnestness of spiritual ardour. And in this they contrast very favourably with the narrow, carping, or entirely futile attacks from university pulpits that are too often meant to pass for Christian apologetics. Mr. Holland has not set himself to hide away from the influences of the world in which he lives. There is no doubt a certain intensity, not without its value, gained by the concentration of an intellectual asceticism; but vastly more potent with the world is the manifestation of a power that can receive the full shock of the prevailing currents of thought, and, gathering to itself the strength and enrichment which they bring, stand steadfast and secure. The volume is throughout the work of one who has entered thoroughly into university life, is sensitive to the numerous influences, interlacing or antagonistic, of its thought and feeling, is sympathetic with young Oxford, and understands it even when he refuses to yield to it, or to run with narrowness although it claim to be "scientific" and "modern."

The first three sermons are engaged with the consideration of "some of the conditions under which the *intellectual* approaches to a creed must be made;" and their main drift, exhibited with much force and copious elaboration, is to lead the reader to feel that *conviction* in things spiritual is reached not by mere abstract reasonings, but by reason operating in actual personal contact with the problems of which the *credenda* of religion offer the solutions. It is shown at the same time that this is no feature peculiar to the spiritual sphere.

Mr. Holland's writing does not readily yield extracts which are not seriously injured by being dislocated from their original surroundings; and it is with some diffidence that the following passage is cited:—

"After all has been argued out, men throw over the argument; for behind the intellectual battle lies the region of conviction—that mental condition, which cannot be gainsayed, cannot be upset or discomfited by any momentary difficulty—that mental atmosphere which admits one impression and repels another by some instinctive method of its own—that mental structure which the long years have laboriously built, and which nothing but the long years will ever unmake or refashion. What is the need of struggling over this or that logical detail? At the end of it all, the man under attack will pass all argument by with a wave of his hand; miracle, for instance, he will say, cannot offer itself in any conceivable shape to my imagination; it is no good proving to me that it ought to appear perfectly probable; as

a fact, its improbability increases every time I look at it.

"Such is the state of things—it exists as well for us as for those who differ from us; we have the same sense as they of hollowness and insufficiency and remoteness as we listen to old abstract argumentation, while it deals with the living things of spirit and of God. True we may still believe that that high metaphysic has its place, has its office, has its reality; but yet we seem to be standing for the time on some different levels to it; and on these lower levels we hardly know what to say to it, or where to rely upon it; we feel hazy and uncomfortable as it delivers its decrees; we seem to have so little grip upon its method; the words may sound strong as ever, yet the tale has but little meaning for us; it fails to make its entry good within the substance and fibres of our real life."

Now this is a truthful and vivid description of facts. The passage must be taken as only an ordinary specimen of Mr. Holland's skill in psychological portraiture. There may not be always a marked facility of execution in Mr. Holland's work of this kind, nor always a perfect sureness of touch, and in some instances there seems to me over-much elaboration of details; yet the effect in the end may be fairly said to be in general broad, harmonious, and truthful. They are what we so rarely meet with—life-like studies from the life. In further confirmation of this remark it would be easy to cite many passages; but we must content ourselves with a reference to the admirable pictures of the spiritual features of student-life at Oxford given in the sermon entitled "The Breaking of Dreams," and, from a slightly different point of view, in that entitled "The Cost of Moral Movement."

Polemical, in the ordinary application of the word, these sermons are not; no opponent is exposed, after the fashion of apologists, as weak, illogical, irrational, or perverse; but there is something reassuring to wavering hearts in the growing sense that a powerful mind has reviewed the whole situation, and is not cast down. The stately progress of the argument serves rather as a "demonstration in force" than as an assault upon the enemy's lines, but it nevertheless fulfils a valuable purpose; it is, after a manner, a measuring of strength, and quietness and confidence are the result.

Attention may be drawn to the manner in which the development of life through struggle and the survival of the fittest is brought to play a part in the argument of sermon v. Theology, it seems to me, has yet scarcely realised the bearings on religious speculation of the doctrine of evolution. It is well worthy of consideration whether it has not been justly observed that "by regarding man as the last and highest product of nature the theory of evolution easily lends support to the idea that all things exist or have existed for the sake of our race. *This seems indeed to be an essential element in any rationally evolved universe*" (see Mr. J. Sully's article "Evolution" in the new edition of the *Encyclopædia Britannica*).

The occasional sermons preached by Mr. Holland in St. Paul's Cathedral and elsewhere, though not without merits of their own, belong to a different order of discourse, and need not be considered here.

JOHN DOWDEN.

Dunster and its Lords, 1066-1881. By H. C. Maxwell Lyte. (Privately printed; Exeter: Pollard.)

HISTORIC families and historic demesnes present to a capable annalist a field of peculiar value. There is much to be learnt from their records which we can learn in no other way, and which is necessary to a right understanding of that social side of our history till recently so much neglected. On the other hand, there are few materials which have greater need of judicious editing if they are to afford not only their *maximum* of grain but also their *minimum* of chaff. Dunster is happy in its chronicler. Mr. Lyte in his instructive monograph has spared no labour that could increase its value, and has carefully abstained from overweighting his work with matters of merely family interest, or indeed of no interest at all. It is to be regretted, however, that some of the Appendices are to be found in the middle of the book, the confusion being increased by the absence not only of an Index, but even of a Table of Contents.

The lordship of Dunster is best known by the preservation of its castle to our own day as the noble residence of a family of commoners whose ancestors acquired it by purchase, five centuries ago, from the representatives of its Domesday holder. In this respect its fate is in all probability unique. Mr. Lyte has unfortunately failed to avail himself, when issuing his papers in a collected form, of Mr. Eyton's learned labours, which would have enabled him to include an important feature of the Tor—its antiquity, namely, as the *caput* of a pre-Conquestual franchise, for which its position clearly marked it, and of which the evidence is to be found in the lenient hidation of the twin hundreds which formed its chatellany. The date selected as Mr. Lyte's starting-point is also unluckily chosen. The mention of 1066 tends to perpetuate the "vulgar error" that England was conquered in that year, whereas these districts were still unconquered as late as the beginning of 1068. Hence it is certain that even at that date the Mohuns were not yet in possession. On the other hand, it is certain from the *Inquisicio gheldi* that they were in possession by 1084. The latter date is the earliest evidence, and should, therefore, have appeared as the starting-point. It is strange to find Domesday described as "the survey of 1085" (p. 3); and it is surely time that Aluricus should be englished as Ælfrie, and not as the meaningless "Aluric." The curious tradition of Joan de Mohun (p. 19) reminds Mr. Lyte "partly of Dido and partly of Godiva," but should rather be compared with the similar legend of Lady Tieborne and her famous "crawls." In "a certain Humphrey Colles, gentleman" (p. 75) we may recognise the founder of Colles of Barton, a wealthy Somersetshire house; and Mr. Lyte seems unaware that he was connected by marriage with the Luttrells.

Among the numerous illustrations to be found in the volume is an excellent sketch of a very curious picture preserved at Dunster Castle. It is dated 1550, and represents Sir John Luttrell emerging from a stormy sea. Mr. Lyte, while rejecting what M. Clermont-

Ganneau would term *le mythe iconologique*—evidently derived from a misunderstanding of the theme—is unable to explain the meaning of the composition. Sir John is seen escaping alone from "a man-of-war in the background, struck by lightning," its crew being all overwhelmed. This obviously commemorates his marvellous escape the year before, when, with the sole exception of himself, the entire garrison of Broughty (called Bouticraig by Mr. Lyte) had been put to the sword. We here see this Somerset Odysseus returning in safety to his Ithaca, his lady's scarf around his arm, and his protecting goddesses descending from the clouds. The initials S. I. L. beneath the lines on the rock in the foreground "may be those of the author," Mr. Lyte thinks, but are merely those of Sir John himself (who doubtless composed them); and the head of "a young man," introduced by a later hand, may well be that of the hapless nephew whose gratitude moved him to "renovate" the picture in 1591. If the signature be indeed that of Lucas de Heere, we have here distinct evidence of his being in England some while earlier than is supposed. Mr. Lyte's suggestion that it was painted in France is inadmissible, for Sir John was imprisoned in Scotland (p. 77). De Heere must therefore have paid a flying visit to England before or during his French period. He was only sixteen in 1550, but the work is almost certainly his, its subtle symbolism, primary and secondary, being worthy of the author of *The Orchard of Poesie*.

In the genealogical and heraldic portion of his subject Mr. Lyte is thoroughly at home. The tabular pedigrees are the result of laborious research, though their value is greatly impaired by the intermixture of successive generations. Col. Chester's *magnum opus* would have enabled him to add a fact or two on p. 145, and the order of Alice Paganel's husbands in the pedigree contradicts the order in the text. But the chief point to notice is Mr. Lyte's assumption that William de Moion, "Earl of Somerset," and founder of Bruton Priory, was son of the William who fought at Senlac. The tendency of genealogists to skip a generation in the obscure century which followed the Conquest appears ineradicable. Mr. Lyte, however, has so conclusively corrected one such omission at a later period (p. 32) that he might have detected the *prima facie* improbability of a man who was old enough, though a simple *seigneur*, to be a leader of importance in 1066—and, indeed, to be described by Wace as

"Le Viel Willame de Moion
Ont avec li malint compaignon"

—having a son young enough in 1138 "to roam . . . as with a whirlwind" over England (*Gesta Stephani*). Nor is the doubt lessened by a deed which Mr. Lyte has printed, and in which William, the assumed father, mentions his brother and his two sons, but not his supposed son and heir William. Mr. Lyte, by-the-way, dates this deed 1090-1100 on the ground that John (de Villala) of Tours "was Bishop of Bath from 1090;" but he was consecrated, as it happens, Bishop of Somerset in July 1088 (*Historiola*, 21), and obtained the Abbey of Bath the same year by charter from William Rufus. The true date,

therefore, is 1088-1100. The essays on the heraldry of Mohun and of Luttrell deserve unqualified praise. Well written and well illustrated, they will prove most valuable to the student, specially as touching the accessories of the shield and what may be termed the evolutionist theory of supporters. We are not, however, informed on what ground the family now in possession "have maintained the claim . . . of using supporters," they being neither the heirs male nor the representatives in blood of the Luttrell who first adopted them. J. H. ROUND.

La Mythologie des Plantes ; ou, les Légendes du Règne végétal. Par Angelo de Gubernatis. Tome premier, 1878; Tome second, 1882. (Paris: Reinwald.)

THE author reminds us in the Conclusion to the second volume of this valuable work that some four years have elapsed since the first part appeared. This long period has not, however, passed unimproved. One grave fault was found by the critics and reviewers of the first volume; and it is interesting to note how the author has availed himself of the suggestions offered in the preparation of the part just to hand. M. de Gubernatis showed a strong tendency to refer everything peculiar in the history and mythology of plants and plant-names to some solar, phallic, or *anthropogonique* source, the consequence being that a theory, good enough in itself, was pressed into service where its aid for the interpretation of a myth or legend was not in the least required. This weakness the author has betrayed to a far less degree in his later work, and we are thankful. One other fault the captious critic might be inclined to find, unless, indeed, he took the pains to read the Conclusion first. It might be asked, if the volume treats of the myths and legends relating to plants, trees, and flowers, why, under certain headings, have we only the names of certain plants, revealing, it is true, to one who may be familiar with the languages of the Continent and of the East the fact that something interesting lies beneath the names, but at the same time supported by no actual recital of a myth, legend, or peculiar usage attaching to the plant in question. Under "C'ampaka" (*Michelia champaka*), for example, anyone familiar with the East would naturally expect to find reference to the fact that this beautiful plant is regarded by the Hindûs as sacred to Vishnu; while the Brahmins have a legend respecting a blue variety which grows only in Paradise. But the only piece of information we glean respecting the flower, save that it has a number of designations which allude to its delicate form, its sweet perfume, and its rich golden colour, is from the *Nalodaya*, attributed to Kâlidâsa, where we read "que le *c'ampaka* est, en partie, responsable de la séparation des deux amoureux, des deux époux Nala et Damayanti." But, if we feel disappointment occasionally on turning for information respecting a popular plant, we must, in justice to the author, bear in mind his own apology. He says:

"Je suis bien loin maintenant de croire que dans mon livre j'ai recueilli toutes les notices que se rapportent à la vie merveilleuse des

plantes; ce que je n'ai pas recueilli dépasse certainement de beaucoup ce que j'ai pu rassembler. Il reste donc beaucoup à ajouter à ce livre; et chaque lecteur pourra aisément, en parcourant ce volume, devenir mon savant collaborateur" (ii. 372).

One conclusion to be drawn from the study of plant mythology is becoming more and more clear every day—that the essential myths, those which form the groundwork and foundation of the vast system, are exceedingly few; while by the application of genius it is possible to revive and extend them without limit. This will account for two facts in the system of mythology which clusters around the vegetable kingdom—the exact similarity between legends attaching to different plants in widely different localities, and the constant re-appearance of fundamental resemblances where the details differ widely. Let us take an illustration. At Berry Pomeroy, in South Devon, one finds a variety of legends respecting the place itself, and the particular objects of note in the neighbourhood. I was recently gravely informed that the place received its name from the fact that one *Pomeroy* in bygone days brought a *Berry* and planted it in the grounds. This berry grew till it became a beautiful tree, and is still pointed out to the visitor as the Wishing-tree. Mrs. Whitcombe has already remarked that "the prettiest superstition of the place is [that which relates to] the 'Wishing-tree,' a lofty, wide-spreading beech; if you whisper your wish softly against its trunk, it will be sure to come true"—i.e., your wish will be gratified. I visited this tree on August 10 last for the purpose of inspecting its peculiarities. It is a magnificent tree, both in respect of girth and height. To obtain one's wish it is necessary to walk round it backwards three times—a very difficult task, as the tree stands on the edge of a steep declivity. A peculiar excrescence on one side of the tree has exactly the shape and appearance of the human ear, magnified a dozen times. Now, though we have many "wishing-stones" and "wishing-wells" in England, "wishing-trees" seem to be few and far between. But, if we will take the pains to trace out the matter, we soon find that what seems to be an anomaly in English mythology is but a link in a vast chain which nearly encircles the globe. Take, for example, the *Kalpadruma*, of which we read in the *Daçakumāracharita* (see Müller's *Chrestomathy*), and we at once meet the tree which fulfilled all wishes. Major-Gen. Cunningham gives us a figure of this tree in one of the volumes of the *Archæological Survey of India* (vol. x., pl. xv.), and tells us that the common people give this name to a large forest tree with smooth, silvery bark; but the *Kalpadruma* is not the only tree found in India which "remplit tous les désirs" (Gubernatis, i. 195 *et seqq.*), for Vincenzo Maria da Santa Caterina, who visited that country in the seventeenth century, tells us of a tree called *Colparaquin*, "di tanta grandezza che niuno dei mortali la puote misurare, la quale dicono che dia o ognuno quanto vuole e sa desiderare, per cibo e delizia." Here we may recognise the Sanskrit *Kalpavriksha*, as in the *Campanganghi* of Pigafetta, another traveller, we find the *Kamopāṅgin*, "un

albero grandissimo," growing in the Gulf of China, and fulfilling all one's desires. From India we turn our face westward, and we soon find other links in the chain. In East Prussia, for example, the dog-wood tree takes the place of the Devonshire beech and the Hindû *Kalpadruma*; and, if the sap of that tree be absorbed in a handkerchief on St. John's night, it will fulfil all wishes. Everyone will call to mind the "wishing-rod" formerly so largely in request for divining. In Old High German this rod was called *Wunscligerta*; and there are traces of a wishing-thorn in the mythology of the Teutonic races, among whom the thorn was employed for the manufacture of the divining-rod. "And the magic wand, by whose impact treasures are acquired, was a wishing-rod; confer Parz. 235, 22, 'wurzel unde ris des wunsches,' root and spray of wish." The hazel has been largely employed for making the wishing-rod, and would therefore enter the list of wishing-trees. Nor must we omit to mention the magic fern-seed, than which no more potent charm has ever been found, either at home or abroad, for the acquisition of desired objects. In Suabia the fern-seed can only be acquired at midnight on Christmas Eve. In Russia, where the plant (sometimes said to be *Aspidium filix-mas*, at other times *Polypodium vulgare* or *Osmunda regalis*) is called *Paporotnik* (in ii. 145, *poporotnik* is a printer's error), it is still a belief among the peasantry that the fern flowers on St. John's night "et que le mortel heureux qui peut assister à cette floraison verra s'accomplir tous ses souhaits."

If Mr. Moncreux Conway has given any attention to the study of plant-lore since he wrote his valuable articles on mystic trees and flowers, he will probably have seen cause to withdraw one statement he there made. "Except a few names, given with humour rather than malevolence [he says], as Devil's apron and Devil's leaf, there are few which ever suggested diabolism." The fact is, as M. de Gubernatis has shown us, that the Devil is as largely associated with the names of plants and plant legends as with those relating to places. We have Devil's milk as a name for *Euphorbia*, and Devil's bit for the scabious. In Germany the name of Devil's eye is applied to the henbane, and the snapdragon and toad-flax are known as Devil's band. Such names as *Teufels-darm* and *Teufels-dreck* tell their own tale, and will suggest to the student of English plant-names a number of synonyms in connexion with such plants as dodder, bindweed, and assafoetida. Indigo is called *Teufels-farbe*, while even the virgin's bower (*Clematis Vitalba*, L.) is not safe against the intrusions of the evil one, who claims the rambling stems under the name of Devil's thread. Perhaps the name of Old Man's beard may be a euphemism for Devil's beard, as applied to this plant. In Devonshire the tall flower-heads of the tritoma (*Uvaria grandiflora*) are popularly known as the Devil's poker, and in Sumatra the *Rafflesia Arnoldi* is called the Devil's siri box (the siri being the betel so largely employed throughout the East).

The limited space at our disposal prevents our touching upon other subjects. The learned author has taken India as his principal field

of study, India particularly as set before us in those old Sanskrit writings which have supplied us of late years with such vast stores of material for the study of every branch of mythology as well as of philology; and his position as Professor of Sanskrit at the institute for the higher branches of learning at Florence, together with his familiarity with the mythology of Europe, as exhibited in earlier works, guarantee the fidelity and soundness of his scholarship and labours. The alphabetical arrangement which has been carried out in both parts of the work affords wonderful facility for reference, and constitutes it quite a dictionary of plant-mythology. In the first volume we find many quotations from English works, indicative of thoroughness of reading; although the reading for the press was imperfectly performed, the result being a number of blemishes which continually offend the eye of the reader. Some of the most interesting illustrations of the subject come from the Flowery Empire; and, as the flower-lore of China has been but imperfectly studied and worked out, I should be strongly tempted to call attention to some of the most popular facts but that I hope to treat the subject fully in a work on Oriental plant-lore now in course of preparation. It is sufficient to say that no student of this important and charming subject can afford to be without the volumes under review; and, if care be taken not to accept all the author's theories as facts, a rich harvest may be gleaned from *La Mythologie des Plantes*.

HILDERIC FRIEND.

RECENT VERSE.

Paphus, and other Poems. By E. S. Youngs. (Kegan Paul, Trench and Co.) The celebrated "Saxon" substitute for impenetrability, "ungothroughsomeness," expresses in a slightly altered sense a quality which is not, we think, anywhere to be found so eminently present as in a certain kind of minor poetry. It is not bad, it is not absurd, it is simply ungothroughsome. It does not exactly weary the reader, or disgust him, or shock him; it simply resists with an incomparable *vis inertiae* his efforts to read it. Miss Youngs' verse possesses this quality in unusual perfection, as perhaps a stanza taken almost at random will best show.

"The Sun spirit speaks to the sea spirit:
Take me, sweet spirit, to thy cool deep breast
And lay foam hands
On these red brows that tingle with the weight
Of burning splendours and the day's unrest
Of many lands.
Take the spent fever of my heart, and tend
These paroled eyes that bend
Over thy shaded glances dim with white
Sequestered light.
Lit at some moony taper green subdued
In some sea-mood,"

&c., &c., &c. All of us have read much worse verse than this, and most of us have written verse much worse. But it is ungothroughsome.

Songs of a Lost World. By A. New Hand. (W. H. Allen and Co.) It is impossible that anybody should be so wicked as to laugh at Mr. Lewis Morris, or else the title of this volume might seem to imply some such nefarious intention on the part of its author. However, the reader has no sooner opened it than he ceases to think the author likely to be guilty of ribaldry in any form. He is simply one of the good people who will persist in handling classical subjects without possessing

the least tincture of the classical languages. Thus he makes "Achelus" rhyme, not once, but repeatedly, to "carouse" and "brows;" he shortens the *e* of *Coresus* and lengthens the *o* of *Callirhoe*. Throughout a whole poem he always spells *Cronos* with an *h*, and he makes *Dionysus* the end of two successive iambic decasyllables, thereby introducing the season into English. We have spoken often enough about the idiotic folly which makes these blunders so common now. For the present we have nothing to say, except that we only wish Landor, from whom the new hand with his new ear seems to have taken "*Coresus* and *Callirhoe*," were alive to express his opinion of his imitator.

Venta, and other Poems. By the Author of "*Pericula Urbis*." (Nutt.) This small volume contains four poems of some length—"Venta," "*Ishmael*," "*Nicias*," and "*Elijah*," all of which have a certain community of character. That character can only be described (without any intention of sarcasm or disparagement) as prize-poetry. They are very good prize poems all of them, especially the first and longest, which gives a capital study of Winchester School. The few sonnets and translations which follow are also good in their way, though they have, like the longer pieces, a certain lack of spontaneity, and an air as of one who should say, "Go to; let us write some verse."

Herman Waldgrave. By the Author of "*Ginevra*." (Kegan Paul, Trench and Co.) The author of *Ginevra* steadily pursues his or her apparent design of writing the largest number of the longest verse plays on record. The present example has 270 pages, the average contents of each being twenty-five lines. We do not pretend to have done more than read certain scenes of it, from which it appears to be characterised by the same fatal fluency as its author's former works. This remark applies as well to the lyrics interspersed as to the blank verse. It is a pity that some real command of versification and poetical expression should be thus lost and drowned in a shoreless ocean of improvisation.

Dramatic Pieces. By Martin F. Tupper. (W. H. Allen and Co.) In a beautiful volume, with the Tupper arms on the back and a curious portraiture of his three chief heroes—King Alfred, Raleigh, and Washington—in front, with, to all appearances, wreaths of the weed which Raleigh imported surrounding them, Mr. Tupper has printed three dramatic pieces of some length and twelve shorter ones. For the latter he quotes his authorities conscientiously but oddly, as thus: "*Alexander at Lampsacus*, a true dramatic incident of old times according to *Lemprière*, *Abbott's Life of Alexander*, and *Rollin's Ancient History*." With such-like Bardolphian security of testimony does Mr. Tupper prelude most of his sketches. We have nothing to say against the pieces themselves. If Mr. Tupper is not the wisest of men he has so long been the stock butt of critics that he deserves immunity in the exercise of what is, after all, a very harmless fancy.

Poems, Lyrics, and Sonnets. By L. S. Bevington. (Elliot Stock.) Miss Bevington by her volume of *Keynotes* put in a strong claim to be acknowledged the Poetess Laureate of spiritual indigestion. This second volume will go far, we should think, to establish her in that position. Dyspepsia is a very terrible disease, whether it be dyspepsia of the body or dyspepsia of the soul, but it has nothing more terrible about it than *quod ridiculos facit*. We are inclined to think that the purely spiritual dyspeptic is an object harder to regard with decent sympathy than his humbler brother, who merely has to struggle with an authentic stomach and liver in a state of derangement. At any rate, the latter seldom writes himself down what he is. It

may possibly be that we are hopeless Philistines, but we shall ask, or take, leave to consider stuff like the following as "stuff" and nothing else:—

"When the patience of law universal
Shall issue in mastery of law,
When the freedom that grows of the 'Must Be'
Shall reign in its infinite awe,

"When virtue is lost in its issue,
When sweetly has blossomed the rod,
The fruit of Totality's travail,
The ultimate rest, shall be God.

Aballiboozabandganoribo! is the only comment which is suitable and adequate to such flatulent trash as this. Here is another extract which Mr. Traill or Mr. Calverley might be defied to better in their most ingenious and most audacious moments of burlesque:—

"When the great universe hung nebulous
Between the unprevented and the need,
Was it foreseen that you and I should be,
Was it decreed?

"While time leaned onward through eternities,
Unrippled by a breath and undistraught,
Lay there at leisure Will that we should breathe?
Waited a Thought?

"When the warm swirl of chaos elements
Fashioned the chance that woke to sentient
Life,
Did there a Longing seek and hasten on
Our mutual life?

It would probably be impossible for any rational human being, unless restrained by a benevolent desire to avoid damping the spirit of Miss Bevington's poetical conversation, to avoid calling out "Fudge" at each of these preposterous stanzas. We shall quote no more of them, though a poem in which somebody "knew all Being changed into a Flaw," and in which Miss Bevington shortly afterwards rhymes "lads" to "maids," apparently thinking that the latter word follows the licence of "plaid," is tempting. Briefly and fairly described, Miss Bevington's poetry is an attempt to turn the jargon of a certain school of nonorthodox theologians into verse, and her chief poetical instrument for the purpose is the use of capital letters. If these delights of matter and manner can move anybody, let him read her, but if not, not.

Leelyn, and other Verses. By Herbert Gardner. (Remingtons.) A fly-leaf in Mr. Gardner's volume informs us that one of his critics formerly discovered in him a remarkable resemblance to Cyril Tournour, chequered by a certain strain of the late Mr. O'Shaughnessy. As we do not remember the volume in question, it is impossible to say that this critic was simply using words and names at random; but we certainly see no resemblance to either poet here. In this volume Mr. Gardner displays himself as possessing a fair gift of verse, but no especial one of poetry.

Life's Pathway, and other Poems. By Thomas Leech. (Satchell.) Mr. Leech is, it seems, a constable in the Metropolitan Police, and we believe him to be an Irishman. His verse wants critical polish, but shows something of the command over certain lyric metres which Irish poets have more commonly possessed than East Britons.

Priest and Poet, and other Poems. By J. D. Lynch. (Dublin: Duffy.) Mr. Lynch's little book of poems is remarkably different from most of the books of Irish poetry which fall into our hands. The anapaest, the sultana queen of the metrical loves of most Hibernian bards, is here absent; the thoughts are far from commonplace; and the expression, instead of being superficially neat, is laboured and occasionally halting. Mr. Lynch has much to learn, and few of his pieces are free from some quite unnecessary fault of phraseology or rhythm; but, compared with his fellows, he has some-

thing to say for himself. It should be observed that a tone of depression and melancholy pervades the book. It is monotonous to a fault, but this does not seem to be an affectation.

Poems. By Louis Porri. (Simpkin, Marshall and Co.) Mr. Porri pleads youth, imperfect education, and so forth for this little volume. It is not worse than a great many other volumes whose authors could plead no such excuses. But a critic can only say for the thousandth time that verse which may be written without any blame—which is indeed a natural product of the human imagination at certain times and under certain circumstances—is not on that account worth printing.

Through Dark to Light. (Remingtons.) This is a curious book, better worth reading than most reflective poetry of the minor kind. Its second title is "*A Day at the Sea*." It is a wet day, and the author reflects on the riddles of the painful earth. His child wants to go out and play, but can't, and it is unable to answer his queries. His dog sleeps, and is thus also scarcely available as a partner in argument. His parrot behaves like a parrot, and looks at him with the mysterious sarcasm usually characteristic of that unfathomable bird. He sees a fat clergyman, and thinks him unsaintly; a thin and ascetic one, and declines to acknowledge him as a suitable exponent of a religion of good tidings. Then the rain leaves off, and the sun comes out, and the streets dry up, and the dog wakes, the child goes out to play, and the man's wife comes in, looking pretty, and he cheers up again, and dismisses the riddles of the painful earth like a sensible person. There is nothing extraordinary in this story, but it is better done than usual, and the verse, though pedestrian, is far from ineffective.

Konrad Wallenrod. Translated from the Polish of Adam Mickiewicz by Maude Ashurst Biggs. (Trübner.) Of the faithfulness to its original of this little volume of translation we are not competent to judge; but in itself it is a pleasant and readable piece of verse.

Schiller's "Mary Stuart." Translated by Leedham White. (Kegan Paul, Trench and Co.) This book will be useful to students of German, because Mr. White has printed the original and the version on opposite pages. He has thus given an apparent guarantee, and a fair test of literalness. We cannot say that he is absolutely literal, but at the same time he is very close, and the line for line order of the original, as well as its rhythmical flow, is very fairly maintained.

NOTES AND NEWS.

MR. JAMES COLLIER, so long associated with Mr. Herbert Spencer in the preparation of his sociological works, will sail for New Zealand before the close of the present month.

The Stories from Browning, by Mr. F. May Holland, with Mr. Sutherland Orr's Introduction, will be published by Messrs. George Bell and Sons early in October.

MR. E. CHESTER WATERS is about to issue a revised and enlarged edition of his book on Parish Registers, which was printed for private circulation only in 1870.

A NEW and enlarged edition of Mr. W. Carew Hazlitt's *Collection of Proverbs* is nearly ready. It will be issued by Messrs. Reeves and Turner.

A VOLUME of Spinoza Essays by Profs. Land, van Vloten, and Kuno Fischer, translated from the Dutch by Mr. Menzies, of Abernethy, and from the German by Miss F. Schmidt, and edited by Prof. Knight, St. Andrews, will shortly be published by Messrs. Williams and Norgate.

MR. H. T. MACKENZIE BELL will publish in the autumn, through Mr. Elliot Stock, a volume entitled *Verses of Varied Life*. The book will contain a number of poems of travel, chiefly descriptive of Spanish scenery, and also a body of sonnets and lyrical pieces. Mr. Bell is the author of a volume entitled *The Keeping of the Vow*, published some years back.

THE richness of the indirect endowment of the Chair of Greek in Edinburgh University which Prof. Blackie has just resigned is attracting some of the most eminent Hellenists in the kingdom as candidates. The appointment is vested in the university curators. An impression prevails in Edinburgh that their choice will fall on Dr. Donaldson, till lately rector of the High School, and who now holds the Chair of Humanity in Aberdeen, from which Prof. Blackie himself proceeded to Edinburgh.

MR. DAVID DOUGLAS, of Edinburgh, is bringing out a new edition, in three volumes, of *Horas Subsecivae*, which was, we believe, corrected for the press by Dr. John Brown just before his death. The immortal "Rab and his Friends" heads the second volume, which has just appeared. The first volume will be published last. It will contain the papers on Locke and Sydenham, with a portrait of the author.

MR. DOUGLAS is also publishing, with the author's sanction, an edition of Mr. W. D. Howells's novels in one-shilling volumes.

A NEW Commentary on the Gospel of St. Matthew, from the pen of the Rev. M. F. Sadler, of Honiton, will shortly be published by Messrs. Bell and Sons. It will be a practical exposition, adapted for private reading as well as for the use of the clergy, and will be supplemented by critical notes, in which the suggestions of modern scholars, including the Revisers of 1881, will be duly commented on. A similar commentary on the Gospel of St. John is also in preparation.

THE Rev. R. Hunter and Mr. Sidney J. Hertridge have completed another volume of the *Encyclopaedic Dictionary* (from cable to conarium), which will shortly be published by Messrs. Cassell, Petter, Galpin and Co. A further volume, carrying the work into the letter D, is in the press.

Norway in June is the title of a book of travel by Olivia M. Stone which will be published this autumn by Messrs. Marous Ward and Co. The illustrations—made from photographs taken during the tour by Mr. J. Harris Stone—have been drawn by Mr. W. H. J. Boot, Mr. H. W. Petherick, Mr. B. Kent Thomas, and others.

The Fern World, by Mr. Francis George Heath, author of *Autumnal Leaves*, has just reached its seventh edition.

MR. BROWNING's spirited poem, "Hervé Riel" has at last had justice done to it in France. Dr. James Darmesteter, the well-known Zend scholar and editor of "Macbeth," one of the vice-presidents of the New Shakspeare Society, has, in *Le Parlement* of August 15, given an article of over four columns to an account of Mr. Browning and the Browning Society, a translation of "Hervé Riel," a statement of the historical facts on which Mr. Browning founded his poem, and a feeling appreciation of the generous spirit in which the English poet came forward, at the time of France's greatest despondency after the German War, to show her, what she had forgotten, the heroism and true nobility of the poor Breton pilot who, in 1692, saved the remnant of her fleet from England's grasp; to remind her that in her workers, not in her emperors, lay her future strength; and to hold out a helping hand to feed her poor distressed. The *Parlement* article is written with the

grace and distinction of style that characterise all Dr. Darmesteter's work. He calls on his countrymen to set up a statue of Hervé Riel on the banks of the Rance, in front of the tower of Solidor, not only to remind France of the Croisic pilot's own noble unselfish act, but also of her thousands like him who have suffered and died, and who suffer and die, without word said.

MR. KARL BLIND's "Personal Recollections about Garibaldi" will be concluded in the September number of *Fraser*; and the first part of an essay by him on "The Radical and Revolutionary Parties of Europe" will appear in the *Contemporary Review*.

THE weekly and monthly magazine for children, *Our Darlings*, until now published by Messrs. Haughton and Co., will in future be brought out by Messrs. John F. Shaw and Co.

THE Philosophical Society of Berlin, which was founded in 1842, proposes to issue, under the title of "Philosophische Vorläge," a series of little books intended to be popular and to discuss matters of general interest. One of the first of the series will be an account of the philosophical system of Mr. Herbert Spencer, by Herr Michelet.

DR. YAVORSKI, the Russian physician who attended the late Amir Shere Ali, is about to publish an account of his journey in Central Asia.

ACCORDING to the *Moscow Russian Courier*, the ecclesiastical censor has interdicted the further publication of the series of sketches by Count L. N. Tolstoi which were appearing in the *Russkaya Mysl*; those already in print have been handed over to the police and entirely destroyed. The sketches in question were intended to portray different phases of religious life in Russia.

A WRITER in the *Indian Spectator* says:—"I went to a book-stall at Bombay, kept by a native, to ask for a volume of the Hibbert Lectures. He put into my hands *The Mysteries of the Court of London*! I begged to be excused, when he proffered me Guiccioli Byron, with a strange light in those melting eyes of his and a quivering whisper saying, 'Will give cheaply.' I replied I had no money except for the lectures. He then brought out Blair's *Sermons* and an illustrated Bible."

WE have received the Supplement for 1881-82 to Meyer's *Konversations-Lexikon* (Leipzig). It is a stout and closely printed octavo of 1,060 pages, and is illustrated with several maps, plans, and a quantity of wood-cuts interspersed throughout the text. So far as we can judge, the articles in this Supplement are as comprehensive as can be expected in a popular cyclopaedia; but it is evident that the chief energies of its compilers have been given to the current politics and commercial movements of the world. Science, literature, and art have not been altogether neglected; and the summaries of German, English, French, and Italian literature for 1880-81 will repay perusal. We notice that the article on England is from the pen of Herr Eugen Oswald.

THE Prussian Ministry of Education has issued a new regulation for the conduct of leaving examinations from the gymnasia. For the examination in writing the subjects are—German and Latin, five hours each; Latin essay, two hours; Greek translation, three hours; mathematics, five hours. Latin-German and Greek-German dictionaries, as well as a table of logarithms, are allowed. The *viva voce* examination comprehends religious instruction, Greek, Latin, French, history, geography, and mathematics. Optional subjects are Hebrew and Polish. Boys who have been taught at home and not at school must take in, as additional subjects, a Greek and a French essay,

German literature, and physics. Among subordinate points in the new regulation, Church history is placed on an equality with dogmatic theology; special attention is given to the knowledge of metres in Latin composition; and French is relegated from the written to the oral examination.

THE students at the German University of Dorpat have published (Leipzig: Brockhaus) a vehement protest against Slavophile tendencies in Livonia, and especially against the proposal to de-Germanise their ancient university.

THE sixth part has appeared (Berlin: Weidmann) of Herr W. Scherer's *History of German Literature*. It contains two chapters, entitled "The Beginnings of Modern Literature—The Theatre" and "The Age of Frederick the Great."

THE Belgian Royal Historical Commission has just published the fourth and last volume of the *Collection des Voyages des Souverains des Pays-Bas*, edited by M. Charles Piot. It includes an account of the voyages of Philip II, from 1554 to 1569, written by Jean de Vandenesse, which is followed by 373 letters and other documents relating to the marriage of Philip with our Queen Mary. M. Piot's Introduction is chiefly concerned with the political importance of this marriage.

A DICTIONARY of Belgian authors, including a complete bibliography of their works, is in course of publication at Brussels under the title *Bibliographie nationale: Dictionnaire des Ecrivains belges et Catalogue de leurs Publications*. The first number has already appeared.

Two new books on the Massacre of St. Bartholomew have lately appeared—*Ludwig Pfyffer und seine Zeit*, by Herr Segesser, and *Der Bartholomäusnacht*, by Herr Baumgarten. Both authors reject the theory of M. de Colombes propounded in his recently published pamphlet *L'Entrevue de Bayonne, 1565*, as to the massacre having been the result of a carefully preconcerted plan between Catherine de Medicis and Philip II.

WE have received the sixth yearly issue of M. Frederici's admirable *Bibliotheca Orientalis*—a list of all books, pamphlets, articles, &c., bearing on Eastern subjects published during the year 1881. It is as well done as ever, and no higher praise can be given.

Correction.—The etchings in Prof. Knight's edition of *Wordsworth* spoken of in our review as by Mr. McWhirter are by O. O. Murray from drawings by Mr. McWhirter.

FRENCH JOTTINGS.

M. ZOLA is about to contribute a novel to the pages of *Gil Blas*. The scene will be laid in a milliner's shop, and the device of this establishment, "Au Bonheur des Dames," is to give the story its title. Judging from the advertisement, it seems likely that the publication of this work will mark a fresh departure in the author's literary career, and the rise of a new school of French fiction. The tale will deal with the fortunes of a young and innocent girl, who, placed amid great temptations, triumphs over those temptations by her innate purity and guilelessness, and finally conquers an honourable position in society. It is added that as M. Zola has exhibited vice leading to the gutter, so he will endeavour to show that virtue will bring to a woman fortune and happiness. Cynical critics insinuate that M. Zola, who is a shrewd man of business, has perceived signs of exhaustion in the vein so profitably worked in *L'Assommoir*, *Nana*, and *Pot-Bouille*.

THE recollections of M. Arsène Houssaye will be published this autumn, and are likely to furnish a complete history of literary and artistic activity in France during the last thirty years. The work will fill several volumes, each instalment containing many facsimiles of autographs and drawings selected from the author's portfolios. Curiously enough, it was at M. Houssaye's birthplace that the memoirs received their last touches.

M. FLAMMERMONT is about to publish the *Réminiscences* of the Parlement de Paris during the eighteenth century. The entire collection will fill three volumes, and is to form part of the *Documents inédits sur l'Histoire de France*.

AN Index will shortly appear to the first five years of the *Revue historique*.

M. SCHMIDT, of Strasburg, is engaged upon a work dealing with the mediæval libraries of his native town, and with the history of its first printing-presses.

THE tomb erected in memory of Michelet in Père-Lachaise Cemetery was unveiled on July 13. The historian is represented as reposing on a couch, while in his right hand he grasps a pen. At Michelet's side stands a tall and draped female figure, typical of his inspiring genius—the genius of history, who points to the sentence, "L'histoire est une résurrection." Another legend engraved on the couch has been borrowed from the historian's will, and reads, "Que Dieu reçoive mon âme reconnaissante." This monument is the work of M. Antonin Mercié.

Le Livre states that MM. Scheffer and H. Cordier are preparing for publication a collection of travels and other materials for the history of early geographical discovery. The period illustrated will include the thirteenth to the sixteenth century.

M. RUELLÉ has issued the second part of his *Bibliographie générale des Gaules*.

M. ROUSSEAU's Report to the Minister of the Interior on the present condition of the departmental record offices has been published in the *Journal officiel*. The inspectors are diligently searching the various municipal and prefectural archives for documents that should properly be preserved in the central record offices. Last year an important discovery was made in the Indre-et-Loire, where M. Grandmaison found in a municipal register portions of 500 charters, one-half of which date as far back as the tenth century. Many of these documents are of great historic interest.

M. J. B. MISPOULET, advocate before the appeal court, has just published (Paris: Pedone-Lauriel) the first volume of an elaborate work upon the political institutions of ancient Rome, treated from the historical point of view. This volume is entitled "La Constitution," and is divided into four parts, dealing with the regal period, the republic, the early and the late empire.

THE Académie des Sciences morales et politiques has awarded a prize of 3,000 fra. (£120) to Prof. Achille Luchaire, of Bordeaux, for his *Histoire du Pouvoir royal et des Institutions françaises sous les premiers Capétiens jusqu'à Philippe-Auguste*.

ACCORDING to *Le Livre*, the mean number of novels and tales published annually in Paris, including those which appear in the daily and other papers, is 300; fifty-seven writers are required to produce this mass of printed matter. Between 1832 and 1848, Paris produced only twenty-five novels a-year, the work of fifteen authors, including Honoré de Balzac and Paul de Kock.

THE last addition to the "Bibliothèque d'Éducation moderne" (Paris: Charavay) is

the *Morceaux choisis de Mirabeau*, edited, with a Preface and Notes, by M. E. D. Milliet. The book is divided into two parts—"Œuvres diverses" and "Discours politiques." It ends with a description of Mirabeau's last moments, and the judgments on his character pronounced by Thiers, Louis Blanc, Michelet, Lamartine, and Victor Hugo.

OBITUARY.

It is with the deepest regret that we notice the death of Prof. Stanley Jevons, who was drowned on Sunday, August 13, while bathing near Bexhill, in Sussex. We hope to give some estimate of his work in our next number.

THE TRIESTE EXHIBITION.

Trieste: Aug. 2, 1892.

LAMMAS DAY saw the opening of the Trieste Exhibition, whose full official title is "Esposizione Industriale-Agricola Austro-Ungarica." The time of year was peculiarly ill-chosen, besides being historically a blunder. August cumulates the summer heat, and at the Vice-Queen of the Adriatic the eighth month is at once the most uncomfortable and the most unwholesome—Alexandria after a spell of Iceland. The popular rhyme (a very poor one, by-the-by) says:

"Prima pioggia d'Agosto
Rinfresca mar e bosco"

(August's first shower refreshes sea and wood), but generally this pleasant break is not expected before August 20. The year is the fifth centenary of Trieste's last wedding, when she passed into the arms of the Duke of Austria—Leopold III. the Hapsburg. But the event took place on September 30, when the climate is charming for two months after a ferocious winter, no spring, and a quasi-tropical summer. These memories give the *fête* a manner of political significance, and the "Italianmost" party looks very glum.

I ran across France *summa diligentia*. The sensible Parisians had evacuated a politically disturbed Paris, leaving only a few million nobodies; anything more dowdy than the toilettes, or unimperial than the equipages, can scarcely be imagined. Some of the learned still lingered. Cameron spoke at the Société de Géographie commerciale, and Count Pietro di Brazza brought down the house. My fellow-traveller will return to address the older body; at least, if its president, M. F. de Lesseps, weary of his eternal poses and phrases, will graciously permit any theme, even gold mines, to compete with the interesting Canals of Suez, of Panama, and of Corinth.

The Ligue du Midi, between Paris and the sub-Alpine districts about Modane, has greatly improved during the last decade. The wretched *coupés* have been supplanted by the comfortable *wagons et lits*; the berths would make even a week of railway travelling tolerable, and the most delicate need not fear the twenty-two continuous hours. Turin was as empty as Paris; and, apparently, the Britisher and the Yankee have still to learn that Venice, with her Lido-baths, is rather a summering than a wintering place. In addition to the steamer-and-tug nuisance, the model crannog, or "lake-village," suffers from an eruption of Aymerican flag: you can hardly turn a corner without coming upon the "oysters and gridiron." A truly aggressive nationality, *ferax juvenia*!

Lammas Day broke clear and cool. Here, as elsewhere, 1881-82, the land has had no winter, and is having very little summer. The 8 a.m. train brought from Vienna "His Imperial and Royal Highness the Most Serene Herr Archduke" (in newspaper language) Carl Ludwig,

who was received at the station by the authorities, ecclesiastical and civil, military and naval, by the Podestà (mayor) and his Municipal Council, and by the president and executive committee of the exhibition—the crowd applauding lustily. H.I.H. drove at once to the "Palace of Industry," where a pretty little pavilion bears the imperial arms; there, after hearing with exemplary patience, and replying to, a lengthy address, he formally declared the exhibition open. A royal salute was fired by the ironclad *Albrecht*, supported by two old wooden-wallers; and sundry items of the Lloyd's fine fleet, dressed in colours from truck to deck, added to the charms of the charming view.

The site of the exhibition-buildings has been admirably chosen, and Trieste deserves high praise for the energy and activity displayed during the last ten months. Deserving especial mention are Cav. Reinelt, president; Dr. Bergatti, secretary-general of the exhibition; and Baron Marco Morpengo, president of the Austro-Hungarian Lloyd's, who does everything *en prince*. Passing the Campo Mazzio, traditionally the old Roman parade-ground, and the huge Villa Murat, which crowns its crest, you exchange Trieste Bay for Muggia Bay (Vallone di Muggia). It was the fault of classical days, the days of the Celts and the Romans, that the latter was not preferred for the site of "Tugeste;" it is sheltered from the depressing Scirocco (south-south-easter), and is almost defended from the angry Bora (north-north-easter). The promenade is known as Sant' Andrea, and somewhat resembles the corner of Patras, where the Patron of Thistle-land won the crown of martyrdom. When I left the "Pearl of the Adriatic" in November 1881, this favourite drive consisted of a high level and a low level, which split at the Campo Mazzio, and re-united at a *rond point*, the site of the Stabilimento Tecnico Iron-works, a few hundred yards to the east. The avenues of plane-trees then sheltered only a few nurses and promenaders, who came there to enjoy sun and sea-breeze. Now the low level has been fenced off, the sea-face has been thrust forward, and the slope between the high and low levels, duly connected by ramps and zigzags, has been converted into a foundation for a group of buildings. The area, 68,000 square metres, contains the Imperial Pavilion, a triad of large *hangars*, Nos. I., II., and III.; an aquarium (270 square metres); various pavilions, especially the Croatian; various offices for post, telegraph, and police; a corps de garde; a Osarda, or fancy Hungarian cottage, where *consommations* are to be had, and where a Gypsy band in Moody and Sankey attire discourses civilised music; a restaurant, sundry cafés, and the inevitable "beereries." Smoking is *strengstens verboten*, except in the *tabagies*.

The prospect is perfect. In front, beyond the sea of lapis lazuli, patiné gold and silver, and dotted with dozens of white sails—such a contrast with the mottled brown-greens of the British Channel!—the long land-tongue, whose tip sinks into the waves, is crowned by old Muggia (*Muggia vicentia*), in proto-historic times a castelliore or Celtic village; then a town, and, lastly, a church, the lineaments having transferred themselves to the water-level. South-westward, and behind it, stretches the point of Pirano town, with its lighthouse and its buttressed fane, not unlike that of St. Francis Assisi. To the south-east lies the riant valley of Rivano, azure with distance; its right jaw is, or rather was, defended by the ruined castle of S. Servolo, backed by the twin passes of Slavnik, the "Mount of Glory." This is part of the great limestone-block, the Carsi, which separates the head of the Adriatic from the Danube-valley about Vienna. And the splendid spectacle is domed over by a glorious vault, all blue and gold, without a stain of

vapour, and yet kept cool by the pleasant sea-breeze.

Return we to the minor exhibition. After declaring the *esposizione* open, H.L.H. walked through a hedge of spectators, who welcomed him with a waving of hats and handkerchiefs and with the multilingual cries of this polyglot land—Hoch! Viva! Urrah! Zivio! (Slav), and Eljen! (Hungarian). Followed by two younger Archdukes, the authorities, and the committee, he entered No. II., the temporary wooden building to the east. Here arose the first mishap. An outer barrier should have guarded the entrance; there was none; and so the mob of gentlemen and gentlewomen struggled with the guardians of the gate—those excluded would have to wait outside in the heat till the end of the Imperial inspection. The second unpleasantness arose in the afternoon when the deputations were received. The time fixed was between 2 and 3 p.m., whereas sundry were kept waiting, in close little rooms like bomb-proofs, till 5.30 p.m. The mortification might easily have been spared. On such occasions an experienced chamberlain should be sent down from the capital personally to superintend all the arrangements. The etiquette of Courts is necessarily unfamiliar to the *bonne bourgeoisie* class from which local authorities are generally drawn; and the result of such mismanagement is bad blood on occasions where all should be good-temper.

Archduke Carl Ludwig made himself very popular, and did his duty conscientiously, walking all round the long toy shop and addressing kind words to the exhibitors. The president and his Hungarian committee, habited in that obsolete and over-picturesque garb which, in these days, suggests only a *décor de théâtre*, received him at the entrance of their section. This court, to the last of the Austrian, is marked internally by the epigraphs "Ungaria," "Magyarország," "Ungarn;" and externally by four Hungarian flags at the corners. Litter abounded, and many of the cases were unpacked; but "*semper non paratus*" seems to be the rule of exhibitions in general, not excepting those of Great Britain and the United States. After breakfasting, H.L.H. visited the Croatian pavilion (Hravatski Paviljon) and the Bosnia-Herzegovinian section, where a third and a fourth address were delivered and acknowledged.

We followed the suite, and had the pleasure of shaking hands with our excellent friend Baron Pasic, now Minister of Commerce. He was Luogotenente (Governor) of Trieste for three years, and he left many regrets; we deeply lamented the departure of a justly popular ruler. Holding in hand the excellent guide-book (*catalogo ufficiale*), a portly volume of 596 pages in octavo, compiled by the committee and edited by Prof. Augusto Vierthaler, we had no difficulty in finding the objects of the highest interest. As usual with such *Ausstellungen*, everything is there between a pin and a steam-plough. For facility of cataloguing, the heterogeneous mass has been reduced to five groups—mining and metallurgical (A); forestal and agricultural; industrial; maritime and additional, chiefly artistic (E). The plan appended to the catalogue shows their several positions.

I prefer to lead the reader round the several buildings, beginning with the beginning. No. I., lying close to the sea and west of the main feature, contains two compartments. The western is maritime; Austria boasts 7,829 sailers and 106 steamers. Here we find all the required material—cables, chains, shackles, and anchors; nautical instruments; and models and sections of lighthouses and of ships, including those of the ironclads. The fisheries are well represented, and there are life-sized figures of the

pisces population, male and female. Charts, maps, plans, and photos cover the walls. Lastly, there is a collection of natural history—algae, stuffed specimens, and shells, especially the tree-oysters of Zoule, ending with tinned fish and fish sauces. The coming work of my colleague, Mr. Consul Faber, of Fiume, will throw a flood of light upon the little-known fisheries at the head of the Adriatic. The eastern compartment—Bosnia and Herzegovina—shows Turkey in Europe. We note the scimitars, yataghans, and knives of Albanian shape, with ornaments of blue silver, and inscribed with Moslem mottoes in gold; the flagree and silver work; the embroideries; the rude leatherwork, saddles and slippers; the rugs and carpets; the agricultural implements; the cereals and the different kinds of tobaccoes, mostly in leaf of golden hue, which pass in Western Europe for "Turkish." There are models of Trajan's Bridge and the Great Mosque, with its candlestick minaret, both at Mostar; and nine figures, life-size, illustrate the country costumes, with their rich embroideries.

Building No. II., to the east of No. I., with its tall portico opening west and its huge barrel-roof, is evidently temporary. Here are represented mining, agriculture, and manufacturing industry. As may be expected, it is exceedingly mixed—a chaos of wax fruits and artificial flowers; provisions, sausages, bonbons, and "goodies;" worked tobaccoes, a Government monopoly; the delicate maraschino of Zara (Luxardo's), which you never drink pure in London; mineral water and pyramids of bottles; harness, leathers, and wax-cloth; hosiery, broad cloths, and long cloths; cutlery and agricultural implements; metal stoves and plates; lamps and lanterns; heaps of candles, which Austria makes better than England; musical instruments, pianos, harmoniums, and the material for a brass band; clocks, horologerie, and Vienna jewellery, better than the Parisian. Glass and porcelain appear in every collection. The marbles and porphyries from the Tyrol, with a single statue and sundry busts, are worth notice; so are the ornamental iron works of Archduke Albrecht and Moravia. The most crowded part is to the north-west, where twelve open rooms show the most modern furniture. The Hungarian court begins, as we might expect from "the man on horseback," with harness; here the open iron-work and the photographs are much admired—I prefer those of Madeira. In the transept to the north-east are the timbers for which the Empire is celebrated, and good specimens of cooperage and carpentry.

Building No. III. (technological, artistic, and oriental), the uppermost building entered from the high-level road and containing an area of 120 square metres, is intended to be permanent. The central hall shows the usual fine collection of glass, plate, and porcelain; to the west, the Oriental Museum, Vienna, adorned with dwarf palms and plantains, exhibits Indian shawls; Turkish pipes, brass platters, and coffee-cups; Tunis stuffs and slippers; Chinese curiosities and a large gathering from Japan—Japanese art seems to have taken Europe by storm. To the east is a room full of laces much admired by connoisseurs. West of the building, and detached, lies the sugar pavilion, an industry of ever-increasing importance. In the early part of the present century Trieste had a colony of English merchants who lived sumptuously by saccharines; they even kept a pack of hounds, although how they hunted the "Carso" is still a mystery to me. But they were presently "eaten up" by a younger generation of Triestines; and of these almost-forgotten worthies not one is left to take the place.

I am unwilling to occupy your space with further details about the aquarium, the Croatian pavilion, and other minor items. Allow me to express a hope that many of your readers will

come and judge for themselves, especially those proceeding India-wards, next September. There is, we know, a monotony about exhibitions; they resemble one another like a flock of sheep. But each has its peculiarities and marking-points; and the *esposizione* of Trieste will occupy a place of honour and live long in memory on account of the beautiful setting of its scenery.

RICHARD F. BURTON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

DU MAZET, A. *Etudes algériennes*. Paris: Guillaumin. 6 fr.
M. CLAUDE, Les Mémoires de. T. 8. Paris: Rouff. 3 fr. 50 c.
MÜNTE, E. *Les Arts à la Cour des Papes pendant le 15^e et le 16^e Siècle*. 3^e Partie: Sixte IV.—Léon X (1471—1521). 1^{re} Section. Paris: Thorin. 12 fr.

THEOLOGY.

BRETHMANN, H. J. *Geschichte der christlichen Sitten*. 2. Th. Die katholische Sitten. 1. Lfg. Die judenchristl. Sitten. Nördlingen: Beck. 2 M. 80 Pf.
KLASSEN, F. *Die innere Entwicklung d. Pelagianismus. Beitrag zur Dogmengeschichte*. Freiburg-i-B.: Herder. 4 M. 50 Pf.
KUEHN, R. *Der Octavius d. Minucius Felix*. Leipzig: Rossberg. 1 M. 60 Pf.

HISTORY.

AUBÉ, B. *Polyséne dans l'Histoire, d'après des Documents inédits*. Paris: Firmin-Didot. 4 fr.
EICHMANN, J. *Der Schlacht von 1419—50*. Berlin: Mayer & Müller. 1 M. 20 Pf.
LEHMANN, K. *Verlobung u. Hochzeit nach den nordgermanischen Rechten d. früheren Mittelalters*. München: Kaiser. 3 M.
LUFFT, A. *Die Schlachten bei Freiburg (Breisgau) im Aug. 1641, Enghien (Condé) u. Turin gegen Maroy*. Freiburg-i-B.: Mohr. 4 M. 50 Pf.
WICKENHAUSER, F. A. *Moldau od. Beiträge zur Geschichte der Moldau u. Bukowina*. 1. Bd. Osnowitz: Parsini. 5 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

BRUGGER, C. G. *Beiträge zur Natur-Chronik der Schweiz, insbesondere der Rhätischen Alpen*. 3—5. Ochr: Hitz. 3 M. 20 Pf.
CANDOLLE, A. de. *Darwin considéré au point de vue des Causes de son Succès et de l'Importance de ses Travaux*. Basel: Georg. 1 fr. 50 c.
EICHENOW, W. F. *Naturgeschichte der Insecten Deutschlands*. 1. Abth. Coleoptera. 3. Bd. 2. Abth. 1. Lfg. Bearb. v. E. Reitter. Berlin: Nicolai. 4 M. 50 Pf.
HAMANN, O. *Der Organismus der Hydrozoen*. Jena: Fischer. 6 M.
HOLUB, E. u. A. v. PEISEL. *Beiträge zur Ornithologie Südafrikas*. Wien: Holder. 10 M.
STRABEL, H. *Beitrag zur Kenntnis der Fauna mexicanischer Land- u. Süßwasser Conchylien*. 5. Thl. Hamburg: Herbst. 21 M.
WEBER, L. *Berichte üb. Blütschläge in der Prov. Schleswig-Holstein*. 3. Folge. Kiel: Universitäts-Buchhandlung. 2 M. 40 Pf.

PHILOLOGY.

ANTON, H. S. *Etymologische Erklärung homerischer Wörter*. 1. Thl. Erfurt: Villaret. 2 M. 40 Pf.
AUBÉ, A. *Essai sur le Système métrique assyrien*. 1^{re} Fasc. Paris: Vieweg. 5 fr.
BRUNNEN, G. de. *La Vie de Saint-Gilles*. Publié d'après le Manuscrit unique de Florence, par G. Paris et A. Bos. Paris: Firmin-Didot. 10 fr.
MARTIN, A. *Les Soixantes du Manuscrit d'Aristophane à Bayonne: Étude et Collation*. Paris: Thorin. 10 fr.
ORTH, F. *Ueb. Reim u. Strophenbau in der altgriechischen Lyrik*. Cassel: Hühne. 1 M. 50 Pf.
RICHTER, B. *De epitaphis, qui sub Lydia nomine fertur, genere diendi*. Berlin: Mayer & Müller. 1 M.
SOBOY, M. *De ratione, quae inter eos odiosos recentiores, quibus Aeschylus fabulae Prometheus, Septem adu. Thebas, Persae continetur, et codicum Laurentianum intercedat*. Berlin: Mayer & Müller. 1 M. 20 Pf.

CORRESPONDENCE.

THE ETYMOLOGY OF DIONYSOS.

Friestgate House, Barton-on-Humber: Aug. 7, 1882.

Permit me a word in reply to Prof. Max Müller's observations, in the ACADEMY of August 5, on my view of the derivation of the name "Dionysos." That the root-concept of a god is directly connected with his name is a principle which I hold as firmly as any mythologist can, and have always endeavoured to illustrate. But what is the original name of the god? There is a possible "Sanskrit prototype Dyuni-ya," and a possible Assyrian prototype Dian-nisi. The "child of Day and Night" or "of Heaven and Earth," is doubtless, in the abstract, an appropriate name for the sun; but

the great star is, I think, not so called in the Vedic Hymns, and (Prof. Müller will correct me if I am wrong) the notion of an earth-produced sun seems to be foreign to their line of thought. The absence of Dionysos from the Hymns is vastly significant, just as his presence there would have been conclusive of his Aryan character. But with respect to the Assyrian theory, Prof. Müller asks, Would the Greeks have adopted the name Dian-nisi "as the proper name of one of their own great solar deities"? But it is not suggested that they did. The question is whether or not they added Dionysos to their solar divinities. He continues:—"Secondly, would they have changed that name [Dian-nisi] into Dionysos in order to see in it the meaning of the 'Zeus of Nysa'?" Of course not. It is the province of later ages to supply etymologies more or less fanciful. I merely suppose they clothed a "barbarian" word with a Greek form. When Melgarth became Melikertes, those who made the change were not influenced by etymological considerations. If Molekh re-appear as Melichios, a late age may consider that the latter form signifies the "Mild," and a still later age may regard the epithet as ironical.

Again, exceptional forms of a name have an ambiguous bearing on such a question, as it is quite possible that they are not archaic, but comparatively late, and embody a translation or supposed equivalent. Prof. Müller says, "A Lesbian form Zonnyxos is no longer recognised. But Conze reads Zonnysō (*Corp. I. G. 2167*). What is the date of the inscription, and are we to regard "Zonnysō" as a more archaic form than "Dionysos"? I think not. The local myth, as usual, deserves attention. Makar (= Melgarth), a son of Helios, fled to Lesbos, which after him was called Makaria. His daughter Issa, beloved by Apollōn, gave her name also to the island. Here the local colouring is evidently Semitic as well as Dionysiac, and Zonnysō may well be "the Zeus (Zan) of Nysa" or "of Issa." The Issa beloved by Apollōn strongly resembles the Nysa sought by Dionysos (*vide Strabo, IX. ii. 14, on the forms Isos and Nissa*). But Prof. Müller says, "In no Greek dialect that I know of would a compound such as Dionysos have conveyed that meaning which Mr. Brown asserts to have been the Hellenic meaning of Dionysos"—i.e., "the Zeus of Nysa." The best answer to this statement is to quote the "dialect" of Diodoros, who, having said that the infant Bakchos was taken to an Arabian Nysa, observes: "Ἐπειδὴ δ' ἔνδ' ὑμῶν τραπεζῇ τὴν παῖδα προσεπορεύθη μὲν ἀπὸ τοῦ πατρὸς καὶ τοῦ τέττονος Διόνυσον (iii. 64). Thus Diodoros had no difficulty in understanding Dionysos as meaning "the Zeus of Nysa," and I do not doubt that the writer of the *Pseudo-Orphic Hymn* xlv. understood the name in the same way.

Stesimbrotos of Thasos, B.C. 450, uses the form "Dionyxos," but is it archaic? "Dyunisya = Διόνυσος," an unknown form, and the *Etymologicum Magnum* gives a curious reason for the use of Διόνυσος. Οἱ μὲν Διόνυσον ["Zeuspriker"] ἀπὸ τοῦ δριμύτους, ὅτι οὐκ κέρασι ἐνύχε τὴν αἰὶς μύρον, ὡς Στρεσίμβροτος. Unfortunately, we do not possess the statement of Stesimbrotos; and in the absence of any direct evidence of the archaic character of the form, it is not unreasonable to suppose that it arose subsequently to the formation of the birth-legend. Dionysos—nay, rather Dionyxos. "Dionysos" is probably the earlier form, whether we connect it with Dyu-nis-ya or Dian-nisi.

The general question of the "widely spread local worship" of Dionysos, and the relation of that worship with Greek religion, literature, art, and customs, I have considered at length in *The Great Dionysiac Myth*, to which I would refer any reader who may be interested in the

matter; and, with respect to the still more general question—What was the influence exercised by the non-Aryan East upon Hellas?—I think that every year shows more clearly the greatness and widespread character of this influence; and that even Prof. Müller (to whom every student of mythology owes so much) may be compelled at length to surrender—I will not say Dionysos, but—Aphroditē, to the non-Aryan group.

ROBT. BROWN, JUNR.

EARLY ITALIAN CASTING.

Dates: July 11, 1882.

I have been interested by some remarks relative to early Italian casting in the *ACADEMY* of February 4, 1882, and especially by the expression of doubt whether it would be possible to use finely powdered charcoal as a material for the matrix. I have in my possession two matrices of which the principal, if not the only, material is powdered charcoal. They came into my hands in consequence of the trial and conviction of a gang of coiners when I was magistrate of the district of Nor-rakhalee, in Eastern Bengal. Each mould consists of a pair of circular metal trays, which contain the charcoal. One pair is of copper, an inch and a-half in diameter, with three knobs standing out from the edge of each. From the knobs of one piece stand up small fixed rivets, which fit into corresponding holes drilled in the knobs of the other piece, the molten metal being admitted through a hole formed by a notch on the edge of each tray. The charcoal in this mould has lost all trace of the impression of the rupee, but in the second one, both obverse and reverse are crisp and clear. In the second the trays containing the charcoal are of iron, two inches and three-quarters in diameter, and are fitted together by three pins and corresponding holes within the circumference. How the charcoal is prepared, whether alone or with any other material, by simple pressure or by the use of any muddle, I am unable to say; but from its appearance I should say that no earth, or any similar substance, was mixed with it.

E. VESEY WESTMACOTT.

VERIFY YOUR QUOTATIONS.

York: Aug. 14, 1882.

Miss E. H. Hickey gives excellent advice; so I turn to "Paradise Lost," book iii., and find the passage indicated is as follows:—

"Dark with excessive bright thy skirts appear,
Yet dazzle Heav'n"

There is no usual "excess of light" in Milton. Probably Miss Hickey had in mind the passage from Gray's "Progress of Poesy":—

"the sapphire blaze
Where angels tremble while they gaze,
He saw; but, blasted with excess of light,
Closed his eyes in endless night;"

but omitted to verify her quotation.

I am reminded of a very common misquotation from Milton—that of the last line from "Lycidas." Milton's words,

"To-morrow to fresh woods and pastures new,"
more frequently than not appear as

"To-morrow to fresh fields and pastures new."

W. L. NEWMAN.

SCIENCE.

The Water Supply of England and Wales: its Geology, Underground Circulation, Surface Distribution, and Statistics. By Charles E. De Rance. (Stanford.)

THIS book deals with a wide subject, and contains a large amount of information of the deepest interest. As we all drink water—at least, in some disguise—we all have an interest in getting pure water. The rain which falls on these islands is thirty-fold in quantity beyond what is necessary to give every individual a copious supply, and yet this great and abundant rainfall is, for the most part, wasted or spoiled for use.

On the surface of England south of the Thames, and also west of a line drawn from Tynemouth in Northumberland to Reading in Berkshire, the average quantity of rain that falls is in excess of twenty-five inches per annum. The triangle of country between this line and the east coast north of the Thames has a rainfall which may be taken at twenty-three inches per annum. In the highlands of Cumberland, Wales, and Devon, the amount reaches, indeed, seventy-five inches or more in the year. Since a single inch of rainfall amounts to more than 22,000 gallons upon an acre, it is plain that above half-a-million gallons of water per annum falls on every acre of Britain south of the Tweed. The extent of this district may be taken at thirty-seven millions of acres, with a population of twenty-six million souls; and it may fairly be assumed that thirty gallons daily to each person is a sufficient supply of water for all private purposes, a quantity which is approximately half-an-inch of rain per acre annually. The relation of population to acres being 1·4 per acre, it follows that seventenths of an inch of rainfall represents the whole quantity of water required by our present population. This is, roughly, less than one-thirtieth part of the average annual rainfall.

When rain falls on the earth, one part is absorbed and used by vegetation, a portion is dried up by evaporation and at once returned to the air, and the remainder flows off the surface to feed rivers and lakes, or disappears by percolation and, for a while, passes out of reach.

In mountain districts, where rainfall is copious, population scanty, and land of little value for crops, the readiest method of supplying a town with water is to impound it in reservoirs, unless a natural lake is already in existence. Water thus stored can be delivered by gravitation, but an arrangement of this character is only possible in a few favoured localities. For since dry seasons are to be expected and must be provided for, reservoirs of great capacity are necessary; in a time of drought, for example, the supply falls short and the consumption increases, and also a great loss by surface evaporation takes place. In general, more than 100 days' supply must be kept in stock, and in particular districts considerably more. The use, moreover, for water storage of many thousands of acres of land, otherwise available for tillage and pasture, would be a serious loss to the producing power of the country, and be an unwise method of dealing with this question.

The other ways of obtaining water open to us are to use river water or to dig wells; but, unhappily, both these methods are surrounded with difficulties innumerable. Rivers, being the natural drainage system, are wantonly defiled and converted into sewers, or, at any rate, lie under the suspicion of being thus polluted. In the past this evil was probably much greater than at present; but we are still far from doing all we ought to keep our rivers in a pure condition. It has been stated on the high authority of the Rivers Pollution Commissioners that no river-water which has received sewage can afterwards become fit for drinking. Fortunately, this view is beyond the truth; and the experience of London alone, which derives so large a portion of its drinking water from the Thames (which in its upper course is by no means free from suspicion), is sufficient to establish the fact of the purification of a river by natural causes. With watchful and conscientious carefulness, rivers may be safely used for water supply.

But the best, as also the worst, water is obtained from wells. Our forefathers discovered the ease with which water could be got in a gravelly soil by making a hole a few feet deep. They also found out that a hole not quite so deep was an excellent soak-away for drainage of all kinds. The well and cess-pit are correlative institutions, and the constituents of many shallow well waters reveal how intimate is the relationship. Nevertheless, we know that enormous underground supplies of beautiful pure water exist. The fissures and pores of rocks retain water which makes its way downwards by percolation, and finds an outlet ultimately in perennial springs. This pure and great supply may be reached by deep wells, and is in all respects unexceptionable. Free from any suspicion of pollution, and agreeably uniform in temperature, it is retained in subterranean reservoirs, and requires no sacrifice of land needed for cultivation.

Mr. De Rance has brought together information on all these matters which, in its original form, is widely scattered in the maps of the Geological Survey, in parliamentary reports, and other documents; and his book cannot fail to be interesting and useful to all urban and rural sanitary authorities. For many reasons we regret that references to the original sources of his statistics and tables are not given, and we venture to express a hope that some attempt to remedy this defect will be made in a future edition.

W. W. FISHER.

SOME RECENT LINGUISTIC WORKS.

AN extra number of the *Journal* of the Asiatic Society of Bengal is entirely devoted to Mr. Longworth Dames' Grammar and Vocabulary of the Northern Balochi Language. By "Northern Balochi" is meant the dialect current chiefly among the Rind Baloches on the North-eastern and Eastern frontiers towards Afghanistan and British India. It differs in many respects from the Southern or Makrani dialect, from which it is separated towards the east by the totally distinct Brahui of the Sarawan and Jahlawān provinces. Of the Makrani, we already possessed a tolerably good account in Major Mookler's Grammar; and the copious phraseologies in Mr. Floyer's *Unexplored Baluchistan*, recently noticed in the

ACADEMY, also afford a useful aid to the study of that variety. But our knowledge of Northern Balochi has hitherto been restricted to the scanty notices by Leech in the *Journal* of the Bengal Asiatic Society for 1840; by Lassen in the *Zeitschrift für die Kunde des Morgenlandes* for 1841; and to Gladstone's and Bruce's Balochi Manuals (Lahore, 1869 and 1873). Hence Oriental philologists will be glad to have this much more ample treatment of a peculiarly interesting member of the Eastern Iranian family, in collecting the materials for which the author spent over four years among the Maris, Bugtis, Lagharis, Boddars, and other Rind Balochi tribes about Sibi, Kaohi, the Southern Suleiman Hills and the Derajat frontier. The Balochi cannot be said to be a written language, for, although possessing a certain oral literature, the natives have hitherto chiefly used Persian or Pashto in their correspondence, and for other literary purposes. It was, therefore, optional to employ either the Perso-Arabic or the European characters in reducing it to literary form. Unfortunately, Mr. Dames hesitates between the two, using the European in the grammatical portion and in the select specimens of the national poetry and legends, while he adopts the Arabic for the Vocabulary. Worse still, the Arabic is treated according to a sort of Pitman's phonetic system, so that, unless we happen to be familiar with the corrupt local pronunciation, it is impossible to find in the Vocabulary any of the numerous Arabic and Persian words current in Balochi. Thus *قيل* becomes *خبر* for *هير*; *شار* stands for *شعر*; and so on. On the other hand *کاغذ* is given correctly, although corruptly pronounced *Kāghadh*, because *z* is conventionally used to represent a sound answering to the English soft *th*. The confusion resulting from all this will supply an additional argument to those who have long argued for the adoption of the European system in transliterating all uncultivated Eastern languages. The value of the work is also diminished by the numerous misprints, some of which are of a peculiarly irritating character. To the long list of *errata* many others might be added; while some of the *errata* themselves require correcting. Apart from these shortcomings, the author will receive the hearty thanks of Eastern students for the great labour he has evidently bestowed on this first comprehensive treatise on the Northern Balochi tongue. In a revised edition it might be well to supplement the grammatical portion with a few complete paradigms of typical nouns and verbs.

ANOTHER recent number of the *Journal* of the Bengal Asiatic Society is occupied with a very full grammar of the Maithili language, current in North Bihār and in the Nepal Tarai. The ingenious method adopted by the author, Mr. George A. Grierson, to construct this grammar deserves to be recorded for the benefit of others working in similar linguistic fields. He issued printed paradigms of all the Sanskrit and Hindi nominal and verbal inflections, circulating them widely amongst the native schoolmasters, Pandits, and educated gentlemen, with directions to give the exact corresponding form in the local dialect. The returns thus obtained, consisting of some fifty more or less complete books of forms from all parts of the country, were then carefully compared, sifted, and checked by the writer's own knowledge, and the result is this excellent grammar of a most interesting neo-Sanskritic language, hitherto almost unknown to philologists. For Maithili, which is spoken by nearly eight and a-half millions of people in Bihār, and probably by 500,000 in Nepal, is not a mere variety of Hindi or Bengali, but holds a somewhat intermediate position between the two, as an independent daughter of Sanskrit through the

North-eastern Prakrits. Being little used for literary purposes, there has hitherto been no recognised standard of composition. Hence the author has done wisely to select for the present treatise the central Madhubani dialect, which holds a middle position between the Western Champaran and Eastern Bhāgalpūr varieties inclining towards Hindi and Bengali respectively. It is written indifferently in the cursive Kayathi, the Maithili, which differs little from the ordinary Bengali, and the Dayanāgari, which is here adopted as most widely known to Oriental students. Its interest to philologists lies mainly in the extremely analytical stage which it has reached in the course of its downward evolution from Sanskrit. Thus a clean sweep has been made of the original Aryan declension, for which postpositions have been substituted in all cases except the instrumental, ending in a nasal *e*. An apparent inflection is also presented by the possessive in *k*, as in *pānī* = water; *pānī-k* = of water. But this *k*, answering to the Urdu *ka*, *ke*, *ki*, is shown by the older form *ker* to be the Sanskrit *kṛita* through the Prakrit *keraka*, as already pointed out by Hoernle. Here, therefore, we have not a true case-ending in any way referable to the organic Aryan genitive, but an independent word reduced by phonetic decay to a single agglutinated letter. Its true agglutinating character is clearly revealed by the way in which it shifts its place to make room for the plural form, as in *pānī-sabha-k* = of all waters. Cases of this sort are most instructive, as showing the evolution of speech from one morphological order to another going on under our very eyes. First of all, in the prehistoric period, the Aryan possessive was slowly built up by the agglutination and final fusion of the pronominal element with the root. Then, in the historic period, the root was again laid bare by the destruction of the pronominal element, or case-ending, for which was substituted an independent word in the nature of a postposition, gradually reduced by phonetic corruption to a single letter agglutinated to the root. The last stage in this instance belongs to the future period, when the agglutinated form will tend to become perfectly fused with the root, and thus develop a true case-ending—that is, *true inflection*, corresponding to, but not identical with, the oldest extant Aryan form. Yet there are philologists who hold that human speech is so far fixed that it never can pass from one morphological order to another, but must continue its external evolutions always within the particular order from which it originally started. No language started from inflection, nor even from agglutination, for, when analysed, these are found to be developments out of previous simpler states. And as such developments from the simple to the complex are thus shown to have taken place, so also must the reverse process of development from the complex back to the simple be held to be possible. The history of these neo-Sanskritic, as well as of the neo-Latin, tongues shows this latter process at work for the last 2,000 years, or thereabouts.

WITH the *Beiträge zur Kenntnis der melanesischen, mikronesischen und papuanischen Sprachen*, by G. von der Gabelentz and A. B. Meyer (Leipzig), a new departure is made in the study of the Oceanic languages. The *Melanesische Sprachen* of the elder von der Gabelentz (Leipzig, 1860 and 1873) was based on the assumption that the Melanesian and Malayo-Polynesian linguistic families were fundamentally one, although the races speaking them were confessedly sprung from at least two distinct stocks. The assumption, as might have almost been anticipated, proved to be erroneous, and is now practically abandoned by the authors of these *Beiträge*. Hence the systematic enquiry into the true character of these widespread idioms will no longer continue to be hampered

by false theories, which placed philology and anthropology in antagonism, and which could never have led to satisfactory results. This volume is merely an instalment, to be followed in due course by other excursions in a field which is virtually of almost unlimited range. It is chiefly glottologic, containing few grammatical details, except as regards the Papuan dialects current on the Macleay coast, North-east coast of New Guinea, and two or three others on the South-west coast and in Torres Strait. But a vast amount of labour has been expended on the vocabularies of about eighty dialects spoken in Melanesia, Mikronesia, New Caledonia, New Guinea, the Admiralty, and other groups in the Western Pacific area. These vocabularies are arranged on a somewhat novel plan, whereby the work of comparison is greatly facilitated. In fact, it becomes possible to ascertain at a glance the various forms assumed by a given word in all the languages here dealt with. Thus, taking the numeral *lima* = five, a good test of the presence or contact of Malayo-Polynesian peoples, we see at once by a single reference that under various modified forms, *rim*, *ném*, *lalim*, *crirum*, &c., it ranges over the islands at the western extremity of New Guinea, the North coast of New Guinea itself, the New Hebrides, Biak (Mysore), the Philippines, the Admiralty group, Fiji, parts of the Solomon and other islands. The same reference shows it absent from Hattam, Mairassai, Amberbaki, Tandia, the Arfak Hills, Loyalty, New Caledonia, and so on. A judicious consultation of these admirably prepared tables thus gives us a better idea of the migrations of the Malay and brown Polynesian races than could be derived from many hours' study of the subject. Their value to the students of comparative philology are too obvious to be here dwelt upon.

A. H. KEANE.

SCIENCE NOTES.

It is stated in the last Report of the Thames Conservancy Board that the river above the intake of the water companies is practically free from sewage contamination, and the public are informed that whatever organic matter chemists may detect in the water must have its origin in sources other than sewage.

THE Rev. W. Houghton is engaged on the examination of the stomachs of various sea-fishes with the view of determining the food of the respective species in connexion with their distribution and migrations. With this object he has recently been out in the North Sea in a steam-trawler and taken notes of the contents of the stomachs of several fish. He thinks it probable that the search for food is one of the chief causes of the migrations of certain fish, and that the nature of the food consumed influences the quality of the flesh as an article of diet. *Crustacea* appear to enter largely into the food-list of many fishes, the smaller kinds, such as the *Entomostrea*, being the favourite food of whitebait (young herrings), whose little stomachs are often full of these minute creatures. Mackerel are also very fond of small crustacea, a microscopic examination of their stomachs frequently revealing their presence, as also that of quantities of the larval forms (zoæ) of crabs; the rich quality of their flesh, like that of herrings, is perhaps mainly attributable to the nutritious properties of an abundant crustacean supply. The examination of the contents of the stomachs of fish in connexion with their distribution and migrations is probably the best way of obtaining reliable data, and an investigation of this nature is not unlikely to lead to some practical results. Mr. Houghton obtained in a surface-

net large quantities of crab-larvæ in the North Sea, and numbers of *Sagitta* and *Tomopteris*, two aberrant forms of annelid life.

WE understand that the Government of New South Wales are making rapid progress with the organisation of the Technological, Industrial, and Sanitary Museum. This institution has been established in the Garden Palace at Sydney, where the International Exhibition of 1879 was held, and is intended to fulfil the same purposes as are met by the South Kensington Museum and the Parkes Museum of Hygiene. The past few years have witnessed a great development of house-building energy in Sydney and other large cities of New South Wales, and it is said that the chief object of the colonial authorities in establishing this museum has been to provide a means whereby colonists might be made acquainted with improved apparatus and appliances for building and domestic purposes. Many manufacturers in this country have already contributed exhibits, consisting for the most part of sanitary and building appliances, and these articles have, when approved by the British committee, been shipped at the cost of the colonial Government.

THE Clarendon Press will issue very shortly new and enlarged editions of Prof. Holland's *Elements of Jurisprudence*; Sir W. R. Anson's *Principles of the English Law of Contract*; and Prof. Sachs' *Text-Book of Botany*, edited, with an Appendix, by Dr. Sidney H. Vines.

PHILOLOGY NOTES.

WE hear that Dr. Brugmann is going to publish a *Grundriss der Vergleichenden Grammatik der indo-germanischen Sprachen*. Such a book has long been wanted, as Schleicher's *Compendium* has, owing to the author's death, not been republished since 1866. The work is to be brought out by the enterprising firm of Karl Trübner, of Strassburg. The same publishers have just sent out the second number of Kluge's *Etymological Dictionary of the German Language*, a worthy companion to Skeat's *Etymological Dictionary of the English Language*.

WE are glad to hear that Mr. D. B. Monro's *Grammar of the Homeric Dialect* will be published next month by the Clarendon Press. The subject of this book, as scholars are aware, is one in which exceptionally rapid progress has been made of late years—so rapid, indeed, as far to outstrip the process of digesting and systematising the results attained. The movement was due in the first instance to the new light thrown upon the inflections of Greek and Latin by comparison with those of Sanskrit. As regards Homer it may be dated from the publication of the *Tempora und Modi* of G. Curtius (1836), in which the value of the Homeric dialect as a distinct and early stage of Greek was fully recognised. Thenceforth it has been shown with increasing clearness that the forms which used to be set down to mere anomaly, or at best to admixture with other dialects, belong in fact to an older scheme of inflection, usually richer and more intricate than that of Attic, but quite as consistent with itself. In the sketch of Homeric accidence given in the present book the results of this method are adopted, but without discussion of points lying outside Greek grammar. The formation of nouns (including the kindred questions of gender, accent, &c.) is more fully discussed than is usual in elementary treatises; and the chief questions as to nominal composition are briefly noticed. The larger portion of the book is taken up by syntax. The application of the comparative method to that part of grammar is more recent, but has already yielded most important results, and indeed for the in-

terpretation of Homer has been more fruitful than the analysis of the inflections. The uses of the moods in particular have been put in a completely new light. It is now seen that the different grammatical forms and combinations are not used loosely or at random—e.g., that the subjunctive is not used as an equivalent for the future indicative, or the subjunctive with *ἄν* for the optative with *ἄν*—but that each has its proper shade of meaning. The usage, in short, is regular, but the rules which it follows are not those of later Greek, and cannot be understood from the point of view at which the study of later Greek places us. The same may be said of the usage of the cases, the prepositions, the infinitive and participle, the article, the pronouns, and indeed of every chapter of syntax. In each case, as it is the object of this book to show, the difference between the Homeric and the Attic syntax may be greater or less, but it is almost always a difference in the whole character of the usage, not a mere irregularity or licence, such as might arise from mixture of earlier and later idioms. The structure of the hexameter verse, and the rules regarding the quantity of syllables, are treated at some length. In this department, too, the appearance of irregularity is found to be chiefly due to the Attic medium through which the facts have generally been seen. In the same chapter room has been made for an abstract of the learning connected with the digamma. The subject may seem to occupy a disproportionate space; but a briefer treatment would probably have failed to be interesting or instructive. The proportion of new matter in the book is necessarily small, and controversy is generally excluded. It will doubtless be thought enough if the true account is disengaged in each case from the theories put forward in special treatises. Some degree of novelty, however, will be found (among other points) in the analysis of the uses of *ἄν* and *ἄν* (especially in conditional clauses with the subjunctive), the account of the article and the different forms of the relative, the distinction drawn between the two main uses of *τε* (with the explanation of *τε* in the combinations *ἄν τε*, *ἄν τε*), and the suggestions made in the Appendix as to the place of enclitics in the sentence.

THE first volume of the *Proceedings* of the Congress of Orientalists which was held at Berlin last September is now ready for distribution. It contains the papers read in the two departments of Semitic and African learning.

THE large number of inscriptions brought back from Cambodia by M. Aymonier were delivered to the Société asiatique, which has appointed a committee to examine them, consisting of MM. Barth, Sénart, and Bergaigne. The last-mentioned has already read a paper upon the Sanskrit inscriptions before the Académie des Inscriptions.

AT its recent annual meeting the Société asiatique celebrated its sixtieth anniversary. As usual, M. Renan read the Report, in which he summarised the work accomplished in France during the past year in the various departments of Oriental study. A paper was also communicated by M. E. Sénart upon "The Sources of the Indian Drama." Without denying the fact of Greek influence, he claimed for India a larger measure of originality than has been allowed by some German scholars. The following are the officers of the Société asiatique for the coming year:—Hon. president, M. Barthélemy Saint-Hilaire; president, M. A. Regnier; vice-presidents, MM. Defrémery and Barbier de Meynard; secretary, M. Renan; assistant-secretary, M. Stanislas Guyard.

THE third number has just appeared (Berlin: Calvary) of the Annual Report upon the progress of German philology issued by the Society of German Philology.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HESS, 110, Strand, near Waterloo-bridge.

Report of the Investigations at Assos, 1881.
By Joseph Thacher Clarke. With Appendix, &c. (Boston, U.S.: Williams; London: Trübner.)

IN America the pursuit of classical archaeology, failing assistance from the public purse, is liberally promoted by an association known as the Archaeological Institute. To that body it must be satisfactory to find that their expenditure in the exploration of Assos in the Troad has been justified by the finding of several important pieces of sculpture and by the recovery of the architectural features of an ancient temple about which much had been written in the way of conjecture. These and other results to be seen in the *Report* lately published are an honour to the association no less than to those by whose skill and accomplishments the operations were successfully conducted.

The *Report* is profusely illustrated; and, so far as concerns the many plans and topographical sketches, there is every reason to be satisfied. But in the delineation of human and animal forms it is difficult to believe that the artist is always true to the original—not that we suppose him to have lost the general effect of the sculptures; in that respect he seems to have succeeded. Take, however, the three centaurs on pl. 15; and it will be seen that the outline of the back, especially of the last two, has altogether lost the subtlety which we know to exist in the sculptures from the same temple now in the Louvre, and which we suppose must also characterise the newly found pieces. Probably the engraver is chiefly to blame. The *Report*, it is stated on the title-page, was printed at the cost of the Harvard Art Club and the Harvard Philological Society. It shows almost for the first time how much American students have gained in recent years from the professors of archaeology in Germany, and doubtless also from the practical example of the Germans at Olympia. In one instance, at least, where Mr. Clarke ventures to be original it is not with success. This is at p. 106, where he suggests that the marine deity with whom Herakles is seen struggling on one of the Assos slabs in the Louvre is not Nereus, but the sea monster to whom the daughter of Laomedon was exposed, and from whom she was rescued by Herakles. It is possible that this legend, localised in the Troad, was familiar in Assos, and might well have been the subject of a piece of sculpture on a temple. But so slight an argument cannot stand an instant before the obvious fact that it is not a sea monster with whom Herakles is struggling; we know the forms of sea monsters in ancient art, and we know that with so hideous a creature it was not a question of struggling, but one of striking. Equally obvious is it on the slab that the female figures who rush from the scene with their hands raised in alarm are in sympathy with the sea-deity, and dread his being killed. In Mr. Clarke's view they could not be otherwise than in sympathy with Herakles,

and in that case there was more reason for them to approach clapping their hands. Then, where was Hesione, the king's daughter? It was to rescue her that Herakles undertook to slay the monster as it approached her, and yet in the reliefs she is nowhere present!

As regards Texier's illustrations of Asia Minor, it is, we believe, beyond doubt that in many cases the data which he brought back with him from that quarter were few, and carelessly collected. For this reason his restorations cannot be implicitly followed; they may be right or they may be wrong; but to say that this or that statement of his is "deliberately false" (p. 107), or to speak of his "tendency to distort facts in favour of his theories," is to go beyond what the circumstances warrant.

Among the reliefs found by the American expedition was one which "decorated the lintel above the central intercolumniation of the front," representing two Sphinxes confronted (pl. 16, p. 111). "The carving of the relief," it is said, "is of a delicacy and vigour comparable to the best works of fully developed Greek art." This excellence, which surely is a great excess of praise, is, in Mr. Clarke's judgment (p. 118), "a weighty argument that the construction of the temple does not date from an epoch more remote than the termination of the Persian war." He had previously shown (p. 100) that a period of prosperity followed the battle of Mycale, B.C. 479, during which the temple might have been erected. It is, however, on architectural arguments that he proposes to rely mainly for the lateness of the epoch he has adopted as compared with that which the archaic treatment of the sculpture had led others to accept, and still to maintain, it appears, notwithstanding the newly acquired knowledge. Apart from the question of date we have some interesting, though not novel, remarks on what Mr. Clarke calls the "Hellenisation of Oriental types and artistic methods" (p. 105) and "the empaistic character of the sculptures of Assos, which explains the striking similarity noticeable between them and the most ancient bronze works of Etruria."

It is a little curious, perhaps, to find on one and the same building figures of centaurs with human, and others with equine, forelegs. But such was the case at Assos; and the fact puts an end to the possibility of treating every representation of a centaur with human forelegs as older than the other manner of representing him, though it does not affect the probability that the former manner was the earlier of the two in point of invention. The temple at Assos appears to have been erected at a time of transition before the completely equine body of the centaur was firmly established. But although a transition from archaic subjects and archaic style may have been long, as Mr. Clarke thinks, in penetrating the artistic minds of Assos, it is nevertheless asking too great an admission in this respect when we are invited to trace to this cause the backwardness of the sculptures in question compared with those from Aegina, which, it is argued, are of the same date.

To the main reports on the work at Assos are added others on the topography and

geology of the district. The investigation of the topography is particularly interesting, though it does not contribute any solution of this vexed question. A. S. MURRAY.

LATEST NEWS OF PROF. MASPERO.

FEELING assured that all readers of the ACADEMY will share in the heartfelt satisfaction with which I hasten to announce the safety of Prof. and M^{me}. Maspero, I translate the following extract from a letter received on Tuesday evening from M. Arthur Rhoné, bearing date August 13:—

"As for Maspero, I have news of him from his brother. Notwithstanding that our consul, M. Monge, urgently recommended him to leave as long since as July 8, he persisted in remaining at Boulak, where he was working day and night upon the completion of the new rooms lately added to the museum. For these rooms he had but lately received the necessary credit which should enable him to decorate and fit them up. On the 13th, however, our Minister of Public Works, under whose control he acts, despatched a formal order for his immediate departure. Despite this order, I believe he would still have remained had he been alone; but he had with him his young wife, who is but just recovering from a severe illness, caused by the extreme heat on board the steamer in which they have been living, and his mother-in-law, M^{me}. la Baronne d'Estournelles (the mother of our *chargé d'affaires* at Tunis), and these ladies refused to desert him. The railway lines of the Isthmus were threatened; his brigade of soldiers had been withdrawn; and his steamer was in danger of being requisitioned for purposes of war. This boat was his only home. The hotels were empty and shut up. The European shops were all closed. He had no resource but to obey.

"He has left the museum in charge of his Nazir, the faithful Kourschid-Effendi—a brave old Circassian, who was especially valued by Mariette on account of his energy and integrity. All the precious relics in wrought gold, and everything which might tempt the cupidity of mere spoilers, have been removed; and I think there is nothing to fear from ordinary thieves; but, if it comes to burning, pillaging, and assassination, as at Alexandria, I do not see how even Maspero's presence would avail to defend the building. As in war-time a house which it is particularly sought to protect is converted into an ambulance, the old tumble-down dwelling in which Mariette lived has been assigned to some Arab harems.

"It was not possible for M. Maspero to remain at Immailah; he has therefore started for France by way of Italy, where he is at this moment. He is expected to arrive in Paris about the 20th inst., where he will hold himself in readiness to return to his post as soon as such return is possible."

AMELIA B. EDWARDS.

THE SILVER COINAGE OF TIBET.

The Silver Coinage of Tibet. By A. Terrien de La Couperie. (Trübner.)

THIS is a valuable paper—a *tirage apart* from the pages of the *Numismatic Chronicle*—and it affords a curious example of the interesting points of history which would probably be lost altogether if there were no such quasi-science as that of numismatics, with its devoted specialists and appropriate organ. Like most able numismatists, M. de La Couperie is a great deal besides a mere specialist.

If Tibet used any coined money before the latter half of the sixteenth century, it seems to be unknown. The earlier currency was probably one of metallic ingots, such as the mediæval travellers found in vogue in Central Asia, under such names as *kumush*, *yastak*, and *balshti* (the two latter words meaning "cushion"), and which in later days were known to English traders in China as *shoes* of gold and silver—a term which is probably a

corruption of *gold-schuyt*, "boats of gold," the phrase used by the Dutch; *pani a gusa di navicelle*, as the Venetian Cesare Federici calls them. In Eastern Tibet, or the provinces adjoining it, cakes of salt were used in the Middle Ages as currency; and quite recently, in Eastern Tibet, before the Anglo-Indian rupee was so largely introduced, the minor currency was furnished by "bricks" or cakes of the coarse tea imported from China for Tibetan use. Indeed, at Batang, as late as 1878, Mr. Baber tells us, a brick of ordinary tea was not merely worth a rupee, but in a certain sense was a rupee, being accepted without minute regard to its weight, just like the silver coin, as a legal tender. But this quasi-Ceruseian system of double standard was then approaching its end; for in that year, as the same distinguished traveller tells us, the Lamas of Batang monastery, having hoarded a great treasure of tea-bricks, found it impossible to dispose of them at par, and had to put up with a loss of thirty per cent.

In the last half of the sixteenth century, probably under Akbar, the Nepalese Raja of Khatmandu is said to have gone to Delhi with a present of a swan and hawks for the Emperor, who then granted him permission to strike money in his own name. The coins so struck were silver, of six *mashas* in weight (= 90 grs. troy), and were called *mohrs*. These *mohrs* were adopted before long by the Tibetans, it would seem, as a convenient currency; and a compact was entered into under which lumps of silver were sent by the ruling Lamas to Khatmandu with a small proportionate quantity of gold dust, return being made from Nepal in coin of weight equal to that of the silver sent. The profit of the Nepalese consisted in the value of the gold dust, reckoned at four per cent., and the amount of alloy in the coin reckoned at eight.

For some generations prior to the conquest of Nepal by the Gorkhas in 1768, that valley was divided among three native dynasties, all of which coined *mohrs*; and the coins which Duhalde (1736) has figured as "Tibetan" are, in fact, specimens of such *mohrs* from the mints of those three dynasties—viz., of Patan (date corresponding to 1689), of Bhatgón (1694), and of Khatmandu (1700).

The larger part of the Nepalese profit being derived from alloy, naturally the temptation to increase this was yielded to. In the reign of Ranjit Malla (1721-68), last Raja of Bhatgón, this debasement was enhanced so enormously that the Tibetans deserted the Nepal mints altogether. After the Gorkhas had established themselves in Nepal, their chief Prithvi Naráyana Sáh hankered after the old profit from Lhasa, but without success; and though the Tibetans during his reign took no initiative, after his death they appear to have plucked up courage, and in 1772 they issued a silver coin of their own, struck at the palace-convent of Galdan. This was imitated from the better *mohrs* of the Nepalese Rajas, but with such differences as to show independent origin; it is the first coin struck in Tibet of which there is any knowledge. During the next fifteen years there is no evidence of coinage of this character, whether Nepalese or indigenous; but when the restless Bahádur Sáh became Regent in Nepal the Khatmandu coinage for Tibetan circulation was resumed, and from 1788 to 1792-93 we have coins of progressively degenerate character. The refusal of the Lama authorities to accept this debased currency, or to renew the ancient compacts, became a pretext for the invasion of Tibet by the Gorkhas. The Chinese were summoned to the rescue, the Gorkhas were completely defeated and driven through the passes with great loss, and again routed within a march of Khatmandu, a result which led to a humiliating treaty

recognising the vassalage of Nepal to China. The Chinese then took on themselves to provide for the currency of Tibet. Their issue of silver coin began well, but rapidly deteriorated in execution, though not in purity; and it retained little resemblance, except in size and the ornamentation of the circumference, to the old coinage. The pieces bear on one side in Tibetan, and on the other in Chinese, characters the cycle-date and the style of the Imperial reign. The latest specimen of these coins in the British Museum is of 1822.

Both Père Huc and the great "Pundit" Nain Singh tell us that small change was provided in Lhasa by cutting these coins into fractional parts. But probably the whole amount of such coinage was quite insufficient for the wants of the country, and within the last eighteen years it has been in process of supersession by the Anglo-Indian rupees. Indeed, even at Tatsienlu, in the extreme East, and beyond the political frontier of Tibet, these rupees were found by Mr. Baber, in 1878, to be abundant; and, though melted down there in large quantities, he already says "they have become the currency of Tibet, and are counted instead of being valued by weight." He adds: "Georgian" (but read *Gulielmian*—there are no Georgian rupees with effigy) "and Victorian rupees are distinguished as *po-tu* and *mo-tu*, meaning male-head and female-head. Those which have a crowned presentment of Her Majesty are named *Lama tob-du*, vagabond Lama, the crown having been mistaken for the headgear of a religious mendicant."

The preceding curious history of Tibetan currency is, with the exception of a few connected circumstances, derived from M. de La Couperie's paper, which also contains a detailed description of the coins, and a plate of their most notable types.

H. YULE.

DISCOVERY OF BUDDHIST RELICS AT BASSEIN, NEAR BOMBAY.

In February last, Mr. J. M. Campbell, of the Bombay Civil Service, went with Mr. Pandit Bhagvanlal Indrají, a well-known scholar and antiquary, to Sopara, near Bassein, to examine a mound, known as the Burud Raja's Killa—that is, the Bamboo-working King's Fort. The mound had been previously noticed by Mr. W. W. Loch, who observed that it was too small for a fort, and was shaped like a Buddhist burial mound. On examining the fort with Mr. Campbell, Mr. Bhagvanlal was satisfied that it was a Buddhist tope or relic mound, and that it had not been opened. Accordingly, they arranged, with the help of Mr. Muloch, the collector, to open it during the Easter holidays. The mound stands like a knoll or hillock with steep lower slopes, a terrace about two-thirds of the way up, and, in the centre of the terrace, a domed top. A passage was cut through the mound about four feet broad, rising towards the centre, about twelve feet above the level of the ground outside. In the centre, about twelve feet below the top of the dome, the bricks were found to be built in the form of a small chamber, about two feet nine inches square. Three feet from the top of the chamber was found a dark circular stone coffer or box, about a foot and a-half high and two feet across, and consisting of two closely fitting disks of stone. Inside, each was hollowed to the depth of about five inches, so making a circular cavity ten inches high and eighteen inches in diameter. In the centre of this stood a copper casket six inches high and wide, and about two inches from the casket there was a circle of eight copper images of seated Buddhas, each about six inches high and two inches across. Inside the copper casket was a silver one, inside that a stone one,

inside that a crystal one, and inside that a little round dome-topped gold box. In the gold box, covered with gold flowers, as bright as the day they were laid there, were thirteen small shreds of earthenware, perhaps pieces of Buddha's begging bowl. Between the copper and the silver caskets was a space about half-an-inch deep. This was filled with about 300 gold flowers much dimmed by damp and verdigris, a handful of caked *abir* powder, thirty-four precious stones, and some pieces and beads of blue and greenish glass. Last and most important was a small silver coin, a Hindu copy of a Greek or Baktrian model. Mr. Bhagvanlal is nearly satisfied that it is a coin of one of the Shatakarni kings who ruled the Konkan in the latter part of the second century A.D. In the brick chamber, about six feet below the relic box, was found a frog. The mound measured about seventy yards round the base, thirty feet in height; and on it grew some big brab palms, some *karanj*-trees, and bushes.

Mr. Campbell thinks that the mound must have been set up by a king in his capital to mark some successful relic-raid into Northern India, relic-raiding being a favourite form of chivalry among Buddhist knights. There is little doubt, he thinks, that the chips were enshrined in the belief that they were chips of the true bowl.

NOTES ON ART AND ARCHAEOLOGY.

THE Council of the Holbein Society have issued to their members the first part of the *Tewrdannik*, reproduced by photo-lithography. Two more parts will complete the work; and it is proposed to give also a descriptive Introduction and a translation of the notes that describe the plates. This is the rarest of the series of illustrated works associated with the name of the Emperor Maximilian. The text consists of an allegorical poem of knight-errantry, written by Melchior Pfintzing, chaplain to Charles V., the subject being the wooing of Mary of Burgundy by Maximilian. There are 239 large wood-cuts by Hans Burgmair and Schaeufelin. It was published at Augsburg in 1519.

TEN pictures have been added to the Luxembourg collection during the short period it has been closed to the public. One of the new pictures is Courbet's "Man with the Leather Belt." The other nine have been selected from the last Salon. There seems to be no talk now of removing the Luxembourg collection, although the necessity for doing so was apparently urgent a year or so ago.

At a recent meeting of the Société nationale des Antiquaires de France, M. Proust announced the discovery, at Sablon, near Metz, of a Roman building, octagonal in form, and of two *cippi* bearing the name of a goddess hitherto unknown—*Scovellauna*. M. Héron de Villefoasse read a communication upon a leaden plate, found at El-jem, Constantine, Algeria, with the inscription *Genio Tus-dritanoru(m)*, "to the genius of the people of Thydrus."

THE "Nike" of Samothrace, which was formerly in the Salle des Caryatides of the Louvre, has just been placed upon its original pedestal at the top of the great staircase (escalier Daru), where formerly stood a Victory imitated from the Venus of Milo. It was found in 1863 by M. Champoiseau, vice-consul of France, in a chamber hewn in the hill behind the ruins of the great Doric temple, which was situated some distance from the town of Paleopoli (the ancient Samothrace) on the north-west side of the island looking towards Thrace. The chamber was square, open at the top, with a fifth wall dividing it into two parts. It

contained, beside the statue, many blocks of marble ornamented with mouldings, which have since been found to form the prow of the vessel upon which the goddess stood; also fragments of coloured terra-cotta. M. Coquart, who visited the spot in 1866, reported in the *Archives des Missions scientifiques* that the statue was "uninteresting" and "d'un goût brutal." His fellow-traveller, M. Deville, expressed himself in a no more enthusiastic manner: "The Victory herself is nothing but a mediocre decorative figure; and the whole appears to be of an inferior style." Since that time, the appreciation of the "Nike" has changed considerably; and it has been acknowledged that, although later than the Alexandrian period, it approaches the grand style of the school of Phidias. Nothing can be finer than the movement of the wind-wafted chiton; indeed, the only examples to be compared to it are one of the statues of the Parthenon and the torso of the second daughter of Niobe in the Vatican. The moment represented by the sculptor is that in which the goddess, flying from heaven, lightly touches the prow of the vessel upon which she stands. Her wings, more than half the size of her body, form the balance to the bent-forward figure; and no doubt formerly she bore a trophy in her hands. The drapery (almost transparent) is arranged in the most exquisite folds, and with the most thorough realism; one seems to feel the wind as the vessel cuts through the water. The figure is in Parian, the vessel in gray, marble; and when brought to Paris there were no less than 118 fragments. The head, arms, feet, part of the bust, and portions of the drapery and wings are wanting; but, in spite of its mutilated condition, it is one of the finest sculptures in the museum, and, placed as it now is, forms a grand vista when seen from the entrance by the Pavillon Denon.

A GALLERY of modern art has been instituted at Rome by order of the King of Italy; and the Government have voted a sum of 100,000 francs a-year to keep it up, and for the purchase of pictures by living artists. This new gallery will be opened some time in October. It is to be hoped that it will act as an incentive to Italian painters to produce something better worthy of being preserved for posterity than most of the works they send to exhibitions.

LAST week's *L'Art* is full of delightful artists' sketches for pictures in the Salon, many being full-page illustrations. The etching is by Ed. Yon from his picture of "Saint Marc." It represents with remarkably soft effect a large pool surrounded by rushes. Besides the Salon review, the text contains a short account of the French sculptor Rude by J. Pigalle.

A REPRODUCTION in heliogravure of the drawings in the Louvre collection is now being published in weekly numbers by L. Baschet, of 125 Boulevard Saint-Germain. Considering that the Louvre collection, which is the finest in the world, numbers no fewer than 37,000 drawings, sketches, and studies, it will be seen that this publication, even at the rate of weekly numbers, will be some time in coming to a close. The reproductions are accompanied by short biographies of the artists by M. H. de Chennevières, and the price of each number is 1 fr. 50 c.

M. PAUL BAUDRY, the much admired artist of the Paris Opera-house, has been recently exhibiting in the Orangery of the Tuileries two large and important designs for ceiling decoration executed for Messrs. Vanderbilt, of New York. On one ceiling is depicted the favourite myth of Cupid and Psyche that Raphael related with so much grace on the ceiling of the Farnesina.

On the other, Phoebe, Queen of Night, a large-limbed, powerful woman, appears amid the constellation of Orion; while Day, tired out, drops his sun-torch to the ground. This composition is "arranged" after the manner of Mr. Whistler in tones of blue, violet, and gray, and the effect is said to be marvellously harmonious. Beside these ceilings, M. Paul Baudry exhibits a picture of the conversion of St. Hubertus or Eustachius, to whom a stag with the crucifix between his horns appeared while he was hunting on a Good Friday, and turned him from a sinner into a saint. M. Baudry's St. Hubert is stated to have been drawn from the present Duo de Chartres. It is certainly a totally different conception from that of Dürer in his well-known engraving.

A PROPOSAL is being made at Lyons to commemorate in some way the great sculptor Roubillat, who was born in that city in 1695. Up to the present time he has been entirely ignored in France. The Louvre has no example of his work, nor has his native city even called a street after him. An annotated catalogue of the works of Roubillat is now appearing in the *Revue artistique*, a French paper published in England which contains a good deal of interesting, though somewhat over-laudatory, criticism.

THE publication has commenced (in weekly parts) of the second volume of the elaborate *History of Art*, of which M. Perrot and Chippiez are the joint editors. This volume is devoted to the art of Chaldaea, Assyria, and Phoenicia. It will contain fifteen plates and about 500 wood-cuts. The entire collection of objects recently brought back from Chaldaea by M. Sarzec will here be represented for the first time.

Two Spanish antiquaries have found, in the ruins of the Roman town of Merida, a Latin inscription dated in the reign of Titus, which seems to them to corroborate the traditional account of St. Librana, inasmuch as it contains the name of Catelinus, who is described in local tradition as the father and executioner of the saint.

IN the *Jahrbuch* of the Royal Prussian Art Collections there are several learned articles this quarter, all of considerable importance as materials for art history. Herr Lippmann especially is doing good work by his thorough study of the Italian wood-cuts of the fifteenth century. The Italian medals of the fifteenth century have also been subjected to a thorough examination by J. Friedlaender. The photographic reproductions of these medals that have appeared in several numbers show them to be extremely interesting. Herr Friedlaender has now finished his treatise, which probably will be published separately with its excellent illustrations.

UNDER the title of *Antike Bildwerke in Rom*, Herren F. Matz and F. von Duhn have published (Leipzig: Breitkopf and Härtel) a descriptive catalogue of all the sculptures to be found at Rome, whether in public galleries, private houses, churches, or squares. The total number of works in the list is 3,438.

A SOCIETY has been founded in Belgium, under the presidency of M. Gacharel, with the object of collecting and publishing materials for a complete Life of Rubens. The first number of the society's *Proceedings* has been issued.

M. ADOLF DE COULENEER's valuable series of essays on Portuguese archaeology and early graphic art have been reprinted from the *Bulletin* of the Belgian Archaeological Society, and published under the title *Le Portugal, Notes d'Art et d'Archéologie*.

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LITERATURE.

The Reformation of the Church of England: its History, Principles, and Results. By the Rev. John Henry Blunt. Vol. II. A.D. 1547-1662. (Rivingtons.)

THIS volume is the second and concluding one of a work whose first instalment was published so far back as 1869. That work merits the praise of having been the first serious and sustained effort to deal with its subject in the light of modern documentary knowledge, without following, like Prof. J. J. Blunt and Chancellor Massingberd, in the groove of Burnet, or lending too easy credence to Cobbett's very opposite presentment. While Mr. Blunt has been delayed in the completion of his task, more than one rival has appeared in the field, notably Canon Dixon, whose admirable work, however, has as yet covered only the same ground as Mr. Blunt's first volume, and Canon Perry, whose *Student's English Church History*, excellent as a convenient summary, is on a much smaller scale. But even if these works came more directly into competition with Mr. Blunt's than they actually do, he cannot be deprived of the honours of priority, and he is practically still in advance in the full handling of the period covered by the present instalment. That he takes a far less favourable view of the character and conduct of the most prominent Reformers than was traditional for some two centuries is merely another way of saying that he has gone to history, and not to tradition; and in any case his judgment is scarcely so severe as that of the greatest of all the Puritans—John Milton himself.

The first chapter is merely a brief survey of the political situation in England from the accession of Edward VI. till the execution of Northumberland in the beginning of Mary's reign, and contains no more than one or two references to the course of ecclesiastical events. But the second launches directly into the main subject, and deals with the relations of Church and State under Edward VI., when the aim of the Government was to reduce the spirituality to a mere subordinate position as a civil department. The wishes and temper of the young King, the policy of Cranmer and Ridley, and the interests of the Puritan section among the clergy and laity all worked together in this direction; and the end might have been secured had it not been for the weakness of the Executive, which was in a small minority of the nation, and knew it. The three principal forms taken by the changes introduced

with this aim of depressing the Church were the direct appointment of all bishops by the Crown—which, however, did little more than make formally legal what had been virtually acted on for centuries; the general visitation of the Church by the Crown; and the spoliation of the endowments of the chantries and of the goods of the parish churches and cathedrals to supply the necessities of the Exchequer—a measure readily carried through Parliament by a House of Lords which looked to securing much of the booty, and by a House of Commons which regarded it as a means of escaping taxation. The genesis of the First and Second Prayer-books of Edward VI., and that of the Forty-two Articles of Religion, the precursors of the existing Thirty-nine, are then narrated; but there is little opportunity for novelty of fact or treatment in this part of the volume, and it does not call for detailed notice. A moderate defence of the characters of Bonner and Gardiner, whose portraits have been long accepted as distorted by Foxe, follows, together with an account of the persecution they underwent from the Privy Council, which was not without effect on their attitude when the reaction came. The analysis of the causes of that reaction, which was too complete for a time to be attributable to the mere change of Sovereign, even in that golden age of Erastianism, is one of the most commendable parts of Mr. Blunt's book. He sums them up as follows:—(1) The scandal given by the irreligion and immorality of several among the advanced Reformers, including the judicially established adultery of the Archbishop of York and the Bishop of Winchester; (2) the marked social degeneracy throughout the nation, exhibiting itself in the form of lawlessness, fraud, and aggressive impiety; (3) the disgust occasioned to men of strong national feeling by the position and influence accorded to the foreign refugees and adventurers who flocked in as allies to the extreme school of the New Learning, where an historical parallel might well have been drawn of the way England rose against the Norman prelates and favourites of Edward the Confessor; (4) the sympathy felt for the Princess Mary under that course of treatment which so fatally embittered her, and which Mr. Blunt ascribes in great measure to Cranmer, from whom a stern retribution was to be one day exacted. But he has omitted one element of the general dissatisfaction, which probably outbalanced all the other motives—that mismanagement of the national business, both at home and abroad, which ranks the reign of Edward VI. with that of John as a time of suffering and degradation, with the inevitable result of extending the deserved unpopularity of the Government to the religious opinions of its most prominent members. The Ultramontane episode of five years under Mary forms the next division of the work; and here Mr. Blunt usefully dwells on the little regarded fact that the policy advocated at first by Gardiner and other leaders of the Old Learning, and acquiesced in by the Queen, was simply to revert to the state of ecclesiastical affairs at the close of Henry VIII.'s reign, repealing the Edwardine legislation as an experiment which had something more than failed. The bent given later

was due chiefly to the influence of Philip II. and to that of Card. Pole, the former in virtue of his character of "mallemus haereticorum," the latter with the object of clearing himself from the suspicion of heresy under which he lay at Rome—a motive which Mr. Blunt has omitted to mention. The most remarkable proof supplied in defence of the first of these propositions is that Queen Mary retained the title of "Supreme Head of the Church of England" in the first nineteen Acts of Parliament passed during her reign, not laying it aside till her marriage with Philip had been settled, and even then styling herself Queen of Ireland, a title regarded at Rome as unlawful because not conferred by Papal authority, but due solely to the action of Henry VIII. The definite change of policy on the Queen's part dates from the mission of Pole, since immediately after the parliamentary reconciliation of the nation to the Roman obedience two Acts were passed, one for repealing all the reforming statutes of Henry VIII., the other re-enacting the repealed Acts of Richard II., Henry IV., and Henry V. against heretics, so as to provide a swifter and easier mode of dealing with them than that of the ecclesiastical law—a scheme closely imitated 320 years later by another English Parliament assembled under another Queen. The humble rank of the great majority of the 277 victims of the persecution which ensued has doubtless been the reason why the cruelties of Mary, though actually and proportionally far below those of Elizabeth, have sunk so ineffaceably into the popular memory, little moved by the wholesale shedding of royal and noble blood which marked the four other Tudor reigns. It is Juvenal's experience over again;

"Sed perit, postquam cordibus esse timendus
Cooperat: hoc nocuit Lamiarum caede midenti."

The memories of Gardiner and Bonner are cleared by Mr. Blunt from the opprobrium heaped on them by Foxe of having been the chief agents in the persecution, by adducing proof that in Gardiner's case only three persons suffered within his jurisdiction, while Bonner did no more than the official duties of his position as Bishop of London forced on him, and even that with such obvious reluctance as to bring down on his head a censure for slackness from the Privy Council. The real head of the Marian Terror Mr. Blunt, on good grounds, holds to have been Alphonsus à Castro, a Franciscan, confessor to Philip II., and author of the then standard work on the punishment of heretics.

Much space is devoted to sketches of the careers and deaths of the chief clerical sufferers; but the only thing which calls for special note is the doubt thrown on the story of Cranmer's burning his own right hand. It is true that it looks mythical, but Mr. Blunt has overlooked the confirmation of it in the report of the Venetian envoy at the time, lately printed by Mr. Rawdon Brown. A chapter is given to an account of the rise and spread of the Puritans, but nothing is said of the active share in their development taken by a section of the Elizabethan bishops, notably Pilkington, Parkhurst, Bullingham, Grindal, and Aylmer; while several of those who opposed them on points

of discipline, such as Whitgift, were far too nearly agreed with them in doctrine to be effective checks on them. After this follows a chapter on the separate organisation of the Anglo-Roman communion, in which there is some minimising of the sufferings inflicted on Roman Catholics under the penal laws. Doubtless it is true that the plots against the Crown and life of Elizabeth gave the first occasion and excuse for these severities; but an impartial historian is bound to admit that, in a large number of cases, the persecution was as definitely religious, and not political, as the Marian one. The account of the conflict under Charles I., which ended in the total overthrow of the Church of England for twenty years, is given with more fullness than almost any other section of the work, but needs some little re-arrangement, as the chronological order is not observed throughout; the execution of Strafford and Laud, for example, preceding the history of the Canons of 1640 and that of the parliamentary proceedings of 1641–43. The account of the reinstatement of the Anglican polity under Charles II. ends with the enforcement of the Act of Uniformity in 1662; but the narrative ought to have been carried on to the parliamentary reprisals on the fallen Puritans in such statutes as the Conventicle and Five Mile Acts, which are necessary to a just understanding of subsequent Nonconformist relations to the Church of England. This would not have seriously increased the bulk of the volume, which closes with a chapter setting forth the author's views as to the theological position of the Anglican communion, discussion of which lies outside the province of this journal.

RICHARD F. LITTLEDALE.

Selections from the Writings of Walter Savage Landor. Arranged and Edited by Sidney Colvin. "Golden Treasury" Series. (Macmillan.)

A LANDORIAN anthology has long been wanted, and badly. To the many, Landor has always been more or less unapproachable, and has always seemed more or less shadowy and unreal. To begin with, he wrote for himself and a few others, and principally for himself. Then, he wrote waywardly and unequally, as well as selfishly; he published pretty much at random; the bulk of his work is very large; the editions in which he appears are rare or unwieldy, or both; and the majority have passed him by for writers more accessible and work less freakish and more comprehensible. It is probable, too, that, even among those who, inspired by natural temerity or the intemperate curiosity of the general reader, have essayed his conquest and set out upon what has been described as "the Adventure of the Seven Volumes which were Seven Valleys of Dry Bones," only a few have returned victorious. Of course, the Seven Volumes are a world. But (it is objected) the world is one of a peculiar pattern, abounding in antres vast and deserts idle, in gaps and precipices and "manifest solutions of continuity," and enveloped with an atmosphere which ordinary lungs find now too rare and now too dense and

too hypnotic. Moreover, it is peopled chiefly with abstractions: bearing noble and suggestive names, but all surprisingly alike in stature and feature; all more or less incapable of sustained emotion and even of logical argument; all inordinately addicted to superb generalities and a kind of monumental skittishness; all expressing themselves in a style whose principal characteristic is a magnificent monotony; and all apparently the outcome of a theory that to be wayward is to be creative, that human interest is a matter of apophthegms and oracular sentences, and that axiomatic and dramatic are identical qualities and convertible terms. This is the opinion of those adventurers in whom defeat has generated a sense of injury and an instinct of antagonism. Others, less fortunate still, have found Landor a continent of dulness and futility—have come to consider the Seven Volumes as so many aggregations of *ennui*. Such experiences are one-sided and partial, no doubt; and, considered from a certain point of view, they seem worthless enough. But they exist, and by existing they are in some sort justified. Landor, when all is said and done, remains a writers' writer; and it is impossible not to feel a certain sympathy with those who hesitate to accept him for anything else.

The number of those who do so—from ignorance, or distaste, or downright stupidity—is large. It is probable, however, that by the publication of the present volume their ranks will be thinned perceptibly, and their pretensions considerably abated. Mr. Colvin is a determined Landorian; but his Landorism is neither pedantic nor fanatical, and has in no wise debauched his humanity. His judgment of Landor—conveyed in a prefatory note which is certainly one of the best of recent years—is exceptionally generous both in essence and substance—too generous, I think, to be final. But it is nicely balanced on the whole, and strikes a possible mean between the enthusiasm of disdain and the enthusiasm of admiration. Mr. Colvin takes cognizance not only of what is good and sound in his author, but—to a great extent—of what is bad and false as well. He is quite willing to recognise the fact that the author of Landor's unpopularity is mainly Landor himself; and that, unique as was Landor's talent and notable as is Landor's achievement, the world is not altogether to blame for the attitude of indifference it has hitherto maintained to them. He claims much for the man, and perceives a vast deal in the work; but he admits, more or less explicitly, its many faults—its abruptness, its inconsecutiveness, its want of tact, the unreality of much of it, the egotism of all. His object has been to produce a Landor who shall be generally acceptable: a Landor, that is to say, whose blunders shall be corrected, and whose better qualities alone shall be in evidence. This object he has attained, and eminently. Well planned and brilliantly executed, his work is really a model of its kind. It takes rank with the best anthologies in English; and I cannot choose but believe that it will succeed in conquering for Landor an enduring popularity, and will remain the text-book of his fame and the proof of his greatness as a writer.

I have already referred to Mr. Colvin's Preface. I shall add that it contains, among other notable passages, an analysis of the classic and romantic methods which is comparable with Heine's own. The book proper is divided into three Parts. The first, "Dramatic and Narrative," is subdivided into two sections: of specimens of Landor at his best and most coherent as a writer of what it appears to be the proper thing to recognise as "drama," and of Landor at his best and stateliest as a story-teller and an artist in allegory. In the first, one is surprised (and not pleasantly surprised) to find extracts from the "Conversation" between Peter the Great and Alexis—which Mr. Colvin obligingly describes as "this fierce historic satire"—and that between Fra Lippo Lippi and Pope Eugenius, which contains some of the worst "comedy" ever perpetrated even by Landor. The rest of this section has been chosen with perfect tact, as has the whole of the second. Of the second Part, which is split up into nine subdivisions—of "Religion," of "Love and Human Nature," of "Literature and Language," and so forth—the interest is purely gnomonic. It is admirably edited, and its effect is extraordinary. Such a hoard of verbal jewels—of maxims cut like gems, and sentences that ring like golden oracles—has not before, I think, been brought together. The lustre it reflects upon Landor, considered merely as an artist in words, is remarkable; never before have the dignity and beauty of his style asserted themselves to such purpose; never before has the ocular proof of his genius as a writer appeared so majestic and so overwhelming. The third Part—of extracts "Personal and Autobiographical"—affects us in a different way. Before, we have only admired; here, we learn to love. Before, we have dealt with Landor the writer; here, we are brought face to face with Landor the man. The effect is irresistible. Mr. Colvin has performed his task with infinite delicacy and skill, and by selection and arrangement merely has given us a better and a nobler Landor than we ever knew before. No doubt the Landor existed; but he existed in Seven Volumes, and his aspect was vague and nebulous. His editor may be said to have rescued him from himself, to have made him organic and comprehensible, and to have set him full in the light of that affectionate immortality which is, after all, his due.

I regret that the space at my disposal does not permit me to do more than refer in passing to one or two of what I conceive to be the weak points in Mr. Colvin's Preface. As I think, for instance, he is grievously mistaken in his estimate of Landor as a dramatist; and I cannot choose but quarrel with his attribution to Landor of the gifts of heroic imagination and a sound creative faculty. To many of us Landor's imagination is not only inferior in kind, but limited in degree; his creative faculty is limited by the reflection that its one achievement is Landor; his claim to consideration as a dramatic writer is negated by the fact that, poignant as are the situations with which he loved to deal, he was apparently incapable of perceiving their capacities—inasmuch as he has failed completely and logically to develop a single

one of them; inasmuch, too, as he has never once succeeded in conceiving, much less in picturing, such a train of conflicting emotions as any one of the complications from which he starts might be supposed to generate. To many of us there is nothing Greek about his dramatic work but the absence of stage directions; and that quality of "Landorian abruptness" which seems to Mr. Colvin to excuse so many of its shortcomings is identical with a certain sort of what in men of lesser mould is called stupidity.

W. E. HENLEY.

The Honourable Henry Erskine, Lord Advocate for Scotland. With Notices of certain of his Kinsfolk and of his Time. By Lieut.-Col. Alex. Fergusson. (Blackwood.)

COL. FERGUSSON has made out of very mixed materials a very readable book, of which a very worthy man is the centre, rather than the soul or hero. He might have done still better if he had on one side been more careful, on another less careful, than he has been. His habit of breaking out, at stages in Erskine's singularly even life, into moralisation and quotation—as when, after telling us of the high jinks of the Edinburgh revellers of the "Beggars' Benison," he reminds us, in the words of George Eliot, that "we cannot reform our ancestors"—is old-fashioned, and apt to be a source of irritation to the reader. Then he is too apologetic when giving the old jokes associated with the name of Erskine. It may be true, as he says, that the jocosity about which he has qualms is attributed to half-a-dozen other people besides Erskine, or that it has already appeared in some collection of the Dean Ramsay or "Joe Miller" order. Erskine's wit was manifested chiefly in the making of puns, which resembled his character in having no subtlety about them, such as that the Dutch fleet, like Lord Kames's guests, were "confined to port," and that—in answer to Dundas's offer of his silk gown during his presumably brief occupancy of the Lord Advocateship—he would never adopt "the abandoned habits of his predecessor." But Col. Fergusson should have remembered that there are thousands of people, at least on this side of the Tweed, who have but a slight acquaintance even with Dean Ramsay's *Reminiscences*, and are altogether ignorant of Miss Nicky Murray or the brutal Lord Braxfield. He would have made his book more lively and more artistic if, regardless of consequences, he had printed every story, familiar or unfamiliar, which could reasonably be associated with his subject.

Henry Erskine deserved a volume of this kind. He was the second of three brothers, whose portraits, as given here, tell their own tale. David, the eldest and Earl of Buchan, stands confessed as the "gowk" of the family—although a very clever and even generous "gowk." It is equally easy to tell from the clear and strong eye of the youngest, Thomas, that he was the true force of the three; it is just such a face as one would

expect to find in the man who, after being soldier, sailor, and preacher—although of "cauld morality" only—went to the English Bar, had the courage to defend Tom Paine and Horne Tooke and to withstand the Regent to his face, and yet won his way to the woolsack. Henry Erskine must surely have been well advanced in life when he sat to Raeburn. The wateriness of eye and the depression of the lower jaw here given suggest a Thackerayan melancholy—as if Erskine were nearing the bottom of his cup, as if the wallet of his jokes were nearly empty, as if something were a-wanting to complete the measure of his success in life. Yet the face is the face of a man of character, and that is precisely what Henry Erskine was. He was not a profound lawyer. His personality as a politician was not imposing. Although he made a vast number of jokes and wrote an enormous number of verses—Col. Fergusson shows an interesting resemblance between some of his translations and certain admirable ones by Mr. Andrew Lang—and did strenuously all things that were the vogue of the day, with the happy exception of drinking, he will certainly not live as either humorist or poet. Lord Jeffrey thought that a good deal of his style of pleading was acquired in the Scottish General Assembly; yet even of this, Col. Fergusson says,

"The species of oratory which a high authority has described as the best suited to such an audience was precisely that with which Mr. Erskine could at the same time indulge his hearers and his own natural bent—namely, speeches argumentative, declamatory, or humorous, as the occasion might require, with few trammels on account of the demands of either relevancy or pertinency."

But, on the other hand, Erskine was an open-minded, upright, and generous man. His consistency and courage, like his brother's, were beyond question. He was identified from first to last with the Whigs in British, and the "Highflyers," or Evangelicals, in Scotch ecclesiastical, politics; and his loyalty to his comrades is proverbial. Rightly does Col. Fergusson associate him with "the independence of the Scotch Bar," and maintain the truth of the remark, attributed to a poor man threatened with oppression, that so long as "Hairy Askin" lived people of his class need never want a friend or fear a foe. Because he boldly avowed his sympathy with "the reformers," he was ejected from the leadership of the Scotch Bar, otherwise known as the Deanship of the Faculty—by-the-way, Col. Fergusson's account of this incident in Erskine's life is the best bit of narrative he has given us. Like his brother, too, he was attached to home and family, although poor Amanda, whom he idealised in sad doggerel before marriage, turned out after that event a gentle, valetudinarian Martha, known chiefly for having once interrupted her husband's rest with "Harry, lovey, where's your white waistcoat?" Yet, warm-hearted and sociable as Erskine was, he was sensible and "canuy." He passed unscathed through the rough ordeal of "seeing life" in Edinburgh; he always carried the cup of conviviality with a steady hand, because he never allowed it to be more than three-fourths full. Although he had not the powerful

brain and did not exercise one tithe of the influence of his contemporary and rival, Dundas, Erskine was a man of higher character, and Scotland has done well to hold him in greater regard.

The most interesting features of this work may be said to be genealogy and Edinburgh. It may be doubted if a man could have been happier in his ancestry and his kinsfolk than Henry Erskine. He had in his veins the best aristocratic and legal blood in Scotland—the blood of the Stuarts and the Dalrymples. Col. Fergusson introduces his readers to a remarkable company of Scotch ladies, from the beautiful and spirited Marie Stuart, Countess of Mar, and the tenderly domestic Frances Fairfax, to Lady Anne Erskine, the pious disciple of Lady Huntingdon; the anxious and superstitious "Aunt Betty;" Mrs. Calderwood, the shrewd correspondent of Lady Mary Wortley Montague; and the lady "the delicacy of whose person and the sweetness of whose disposition made her enjoy two husbands before she attained to the twentieth year of her age." Like good Scotch families, in all ranks—the Carlyles are the latest conspicuous example—the Erskines were warmly attached to each other. Of their mutual and tender solicitude we have here many evidences, not the least interesting being a letter from Thomas Erskine to his eldest brother, in which he writes at length of himself and of his family. As for what Col. Fergusson has to say of Edinburgh in the time of Erskine, most readers will wish there had been more of it. As the book stands, however, it gives the best account we have read of the Edinburgh of a century ago—its balls, its clubs, its frivolities, its social atrocities, of which perhaps the worst is the horrible alcoholic orgy known as "saving the ladies." It is to be regretted that Col. Fergusson was not able to throw more light on the relations between Burns and Henry Erskine. That the two men met and appreciated each other is matter of history—and of the poet's verse. But their mutual understanding does not seem to have been complete. Perhaps Burns was too "democratic" for Erskine, or perhaps Erskine was too "Evangelical" for Burns.

WILLIAM WALLACE.

Kaffir Folk-lore. By G. McCall Theal. (Sonnenschein.)

WE offer a hearty welcome to this valuable and interesting collection of Kaffir tales. Many of them are already known to us as having appeared in various South African papers and magazines, and we have often wished that they could be put together in a form which would render them more accessible to the student of folk-lore as well as to the general reader. Mr. Theal's name guarantees their originality and perfect accuracy; in dealing with them we need not be troubled with suspicions of their having been "cooked" for the English market or derived from natives who have been influenced by intercourse with Europeans. The tales, too, are generally complete; it is seldom that they are fragments of older and more intelligible stories. Two versions are given of the first story—

that of the bird who made milk—which it is interesting to compare with each other. The Seethana version has evidently mixed together two different tales. Cannibals and birds play a great part in these stories, as they do in most specimens of Kaffir folk-lore; and it is difficult not to believe that the introduction of the former points to a time when the Bantu race was in contact with the cannibal tribes of Central Africa. We have also the story of Hlakanyana, a sort of Kaffir combination of Hop-o'-my-thumb and the Master-thief. Hlakanyana, however, comes to a bad end, as he deserves to do. Curiously enough, there is more of a moral undertone in these Kaffir tales than is usually the case in folk-lore. With all their general resemblance, too, to the nursery tales of other lands, they have a peculiar and striking physiognomy of their own which shows how far wrong those scholars have gone who have attempted to compare South African and Indo-European folk-lore together. They have simply been misled by collections of Kaffir stories which have received a European colouring.

Mr. Theal adds a number of excellent Kaffir proverbs to his collection of tales, and prefixes to them an interesting account of Kaffir beliefs and customs. When he tells us that the natives "protect their bodies from the effects of the sun by rubbing themselves all over with fat and red clay," we cannot help being reminded how the Greeks, too, in their gymnastic exercises, anointed themselves with oil and dirt, or rather mud, evidently for the same reason as the Kaffirs. Boys, again,

"before being circumcised, are permitted to eat any kind of meat, even that of wild cats and other carnivora; but, after that ceremony has been performed, the flesh of all unclean animals is rejected by them. They use no kinds of fish as an article of diet, and call them all snakes without distinction."

It is curious how prevalent the repugnance to eating fish has been; even the Highlanders on the sea-coast of Scotland used to regard it as unfit for food. Can this repugnance be connected with the fact that among the ancient Egyptians, as among modern Hindus, the sea was unclean? One of the most curious of Kaffir customs is that which forbids a married woman to pronounce any words in which the principal syllable of her father-in-law's name occurs—a custom similar to the Polynesian *taps*, which also prevails to a limited extent among the Chinese. The custom is illustrated by the story of Tangalimlibo, as the woman who sang the song of Tangalimlibo for Mr. Theal

"used the word *angoca* instead of *amansi* for water, because this last contained the syllable *na*, which she would not on any account pronounce. She had, therefore, manufactured another word, the meaning of which had to be judged of by the context, as standing alone it is meaningless."

It must not be supposed, however, that Mr. Theal's book is of interest to scholars only. The tales in it will be found highly entertaining by every reader. Indeed, it could hardly be otherwise. They constitute the national literature of a people which possesses a strong character and no lack of intelligence.

A. H. SAYOR.

Uganda and the Egyptian Soudan. By the Rev. C. T. Wilson and R. W. Felkin. Maps and Illustrations. (Sampson Low.)

THE joint narrative of Messrs. Wilson and Felkin introduces us to a region of Africa which, ever since the memorable expedition of Capts. Speke and Grant, and the exciting narrative of Mr. Stanley, has held the attention of England. Stanley's announcement that he had succeeded in impressing the powerful ruler of an extensive African empire with the truths of Christianity deeply stirred the feelings of those who look to the teachings of the Prophet of Bethlehem as the surest, if not the only, means of raising man from a state of barbarism to civilisation. Funds for establishing a mission in so promising a field were rapidly forthcoming; and now we have before us the first connected account of the doings of the missionaries. The results, unfortunately, have not fulfilled the hopes that had been raised. Stanley was right, no doubt, when he spoke of Mtesa's willingness to become a Christian; but that monarch, always with an eye to his own advancement, looked less to the spiritual blessings promised than to the prestige and profit which he expected to result from clever Europeans permanently residing at his Court. When the missionaries made their appearance he received them with *empressment*; he allowed religious services to be held in his palace, and, like a well-bred courtier, feigned to take a deep interest in their discourse, but converted he would not be. And when the novelty of the thing wore off, and the mundane advantages expected failed to show themselves, he grew cold, and even hostile. His interest, however, appears to have revived when his ambassadors returned from Europe, and told of the marvels they had witnessed.

Stanley may have exaggerated the importance of Mtesa and his "empire;" but, as empires go in Central Africa, Mtesa is a powerful Sovereign, whose influence is dreaded by all around him. Seated astride the north-western rim of the Victoria Nyanza, a lake the size of all England, he holds sway over a country extending over 100,000 square miles. Mr. Wilson's account of the constitution of this African empire, though far less ample than we should have expected from his long residence in the country, is full of interest.

The King, of the royal race of the Wahuma, who founded the now collapsed empires of Kittara and Meru, traces back his descent for thirty or forty generations. He and three hereditary dukes, or *bakungu*, form the aristocracy of the country. It is the *bakungu* who, on the death of the King, select among his children the prince who is to succeed him. During the minority of the heir his mother acts as regent; and, when he ascends the throne, his brothers, with the exception of two or three who are kept as a "reserve," are burnt at the stake. The King, who thus steps over the ashes of his own brothers into power, is not, however, an absolute Sovereign. He is, in truth, but the president of a *luchiko*, or Council of Notables, which consists of the three *bakungu*, the *katikiro*, or Lord Chancellor (who holds office during the King's pleasure, and who, though generally of base origin, takes precedence of all other nobles), the *batonyoli*, or life chiefs, and a few Court

officials, including the head cook and brewer. This dependence upon a council may possibly explain much of what appears fickle in the King's conduct, for we learn that the nobles of Uganda are as strictly conservative as are the nobility in other lands, and strenuously oppose the supersession of old customs.

The people are divided into *bakopi*, or freemen—who may rise to be chiefs—and slaves taken in war and their descendants. The slaves, we are told, are "fairly well off, and not often badly treated, living often on a footing of members of the family." Far different, however, is the lot of the slaves who are sold to the Arab merchants. Mr. Wilson shows very conclusively that slaves and ivory are, under present conditions, the only articles of export which will pay carriage down to the coast; and in proportion as ivory gets scarcer so does the demand for slaves increase. The evil can be cured only by freely opening Central Africa to legitimate commerce—or, let us add, by manufacturing in the heart of Africa itself those articles for which the progress of the natives on the road to civilisation has created a demand.

Of the Waganda both Mr. Wilson and Mr. Felkin speak in terms of praise and hope. They are in many respects superior to their neighbours. They manufacture their own iron implements, produce capital pottery, are good wood-carvers, and excel in the dressing of skins. They do not render themselves hideous to the sight by disfiguring their persons, and are one of the few African tribes that wear decent clothing. On the other hand, they show an utter disregard of truth, are drunkards, and gluttons. Taking, however, their good qualities with the bad, it is plain that they are capable of being raised in the scale of humanity. Their religion teaches a belief in a Supreme Being, or Katonda—the creator of all. They have no images or outward symbols of this creator, and look upon him as far too exalted a personage to interfere in the concerns of man. Of course, they believe in a devil and in spirits, or *lubari*, whom they seek to propitiate, as do most uneducated people, even in Europe; but their belief in a Supreme Being ought to render them accessible to an unsophisticated type of Christianity.

Woman holds as low a rank in Uganda as she does in other parts of Africa; and this, no doubt, is in a large measure owing to the preponderance of the female sex. Mr. Wilson arrives at the startling conclusion that there are 350 females to every 100 males. Among the causes which contribute to this result, he mentions bloody wars—in the course of which all full-grown men made captives are put to death—and the excess of female births. The birth-rate, at the same time, is very low, for women scarcely ever bear more than two or three children in the course of their lives; and this is only what might be expected, for after a woman has borne a child she lives apart from her husband for two years, at which age infants are weaned. Mr. Felkin bears out these facts, for he tells us that King Mtesa, who is credited with having 7,000 wives (although he himself confesses complete ignorance of the number), acknowledges having 158 children, of whom only seventy are sons. Under these circumstances, women

are naturally a drug in the market, and Mr. Wilson has often been offered one "in exchange for a coat or a pair of shoes." At the death of the husband, the wives pass with the other property to the heir-at-law—that is, a mother becomes the property of her own son.

Mr. Felkin describes the countries to the north of Uganda; and his animated account of them is well worth perusal, on its own merits no less than because of the interest which naturally attaches to regions with which the names of Sir S. Baker and Col. Gordon will for ever be associated. Mr. Felkin's account of the provinces of the Upper Nile and Bahr el Ghazal is highly satisfactory; and as long as their government is entrusted to men like Dr. Emin Bey (whose merits as a geographical explorer have frequently been referred to in the pages of the ACADEMY) there is no fear of a return to the evil days of slave-hunting. Constant vigilance, however, is required, and in the districts which lie beyond the influence of the authorities the slave trade appears still to flourish. Of the horrors during the time antecedent to Col. Gordon's stern rule the work before us furnishes many harrowing examples. The roads by which the slave caravans passed can still be distinguished by the human bones, often those of little children, which are strewed along them. The story of Capsum, a little slave-boy presented to the author by Statin Bey, is told with touching simplicity. His home stood "far away" from Dara, many days to the south, in a land of running waters. His father must have been a man of some substance, for he had cows and sheep; and, besides the necessary food, the ground he cultivated yielded cotton, which was spun and woven for the use of the family. Capsum, like many another unfortunate, owes his liberation to the "Kurnuk," or Col. Gordon, whose gray eyes struck terror into evil-doers, but whose memory is affectionately cherished by the people over whom he was called to rule. "Where government is conducted as it is by the present governor of the Equatorial provinces," so says Mr. Felkin, "the natives are in far better circumstances than under their own despotic and brutish kings." Alas! that all the good seed sown in this remote part of Africa should be threatened with destruction through the unhappy events now going on in Egypt.

The scientific Appendices include the result of anthropological measurements of fifty-nine natives made by Mr. Felkin, a list of plants collected by Mr. Wilson, vocabularies, and meteorological observations. These latter are of considerable importance; and, had a mercurial barometer been available instead of aneroids, subject to uncertain and incalculable variations, they would have enabled us to determine very accurately the elevation of the Victoria Nyanza above sea-level. The result deduced by me—4,244 feet—must be looked upon as a mere approximation; and only when a traveller shall have succeeded in carrying to the lake a mercurial barometer can we expect to obtain a trustworthy estimate of its height. Mr. Felkin's map of the route from Gondokoro to Dar Fur possesses substantial value. Taken all in all, the book of the two missionaries presents many features of

interest, and ought to prove equally acceptable to the general reader and the student of geography. E. G. RAVENSTEIN.

MDME. DE LA FAYETTE'S HENRIETTA OF ENGLAND.

Histoire d'Henriette d'Angleterre. Par M^{me}. de La Fayette. Avec une Introduction par Anatole France. (Paris: Charavay.)

THE activity of the French typographers in the republication of their classical writers seems to have no limit. This is the third volume of a new series which is to embrace the chief masterpieces in verse and prose from Montaigne to Beaumarchais. It has a good deal to recommend it, and will, no doubt, be successful. The size and shape of the volumes—a square 12mo—are convenient; the paper is excellent; the type (elsevierien) decidedly more pleasing to the eye than either that of the "Grands Ecrivains de la France" of Hachette or the "Petite Bibliothèque littéraire" of Lemerre; it is not so dark and heavy as the one, nor so sharp and dazzling as the other. The amount of note and commentary also appears to be regulated by a sound judgment—neither too full nor too scanty. The neglect of this moderation is the one serious objection which can be made to Messrs. Hachette's really superb publication; certainly the annotations of such scholars as Monmerqué and Boislisle are welcome under almost any conditions. Still, it is a severe tax on the shelf-space of a private library to find room for fourteen stout octavos, containing M^{me}. de Sévigné's letters; and where can one hope to stow away the fifty volumes of St-Simon's *Mémoires* when they appear, if they ever do appear? Yet, after all is said, one cannot but be amazed at the variety, beauty, and abundance of the books now publishing in France, whose printers seem determined to surpass the achievements of their great predecessors in the sixteenth and seventeenth centuries.

We regret to be forced to add that the editor has not done his share of the work by any means as well as the publisher. M. Anatole France's Introduction has considerable literary merits, to which we shall presently refer. But in the cardinal virtue of accuracy he does not shine. In two places we notice such serious misprints of "date" as 1644 for 1664 (pp. xv. and l.). Even the text of M^{me}. de La Fayette's charming opusculum has not been read and corrected for the press with care—e.g., "Il déclara au roi qu'il ne consenteroit jamais à lui [sic] laisser faire une alliance si disproportionnée." This is simply negligence, though of a very reprehensible kind. But we find traces of ignorance as well. The editor actually supposes that the Dukes of Buckingham who perished on the scaffold in the times of Richard III. and Henry VIII. (Henry and Edward Stafford) were of the same family as George Villiers Duke of Buckingham, who was assassinated by Felton. The study of genealogy is not a very exalted one, but it has its uses on condition of being severely accurate. M^{me}. de La Fayette had made the mistake of saying

that the Buckingham of Charles II.'s time was "the son of the Buckingham who had been beheaded," which was probably a mere slip of the pen for assassinated. M. Anatole France takes upon himself to correct this error, and falls into much more serious errors himself:—

"Les deux membres de cette famille qui eurent le sort que Madame de La Fayette attribue au favori de Charles I^{er} sont Henri duc de Buckingham qui eut la tête tranchée sous Richard III. en 1483 et Edmond fils de Henri qui mourut par le même supplice sous Henri VII. en 1521."

Besides the immense mistake of confusing the families of Stafford and Villiers, the reader will notice two minor errors. Henry VII., as everyone knows, died in 1509, and yet M. France makes him survive till 1521. It was not Edmond but Edward Stafford Duke of Buckingham who was beheaded in the last-named year. After such a note as that it is impossible to trust M. France any further than one can see him. All comfort and repose in reading his annotations are at an end. We know not what spurious information disguised as knowledge may be palmed off upon us just when we are not in a position to verify it for ourselves. By an error in imposing or making up the forms several pages in the Appendix are entirely confused. Thus the sequence of p. 154 is found on p. 157 and the sequence of p. 155 on p. 154. Such carelessness is without excuse, and the fact that M. France writes well and with true insight rather increases one's regret to find him so wanting in the humbler qualities of an editor.

Henrietta Duchess of Orleans, youngest child of our King Charles I., is one of the most graceful figures in history. Scarcely of any other Princess is there such unanimous and enthusiastic testimony as there is to her unrivalled sweetness and charm, by which both sexes were alike fascinated. M^{me}. de La Fayette, in the work before us, says, "Never was Princess so equally capable of making herself loved by men and adored by women." Henrietta seems to have united in herself the most attractive qualities of her Stuart and Bourbon ancestors—the witchery of Mary Queen of Scots, and the popular manners and masculine sense of Henry of Navarre. Her mind was strong and penetrating, and well nourished by study. "Under her smiles," said Bossuet, "and that light air of youth which seemed only made for pastime, was hidden a seriousness and perspicacity which astonished those who dealt with her." But her most marked trait was a winning, sympathetic softness (*douceur*), which, as it was said, seemed to ask people to give her their hearts. It was agreed that in this respect she was unlike other royal persons—that her sweetness was genuine, and not the result of artifice or policy. Her personal attractions were of that radiant kind which enforces instant homage and admiration; regular, yet animated, features, a complexion of extraordinary purity, lustrous blue eyes—so dark that they were commonly taken for black; a sylph-like grace of carriage; all her whole body seemed instinct with *esprit*, which she "had down to her feet," says Cosnac Bishop of Valence, who adds, "and she danced better than any woman in the world." She

was mourned with a fidelity rare in Courts. "Her loss," says M^{de}. de La Fayette, "is one of those for which there is no consolation, and which leave a bitterness that lasts through life." Cosnac, in his *Mémoires*, writes: "As there have been persons who have died of grief, it is shameful to me to have survived mine. If I had had really a tender heart, it must have cost me my life." Her sudden and frightful death has been made known to all by the majestic eloquence of Bossuet's funeral oration; but those who would realise its heartrending pathos must turn to the last part of this little work of M^{de}. de La Fayette. There are not many pages in the literature of any country more remarkable for passion hushed into calm by its own intensity. It seems nothing but a bare record of facts—and yet it is one of the most pathetic pieces ever written. No reflection is made by the writer on her own feelings; no expression even of sorrow is suffered to escape. The depth of the silent grief is only shown by the vivid objective presentation of the whole scene, the record of every touching trait and circumstance which marked the last hours of the loved one. A better example could hardly be found of the artistic power of genuine feeling, or one more fitted to show how passion seeks a simple and direct utterance in proportion to its strength.

M^{de}. de La Fayette herself was a hardly less attractive and interesting character than her own adored Princess. She wrote little, but her few works are among the purest of the French classics. She did for French fiction what Wordsworth did for English poetry, and with more unchequered success. *La Princesse de Clèves* is one of the most perfect works of its kind in any language. Prolonged ill-health, and the languor it produced, limited her work to a few opuscles, but they are gems. Her principles in the matter of composition were the most austere. A period suppressed she said was worth a *louis d'or*, and a phrase twenty *sous*. She had such dislike for writing that she declared that if she had a lover who expected a letter from her every day she would break with him. Her friend, M^{de}. de Sévigné, was never tired of praising her "*divine raison*." A new application of the word *vérai* (true) was invented in her behalf to express the clear sincerity of her character and the vigour of her mind. She was a warm friend and an affectionate mother, but she so entirely eclipsed her husband that nearly all trace of him is lost, and even when he died is unknown.

M. Anatole France's Introduction, as I said before, has great merit; it is full of bright *aperçus*, expressed with the finish which the French bring to these things. In it will be found a fresh and suggestive study of Madame Henriette's character, two unpublished letters of Marie de Gonzague (Queen of Poland), and other interesting topics treated with insight and ability. M. France discusses the vexed question whether Henrietta was poisoned or not; and one is glad to see that he adopts the sensible view of Littré, that she died from natural causes, in favour of which the medical evidence, viewed in the light of modern science, seems clearly preponderant.

JAM. COOPER MORISON.

THREE BOOKS ON SOUTH AFRICA.

Cetywayo and his White Neighbours. By H. Rider Haggard. (Trübner.) A man must be both bold who ventures on a new work upon South Africa, and credulous if he expects it to be read. Mr. Haggard is aware that the public are tired of the subject, but writes with three objects:—

- (1) "To give a true history of the events attendant on the annexation of the Transvaal, which act has so frequently been assigned to the most unworthy motives, and has never yet been fairly described by anyone who was in a position to know the facts;"
- (2) "To throw as much publicity as possible on the present disgraceful state of Zululand resulting from our recent settlement in that country;"
- (3) "To show all interested in the Kafir races what has been the character of our recent surrender in the Transvaal, and what its effect will be on our abandoned native subjects living in that country."

The author has resided in various parts of South Africa from a period anterior to the annexation of the Transvaal, and has evidently been an intelligent and accurate observer of all that has happened since. We cannot always agree with him in his deductions from facts; and we must still think the annexation a most ill-advised measure, and the principal source of the misfortunes which have followed it. But when we come to his stirring account of the late Boer War, we go along with him, and heartily join in his pungent criticisms. He does not exaggerate the harm done by the Midlothian speeches; nor is it too much to say, as he does, that, humanly speaking, many a man would have been alive and strong to-day whose bones now whiten the African Veldt had those reckless words never been spoken. On the three great questions which loom in the future, and no distant future—the state of Zululand, the Dutch supremacy, and the enormous increase of the native population—Mr. Haggard looks despondingly; and, to judge by the conduct of affairs in the past, there is nothing to warrant a more hopeful view.

A Defence of Zululand and its King. By Lady Florence Dixie. (Ohatto and Windus.) Lady Florence Dixie is well known as an ardent champion of Cetywayo, and in the present pamphlet makes out a strong case of him. She argues her point with much ability, and supports her view by passages from Blue-Books and despatches, which are sufficiently convincing. The ex-king's star is at present in the ascendant; and now that his restoration has been promised, we may say that he owes much of his success to his lady friends.

Peace and War in the Transvaal. By Mrs. Walter H. C. Long. (Sampson Low.) In all national emergencies there are always to be found Englishmen equal to the most serious positions in which circumstances place them. This was especially the case in the Indian Mutiny, and it is comforting to find that it was still so in the Boer War. The siege of the camp at Lydenberg may have been overlooked by many in the more startling events that then so painfully occupied public attention, but it is a story which it is impossible to read without admiration, and it could not be better told than it is in Mrs. Walter Long's modest and unpretending little book. Her husband, the youngest officer in the 94th, was left with fifty-three men in charge of the stores at Lydenberg when the rest of the regiment started on their disastrous march to Pretoria. Mr. Long, who was only twenty-two years of age, showed remarkable capacity and energy in the difficult and trying position in which he was placed. He lost not a moment in fortifying the open camp just vacated by the regiment, and was ready for the Boers when they began the attack, 700 strong. For eighty-four days he held his fort till the war was over.

The men under so good a leader behaved admirably; and no doubt the example of Mrs. Long, the only woman in the camp, who bore every discomfort and hardship most cheerfully, must have had an excellent effect on them. A rivulet ran through the camp, but was soon cut off by the enemy; and the siege having been begun in a time of great drought, the well in the camp after a time began to fail, and the little garrison suffered much from thirst. This was at last alleviated by heavy rains, which brought with them fresh discomforts, for the huts had been unroofed to avoid the danger of fire, and there was no protection from the drenching storms. Mrs. Long does justice to the Boers, whom she found after the siege very civil and friendly. Strict discipline was maintained in the besieging force by their leader Piet Steyne, who protected the town of Lydenberg from pillage, and flogged one of his men for addressing Mrs. Long in a jeering tone. We must not omit mention of Mr. Walsh, a Roman Catholic clergyman, who came out of the town of Lydenberg to the camp, voluntarily endured the hardships of the siege, and was of the greatest help to all, encouraging and cheering the men, and working with them himself. We trust that weariness with South African literature will not deter any of our readers from spending an hour with Mrs. Long; her book can easily be read in that time. The defence of Fort Mary at Lydenberg is a bright spot in a very dreary prospect.

CURRENT LITERATURE.

The Home Life of Henry W. Longfellow. By Blanche Roosevelt Tucker-Machetta. (Sampson Low.) This little book records some reminiscences of Longfellow's home-life and conversation by a lady who saw the poet in the domestic circle on several occasions during the last two years of his life. The poet's personal appearance, as well as his likes in the matters of books, furniture, and food, are set forth in great detail; but, with one or two exceptions, the reader will not be instructed as to the sources or circumstances which inspired his pen. But Mrs. Machetta has put on record the fact that Longfellow admitted the beautiful prose-sketch *Hyperion* to have described an episode in his own life. The original of Fanny Asburton, the heroine of *Hyperion*, was Miss Fanny Appleton, who subsequently became the poet's second wife. The general impression left on the mind of the reader will be that Longfellow was an affectionate father, a sincere friend, and a courteous host, and that he was endowed with a singularly modest nature by no means accessible to flattery. Although the American poet had travelled in many countries and spoken to men of all nationalities and religions, he never seems to have acquired much knowledge of the ways of this world. An amusing instance of his ignorance in this respect is afforded by the account of his relations with Jules Janin. It seems that Longfellow met Janin in Paris, when the latter was entering on his career as a literary critic, and that Longfellow was invited to dine in Janin's chambers, where he met a young lady who was introduced to him as M^{de}. Janin. Ten years later Longfellow again met Janin, and a second time dined with his friend, who had now become a man of light and leading among Parisian journalists. Again the American poet was introduced to M^{de}. Janin, but, failing to recognise his acquaintance of former years, he took his host aside and expressed his surprise that she should have changed so much.

"When did you meet her?" said Janin eagerly. "Why, let me see," said the American, pondering, "about nine or ten years ago, and since then she is wonderfully altered." "Great heavens!" answered Janin in a serious tone, "are you jesting? Did you

think this the same one? Who knows how many Madame Janins there have been during that time? Longfellow replied quietly, "And this one?" "Ah, ha!" his interlocutor added, "this time, *mon cher*, I have been caught myself, and the real Madame Jules Janin stands before you; but *à propos* of my little dinner in the Quartier Latin, nothing to my wife of that, I beg; otherwise your evening to-night might be less tranquil."

MR. W. C. HAZLITT'S second series of *Bibliographical Collections and Notes* (Quaritch) is the result of many years' searches among rare books, tracts, ballads, and broadsides by a man whose specialty is bibliography, and who has thus produced a volume of high value. If anyone will read through the fifty-four closely printed columns relating to Charles I., or the ten and a-half columns given to "London" from 1541 to 1794, and recollect that these are only a supplement to twelve columns in Hazlitt's *Handbook* and five and a-half in his first *Collections*, he will get an idea of the work involved in this book. Other like entries are "James I.," "Ireland," "France," "England," "Elizabeth," "Scotland" (which has twenty-one and a-half columns), and so on. As to the curiosity and rarity of the works that Mr. Hazlitt has catalogued, anyone who has been for even twenty or thirty years among old books will acknowledge that the strangers to him are far more numerous than the acquaintances and friends. This second series of *Collections* will add to Mr. Hazlitt's well-earned reputation as a bibliographer, and should be in every real library through the English-speaking world. The only thing we desiderate in it is more of his welcome marks and names, B. M., Britwell, Lambeth, &c., to show where all the books approaching rarity are. The service that these have done in Mr. Hazlitt's former books to editors for the Early-English Text, New Shakspeare, Spenser, Hunterian, and other societies, &c., has been so great that we hope he will always say where he has seen the rare books that he makes entries of.

The State and the Church. By the Hon. Arthur Elliot. "English Citizen" Series. (Macmillan.) The student engaged on a summary of the relations between the State and the Church has our "heartfelt sympathy." The connexions are so varied and the subject so overlaid with doctrinal strife that the task must try the knowledge of the most learned in ecclesiastical law and the impartiality of the historian the least fettered by religious prejudice. It must be confessed, even by those members of the Church of England who are possessed of "distinct" Church views on the thousand-and-one points of difference that divide the various sections of the Church, that Mr. Elliot has acquitted himself ably in spite of all his difficulties. For ourselves we can say that we have read his book from the beginning to the end without finding any trace of the religious opinions which he entertains. On some points of detail, chiefly on the temporal affairs of the Church, we may confess to a different opinion from Mr. Elliot. We do not agree with him in his description of the position (p. 36) of those clergymen who used to be known by the objectionable title of "perpetual curates;" and we think that in the second part of the note on the preceding page some qualifying words of an important character have been omitted. The work of Dr. Cove on *The Revenues of the Church of England*, which Mr. Elliot quotes from, is still, though published in 1816, the best authority on its emoluments; but it is, no doubt, from its pages that the author of this handbook has drawn the erroneous assertion that one of the chief sources of the income of the Church is derived "from fines on renewals of leases." Nearly all the episcopal and capitular estates are now under the management of the Ecclesiastical

Commissioners, and it is the invariable principle of that body to refuse to renew Church leases on payment of fines. This treatise is a useful summary of the past history and present position of an organisation which must, in a few years, become the centre of political agitation.

On the Construction of Roofs. By E. Wyndham Tarn. (Crosby Lockwood and Co.) This rudimentary treatise is intended to introduce the student of architecture to the first principles upon which the roofs of buildings are constructed, and to enable him the more readily to understand the more elaborate works upon the subject. This very important, though unambitious, function it admirably fulfils, and is a worthy contribution to the series of books on practical architecture which the publishers have for many years been giving to the public. Mr. Tarn has never, so far as we know, busied himself much with what may be called the transcendentalism of the art of building; and certainly his present little volume keeps very close to the ground, and must stand or fall on considerations of immediate usefulness, not only to the architect, but also to the actual operative. Beginning with a chapter on the objects of a roof (wherein differences of design and material, determined by climatic differences, are dwelt upon), the author goes on to describe every kind of wood roof, from the simple shed-roof to the V and M roofs, the Mansard and the open-timbered cathedral roof. In each case a specific reason, based on fundamental principles of structure, is assigned for every addition of a principal, purlin, strut, or brace; and so the student is enabled, through the channel of a very simple definition, to arrive at a correct idea of the causes of what is called a "thrust," a "subsidence," or "settlement," and to learn an accurate code for the distribution of the structural load. Perhaps the section of the work dealing with iron roofs is, on the whole, most valuable as affording a view of the methods employed in modern buildings of enormous span where, as in a railway-station, light is a primary necessity. The tables given are often valuable, as, for instance, Tredgold's table designed to show the maximum pitch to be given to roofs according to the nature of the material of the covering, and also the pressure which such material produces on every square foot of roofing. We suspect, however, that architects are much more frequently influenced by aesthetic than mathematical considerations in determining pitch. For example, roofs were erected in England up to the twelfth century of a very low pitch, and during the Gothic period of the three succeeding centuries of a very high pitch, without any violent climatic change to account for the altered fashion. Then, about the sixteenth century, the high-pitched roofs were taken off the cathedrals and low-pitched ones (sometimes lead-flats) substituted. In the present "Queen Anne" revival it is obviously a chance whether the roof be high or low as to pitch, and considerations of whether rain or snow is the more frequent in any district operate but little against the argument of elevational appearances. One interesting branch of the subject Mr. Tarn has not exhaustively dealt with—we mean the covering of roofs. In the south of England red tiles are largely employed, and no doubt they make, on the whole, the warmest, most durable, and beautiful covering; but slates, and sometimes slabs, are often both convenient to use and pleasant to the eye. Certain of the Cumberland and Westmoreland slates (as, for example, the green slates from the Tilberthwaite quarries and the gray-green from Conistone Old Man) are, though heavy as to *per foot* pressure, very beautiful, and work well with red-faced pressed bricks. Then certain of the Welsh slates, both *count and tone*, are admirable; and for large ware-

houses and other lofty buildings of wide span and low pitch the cheaper and heavier qualities of Penrhyn slates make the best possible covering. Messrs. Crosby Lockwood and Co. have given the public an excellent little treatise which any non-professional reader might find interesting and well worthy of purchase at its popular price.

NOTES AND NEWS.

CAPT. RICHARD F. BURTON'S long-promised work on the sword will have for its full title *The Book of the Sword: being a History of the Sword and its Use from the Earliest Times*. As we have already announced, it will be published this winter by Messrs. Chatto and Windus. Its form will be small quarto, with about four hundred illustrations.

MESSRS. CHATTO AND WINDUS' other announcements include *Social Life in the Reign of Queen Anne*, by Mr. John Ashton, with one hundred drawings by the author after old engravings; *Twenty Years of a Publisher's Life*, by Mr. Alexander Strahan, with portrait and illustrations; *The Natural History of the Poets—Birds*, by Mr. Phil. Robinson; and a *Dictionary of the Drama*, by Mr. W. Davenport Adams.

In fiction, the same publishers announce:—*Kept in the Dark*, by Mr. Anthony Trollope; *Fog-glove Manor*, by Mr. Robert Buchanan; *Dust*, by Mr. Julian Hawthorne; *All Sorts and Conditions of Men*, by Mr. Walter Besant and the late James Rice, illustrated by Mr. Fred Barnard; *Val Strange*, by Mr. D. Christie Murray; *The Golden Staff*, by Mr. Charles Gibbon; as well as new novels by Mr. Wilkie Collins, Ouida, Mr. F. W. Robinson, and the author of *A French Heiress in her own Château*.

WE hear that Mr. Talboys Wheeler's *Short History of India*, published two years ago by Messrs. Macmillan and Co., has been adopted by the University of Calcutta as the text-book in Indian history for the examinations for degrees in B.A. and M.A.

WHAT Karl Andreen did for German on a small scale in his *Deutsche Volksetymologie* (1876) has been attempted for English in a forthcoming volume on *Folk-etymology*, of a much more elaborate description, by the Rev. A. Smythe Palmer. It will be published this autumn by Messrs. Bell and Sons.

MESSRS. HURST AND BLACKETT will shortly publish a new novel in three volumes by Mrs. Spender, entitled *Gabrielle de Bourdaine*; and also *The Brandreths*, by the author of *Strictly Tied Up*, who some while ago disclosed himself as Mr. Beresford-Hope.

WE understand that an article by Sir J. H. Ramsay on the accounts of Henry IV., in continuation of a former one on the accounts of Richard II., will appear in the September number of the *Antiquary*.

MESSRS. W. SWAN SONNENSCHN & Co.'s "Illustrated Library of the Fairy Tales of All Nations" seems to have met a want. The following volumes are already announced as in second editions:—*Caballero's* (Spanish) *Tales*, *Croker's Irish Fairy Legends*, *Gustafsson's* (Scandinavian) *Tea-Time Tales*, *Hauß's* (German) *Fairy Tales*. The publishers' list includes many new volumes for the coming season, representing (among others) Portugal, the Basque Provinces, Iceland, Modern Greece; and, in an Extra Series of the same library, the *Gesta Romanorum* and a collection of Chap-books.

A PROPOSAL has been started to place a bust of Longfellow in Westminster Abbey by public subscription. That the people of this country owe more to Longfellow than they ever paid him during his life is very certain. But it may

be doubted whether a bust in the Abbey would be the most appropriate way of cancelling that obligation, nor are we informed whether the scheme has received the approval of the authorities. Those interested in it may communicate with Mr. W. C. Bennett, Hyde Cottage, Royal Hill, Greenwich.

THE publication of a curious collection of the London signs of booksellers, publishers, and printers up to the end of the seventeenth century will be commenced in the September number of the *Bibliographer*.

THE September number of the *Century* will contain a portrait of Rebecca Gratz, a Jewess of Philadelphia, who is said (we know not on what authority) to have been the original of Rebecca in *Ivanhoe*. The story goes that Washington Irving, who knew her as the friend of his early love, Matilda Hoffman, described her to Scott.

MR. WILLIAM PETERSON, formerly scholar of Corpus Christi College, Oxford, and recently assistant to Prof. Sellar at Edinburgh, has been appointed principal of the new University College at Dundee, which it is proposed to open by the beginning of next year.

THE English Dialect Society have undertaken to print Mr. H. Percy Alsopp's glossary of public-school words and phrases, and also (in conjunction with the Devonshire Association for the Advancement of Science, Literature, and Art) the list of Devonshire plant-names compiled by the Rev. Hilderic Friend.

THE Rev. J. R. Boyle, of Hull, has in preparation an elaborate Swedenborg bibliography, to be entitled *Bibliotheca Novae Ecclesiae*. It is intended to comprise a description of every book and tract in connexion with Swedenborg and the New Church published in England, the Continent, America, and the colonies. The first part will give a list of theological works by members of the New Church, from Swedenborg downwards. Mention will be made of every edition and translation of Swedenborg's own writings. The second part will give a list of secular works by members of the New Church, which will include Mrs. Strutt's novels, Dr. Wilkinson's medical works, Prof. Parsons's legal treatises, and Mr. Wornum's books on art. The third part will give a list of works written in opposition to the New Church. It is estimated that the total number of titles will be about 6,000, and to each a short descriptive notice will be appended.

WE hear that an English translation will be undertaken of Soherer's *Geschichte der deutschen Literatur*, to which reference was made in the ACADEMY of last week, as soon as the work is completed. It is highly spoken of in Germany, where it bids fair to become the standard authority—at least for a time.

WE are asked to state that the Library at Lambeth Palace will be closed for the recess for six weeks from August 29.

It is stated that Dr. Georg Brandes, the celebrated Danish author, will shortly return home from Berlin, where he has been residing for some years past. His fellow-countrymen have guaranteed him an income of 4,000 crowns for ten years, with the single stipulation that he shall deliver public lectures on literature at Copenhagen.

THE Hungarian novelist, Moriz Jokai, is engaged on a new novel, the scene of which is laid in the time of the Crusades.

WE hear from Russia that M. Nemirovich-Danchenko will shortly publish a volume containing personal reminiscences of the late Gen. M. D. Skobelev. During the campaign of 1877-78 he was attached to Gen. Skobelev's division as correspondent of a Russian news-

paper, and formed very intimate relations with him. The book will contain a number of characteristic anecdotes of the deceased general.

In a second paper upon "The Hazardous State of Literary Property in the Sixteenth Century," read before the Académie des Inscriptions, M. Ch. Nisard took up the cause of a certain Suffridus Petrus, a Frisian by birth, and Professor of Law at Cologne, who died in 1597. It appears that he had devoted much labour to textual criticisms of Cicero, which he proposed to publish under the title of *Castigationes*. For the purposes of printing, he handed over his MS. to a friend, Janus Wilhelms, of Lübeck, who was to add his own corrections and publish the whole as a joint work. But they both died before the work was printed; and when it appeared at last, in 1618, the entire credit was given to Janus, with whom it has ever since remained, although, according to M. Nisard, the substance of it was really written by Suffridus.

THE *Revue politique et littéraire* for August 19 contains two articles of English interest—one is an estimate of the influence exercised in France by English literature during the second half of the eighteenth century, by M. Raoul Rosières; the other is a review, by Arède Barine, of two English novels—Mr. Murray's *Joseph's Coat* and Mr. Gibbon's *A Heart's Problem*.

It is beyond dispute that French papers give more space to English literature than our English papers do to French literature. Only last week we noticed M. Darmesteter's appreciation of "Hervé Riel" in the *Parlement*. Another recent number of the same paper contains an elaborate review, by M. René Tassel, of the Hon. Roden Noel's pathetic poem *A Little Child's Monument*, to which, we believe, the ACADEMY was the first to call attention.

MR. PARKMAN's work upon the Jesuits in North America during the seventeenth century has been translated into French by the Countess de Clermont-Tonnerre.

A CORRESPONDENT writes that one of the most striking, but improbable, incidents in *John Inglesant*—the meeting with, and forgiveness of, the murderer of his brother—is evidently taken from the life of Saint John Gualberto, the founder of Vallombrosa, who died July 12, 1073. In Milman's *History of Latin Christianity*, (iii. 476) the story is thus related:—

"He was of noble Florentine birth; his brother had been murdered. The honour of his house, paternal love, the solemn imprecation of his father, imposed upon Gualberto the sacred duty of avenging his brother's blood. He brooded in fixed and sullen determination over this settled purpose. One day (it was Good Friday) he met his destined victim, the murderer, in a narrow pass; he drew his sword to plunge it to the heart of the guilty man. The assassin attempted no defence, but threw himself from his horse, and folded his arms over his breast in the form of a cross. Gualberto held his arm—he forgave for the sake of that holy sign. He rode on to pay his devotions in the church of San Miniato; the crucifix seemed to bow toward him as if in approval of his holy deed. From that moment Gualberto was a monk in heart as in life."

In *John Inglesant* it is the murderer, and not the merciful avenger, who becomes the monk.

Correction.—Owing to the non-return of a proof, there were some misprints in Capt. Burton's article on "The Trieste Exhibition" which appeared in the ACADEMY of last week. The following proper names require correction:—Dr. Bergatti should be "Dr. Bujatti"; Baron Marco Morpengo should be "Baron M. Morpurgo"; Baron Pasie should be "Baron Pino."

AMERICAN JOTTINGS.

In order, apparently, to avoid an unseemly competition after their death, the poets Whittier and Wendell Holmes are both reported to have made arrangements that their biographies shall be undertaken by Mr. F. H. Underwood.

MR. W. D. HOWELLS, the novelist, who has recently arrived in England, proposes to spend at least twelve months in Europe.

THE Rev. Edward Abbott, editor of the *Literary World* (Boston) who is travelling in Europe, has left London en route for France, Switzerland, Belgium, and the Rhine.

THE *Critic* announces that a translation of Machiavelli's historical, political, and diplomatic writings, by Mr. Charles E. Detmold, will be published this autumn by Messrs. Osgood, of Boston. No complete translation of Machiavelli's correspondence on his many diplomatic missions has before appeared in English.

MESSRS. STODDART AND CO., publishers, of Philadelphia, are bringing out an important work, entitled *The American Supplement to the Encyclopædia Britannica*, consisting of original articles by American and European writers, bringing all the most important subjects down to the point of the latest information. Prof. Robert Ellis Thompson, Ph.D., is acting as editor-in-chief, with a competent staff.

LIEUT. F. V. GREENE, the historian of the late Turco-Russian War, and author of *Army Life in Russia*, has written the leading article in the *Critic* of August 12, taking as his text the official records of the Franco-Prussian and the American Civil Wars.

MR. HENRY J. MORGAN, Keeper of the Records at Toronto, has just issued the third volume of the *Dominion Annual Register and Review*, which covers the two years 1880 and 1881. At the end is a summary of achievements in literature, science, and art. Excluding Mr. Goldwin Smith's *Cowper* and *Lectures and Essays*, the most important works of Canadian authors seem to have been Ryerson's *Loyalists of America*, Rattray's *Scot in British North America*, Gagnon's *Ohansons populaires du Canada*, and Todd's *Parliamentary Government in the British Colonies*. There are seven historical societies in the Dominion, one of the youngest, that of Nova Scotia, being perhaps the most vigorous.

MR. MORGAN, we learn from the *Nation*, is now engaged in preparing a new edition of his *Sketches of Celebrated Canadians and Persons connected with Canada*. He has also in hand a *Bibliotheca Canadensis*; or, Manual of Canadian Literature.

MESSRS. CASSELL, PETTER, GALPIN AND CO. will publish from their New York house a *Constitutional History of the United States*, which has been written, printed, indexed, and bound in America.

THE forthcoming volumes in the "American Statesmen" series, published by Messrs. Houghton, Mifflin and Co., of Boston, will deal with John Randolph, James Madison, James Monroe, Henry Clay, and Daniel Webster.

THE *Penn Monthly* has ceased publication with its July number. It was started about twelve years ago by members of the Pennsylvania University.

SPANISH JOTTINGS.

THE *Euskal-Erria* states that the veteran author, Don Antonio de Trueba, has almost ready two new works which will be welcome to all students of folk-lore—*Cuentos populares recogidos en Vizcaya* and *Leyendas genealógicas*.

AFTER remaining inedited for more than a

century, the *Corografía de Guipúzcoa*, by Larra-mendi, has just been published by the firm of Subirana, at Barcelona, in the series entitled "La Verdadera Ciencia Española." The editor is the indefatigable Padre F. Fita, and the work is a valuable picture of the author's native province at the beginning of the last century.

NUMBERS 4 and 5, for June and July, of *El Folk-lore Andalus* are fully equal to the former ones. Señor García Blanco continues his useful notes on the phonetics of the Andalusian dialect. "Los Corrales de Vecinos," by Luis Montolo, is a valuable study of artisan life in Seville, and might even afford some suggestions to those who seek to improve the dwellings of that class in our own large towns. The "Juegos Infantiles," "trabalenguas," "adivanzas," &c., sparkle with the fun and wit of the Andalusian *gamin*, and render this journal more amusing than many of its rivals. He must be stern, indeed, who can read these pages without a laugh.

"CHER Bergonhet" wrote Edward II., August 24, 1316, to the Mayor of Bayonne, Loup-Bergonhet de Borden,

"achetez pour ma provision cent tonneaux de cidre ou pomade de votre pays; choisissez la bonne et pure; mettez-la dans des tonnes et laissez l'y reposer jusqu'à ce qu'elle ait bien purgé; vous la verserez alors doucement, pour ne pas entraîner la lie, dans de petits tonneaux, et me l'enverrez sans retard en Angleterre."

From this it would seem that the South-west of France and the Basque country were noted for cider long before Devonshire and the West of England attained their reputation. The many names of estates and families, like our Appleton and the French Pommerais, composed of *Sagarra* (apple) show how extensively the fruit was grown in the Basque Provinces. We learn from the *Euskal-Erria* of July 30 that endeavours are being made to revive this declining industry. Señor Aguirre-Miramon has just published at San Sebastian a work on the *Fabricación de la Sidra en las Provincias Vascongadas*. Beside an historical sketch of the making of cider in the Basque Provinces from the tenth century downwards, and practical details for culture and amelioration, the author has been successful in identifying and describing, with their Basque names, many of the almost forgotten varieties of apples formerly grown for cider, and this gives the work a special interest to all students of pomology.

ORIGINAL VERSE.

THE SUMMER OF LIFE.

YE who desire amid life's stress and strain
The silent spaces of the summer day,
Slow movements of leaf masses soft and gray,
And the rich harvest of the varied plain,
Ye to whom rest is life, and silence gain,
Whose burning feet have worn the dusty way,
Tread hither lightly o'er the scented hay
'Mid labour void of strife and toil of pain.
Here imaged in this new life of our age,
Re-live the sacred loves that death hath sealed,
Childhood's delight, and youth, and wounds
long healed,
The burden of slow years—the present stage—
Whence gazing on the old work that is done
We question dimly of the work begun.

C. G. O'BRIEN.

OBITUARY.

WILLIAM STANLEY JEVONS.

THE conditions of an obituary notice required with such appalling suddenness allow neither extent nor depth enough to delineate the lofty and wide-ranging genius of Professor Jevons. Of his work may be said what was said by

Herschel of Laplace—that, if it alone of modern writings should survive, it would "convey to the latest posterity an impression of intellectual greatness" exceeding the furthest attainments of the ancients. In him an antique boldness of theory was complemented by the cautious spirit of Baconian investigation. He seemed to see with equal eye the general and the particular. Of him alone it would be difficult to say that he looked on one side of truth's shield more readily than the other. Indeed, the difference vanished in his view. "Induction," he saw, "is inverse deduction." Like the *σופός* of Aristotle, embracing in a comprehensive system not only all social, but also physical, science—for he was deeply imbued with, and no insignificant contributor to, physical science—he contemplated "things great and wonderful and remote from immediate utility." And yet he showed an attention to particulars, a diffidence in applying general reasoning (which, in reference to the labour question, he says "should be used as sparingly as possible"), and all the character of *σφέρσις*.

At the basis of his system, as the groundwork of his magnificent *Principles of Science*, he placed Logic. He took a mathematical pleasure in manipulating her empty forms. He went so far as to regard all propositions as equations—a hard saying which those who have followed Prof. Croom Robertson's criticism in *Mind* may not receive. He himself once expressed to the writer of these lines the hope of clearing up this point (and others of almost insuperable difficulty in the logic of mathematics) "if I live twenty years more!" It certainly is remarkable that one who had such a hold of scientific fact should have attached so much importance to the most formal species of logic, and even to the construction of a "logical machine." Perhaps it may be said that the use of cultivating symbolic logic can hardly be estimated without valuating a certain conterminous field in Probabilities as yet explored by Boole alone.

The abstract nature of Prof. Jevons' intellect, instinctively flying to the highest generalisations, is conspicuous in his daring attempt to apply mathematics to political economy. Of course the attempt stands condemned beforehand by dull routine and *littérateur* pertness—profoundly ignorant of the methods of mathematics. Yet common-sense and the man of general education may perceive that here also, as in other departments of nature, there is a sort of pre-established harmony between mathematics and phenomena, between the ideal forms of the calculus of variations and the real increments of pleasure and its external causes. With such felicity of illustration did the great exponent pass and repass between symbol and fact; so impartially cultivating science by a variety of methods, in the self-same treatise did he introduce the powerful engine of mathematics, and approve that historical gleaming which is the only method of the late Oliffe Leslie and his one-sided school. That there is room enough for both schools, he showed in a temperate article in the *Fortnightly*.

Coming to a more ordinary level of abstraction, in the region of "Middle Axiom," we shall find more universally conspicuous monuments of genius in Prof. Jevons' splendid investigations on the "Fall in the Value of Gold," the "Coal Question," and a series of some fifty papers of the highest economical and statistical value. In such publications as formed part of educational or scientific series, the scientific primer of Political Economy, and the volume on *Money* he showed his unrivalled power of making dry subjects attractive and even amusing, as when the different species of currency in which the *prima donna* was paid in Otaheite—pigs, poultry, fruit—one night were some of them eaten up by the others.

Still, as we follow the series of Professor Jevons' labours into regions of social science more concrete and more immersed in matter, we ask whether here was not the peculiar province of his genius? With such uberty of wisdom he advocated all manner of reforms—"Amusements of the People," "A State Parcel Post," "Free Public Libraries," &c.—examined the policy of Postal Telegraphs and Postal Money Orders, or the morality of Vivisection. In reference to these popular articles, it is not impertinent again to allude to that ease of style which leads the reader on into difficult and dry subjects. Take the opening of an article in the *Contemporary Review*, January 1879:—

"At a season of the year when many persons are anxious about their Christmas hampers and their New Year's gifts, it is appropriate to consider whether our social arrangements for the conveyance of suchlike small goods are as well devised as they might be. We all now feel how much we owe to Sir Rowland Hill for that daily pile of letters which brightens the breakfast table more than does the silver urn, and sweetens it more than the untaxed sugar-basin. In these kind of matters great effects follow from small causes, and a few pence more to pay, a few yards farther to walk, or a few hours longer to wait, constantly decide whether or not it is worth while to send this little present, to order that little comfort, or exchange this parcel of library books. The amenities of life depend greatly upon the receipt of a due succession of little things, each appearing at the right moment. Wealth itself is but matter in its right place—happily disposed in quality and time and space. Hence it is possible that among the most insidious Methods of Social Reform might be found a well-organised State Parcel Post."

Or the sustained irony of the following, too long to quote in full:

"In safety and eventual certainty of acquittance, money orders leave little to be desired. The payer has only to walk to the nearest Money Order Office; wait five or ten minutes while other customers are being served; fill up a small application form; decide, after mature deliberation with the postmaster, and reference to a private official list, upon the Money Order Office most convenient to the payee; then wait until the order is duly filled up, counterfoiled, stamped, &c.; and, finally, hand over his money, and his work is done, with the exception of enclosing the order in the properly addressed letter. The payee, too, may be sure of getting his money. He need only walk to the Money Order Office named," &c., &c.

Prof. Jevons' last great work, on *The State in Relation to Labour*, peculiarly exhibited the contrasted virtues of his intellect—large distant views of the most general ends, the utilitarian ideal of Greatest Happiness, and minute attention to slight details and individual cases.

This theoretical life was favoured by such external conditions as Aristotle postulated for his philosopher—competence, a happy marriage, offices held with honour and resigned for the sake of studious leisure. A philosophic mildness irradiated his private life. His friends and all who consulted him in their difficulties experienced that the wisest was also the kindest of men. Those who know nothing of him but his books should learn that it was only in his controversial writing that the appearance of a sort of *odium logicum* might seem to overcast the serenity of his nature. After all, like Mr. Butler in the *Heart of Midlothian*, he was a man and had been a teacher. The imposed necessity of using Mill's writings as text-books may have led him at once to scan too minutely the faults and to estimate too extravagantly the influence of his great predecessor, till at last he burst out—

"I will no longer consent to live silently under the incubus of bad logic and bad philosophy which Mill's works have laid upon us."

There may have been here an error of judgment;

but there never was an unworthy feeling of jealousy in the breast of the philosopher.
F. Y. EDGEWORTH.

THE *Russian Invalid* announces the death, at Oranienbaum, on the 16th inst., of Lieut.-Gen. M. I. Bogdanovich, a voluminous Russian writer on military subjects. The deceased was born in 1805, and took part in the Polish campaign of 1832, when he was severely wounded. This was his only period of active service. He was subsequently attached to the Headquarters Staff, and, after various stages of promotion, was in 1881 appointed a member of the Military Council of the Empire. He was the author of no fewer than thirty-four volumes of military history. Among these are *Histories of the art of war* and of most memorable campaigns, the war in Russia 1812, the German War of Independence 1813, the war in France 1814, the war in the East 1853-55, and a sketch of the military history of Russia during the years 1855-80.

MAGAZINES AND REVIEWS.

MR. BRAILSFORD contributes to the *Antiquary* for August an interesting paper on the tombs of members of the great house of Nevil at Brancepeth and Durham. Dr. Brandes, of Göttingen, discourses on "Old Footsteps of the Saxon Ancestors of the English Nation in Germany." This is a most thoughtful and important paper, which shows how very much more might be discovered as to the *origines* of the English people if the right sort of men would but undertake the work in the right places. Mr. John Fenton's paper on "The Influence of Pastoral Life on the Village Community" will be interesting to those to whom the subject is new, but we do not detect anything of importance that has not been said before in works of authority. Mr. Theodore Bent gives a very good account of the Bank of Genoa, "the cradle of modern commercial enterprise." We gather from it that the old bank, a building dating from 1260 or earlier, is likely to be demolished to make way for a new street. We hope that the commercial men of the Old World and the New will protest against the destruction of a relic which has world-wide interest. There is a short paper on old iron-work by an anonymous contributor.

Le *Livre* for August contains four original articles, all interesting, and one illustration of great merit, besides a less remarkable engraving of the Houdon statuette of Voltaire which recently changed hands at the Hamilton sale. M. Derôme has a paper of more than bibliographic interest on the elder Crébillon, that most curiously irregular genius, born altogether out of due time. A hundred years earlier, or a hundred years later, Crébillon would probably have been one of the three greatest tragic poets of France. Some unpublished letters of Voltaire to the Comte d'Argenson (it seems decreed that the world shall not be able to contain Voltaire's letters) afford a subject to M. Eugène Muller; and M. Collet gives an anecdote of the scholar and book-lover Achaintre. But the chief article of the number is, unquestionably, that of M. Forgues on the work of a living painter—M. Gigoux—as a book-illustrator in days long ago. The illustration which accompanies this is a portrait of M. Gigoux by himself, from an unpublished sketch nearly fifty years old. It is a very characteristic and remarkable drawing.

THE LIBRARY ASSOCIATION.

The annual meeting of the Library Association will be held at King's College, Cambridge, on September 5 and three following days, under the presidency of Mr. Henry Bradshaw, Uni-

versity Librarian. The following papers, among others, will appear on the programme:—"The Cambridge Libraries in 1710," by the Rev. Prof. Mayor; "Mediaeval Libraries," by Mr. J. W. Clark; "The Spread of Books in Early Times," by Mr. Eirik Magnusson; "The Trinity College Library," by the Rev. Robert Sinker; "The History of Binding," by Mr. Henry Bradshaw; "The Printing of the British Museum Catalogue," by Mr. R. Garnett; "Librarianship as a Profession," by Mr. H. B. Tedder; "Early Book Fairs," by Mr. Cornelius Walford; "Public Historiography and Printing," by Mr. James Yates; "Who Spoils our Books?" by Mr. Henry Stevens; "The Cataloguing of Journals and Transactions," by Mr. H. B. Wheatley; and "Binding," by Messrs. F. T. Barrett and J. Y. W. MacAlister. It is expected that this the fifth meeting of the association will prove more than usually interesting and successful.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DELLA GIOVANNA, J. Pietro Giordani e la sua Dittatura letteraria. Milan: Dumolard. 3 fr.
DERÉCOGAT, V. Exploration du Sahara: les deux Missions du Lieutenant-colonel Flatters. Paris: 3 fr.
DROBOSZOWSKI, la Comtesse. L'Égypte et le Canal de Suez. Paris: Lapeyre. 1 fr. 50 c.
DUFUIT, E. Manuel de l'Amateur d'Estampes. T. V. Paris: A. Lévy. 40 fr.
FONTANA, G. La Filosofia e la Cultura italiana nel moderno Evo. Milan: Dumolard. 4 fr.
GLOUVER, J. de. Histoires du vieux Temps. Paris: C. Lévy. 3 fr. 50 c.
HOUBAERT, A. Mlle. Rosa. Paris: C. Lévy. 3 fr. 50 c.
LAPPEYRE, P. Die Kirchen der Renaissance in Mittel-Italien. 6. Lfg. Stuttgart: Spemann. 2 M. 50 Pf.
PERNERTH, V. BARNSTEIN, A. Beiträge zur Geschichte u. Literatur d. deutschen Studententhums. Würzburg: Stuber. 3 M.
REYNOSO, A. Agricultura de los Indígenas de Cuba y Haití. Paris: Leroux. 7 fr. 50 c.

HISTORY.

- DARDY, L. La Légende du sud-ouest de l'Agenais, sous les derniers Mérovingiens et Charlemagne. Paris: Gervais. 3 fr. 50 c.
GEORGE, J. A. Armorial historique et généalogique des Familles de Lorraine. Paris: Dentu. 60 fr.
GÖNNENBACH, A. v. Der General Hans Ludwig v. Erlach v. Castelen. Ein Lebens- u. Charakterbild aus den Zeiten d. dreissigjähr. Kriege. 3. Bd. Bern: Wyes. 9 M. 40 Pf.
GRAMICH, V. Verfassung u. Verwaltung der Stadt Würzburg vom 13. bis zum 15. Jahrh. Würzburg: Stuber. 2 M.
HAUPT, M. Die religiösen Sekten in Franken vor der Reformation. Würzburg: Stuber. 2 M.
MARCHESI, V. Papa Adriano VI. Verona: Drucker. 1 fr.
PERRAUD, Mgr. Le Cardinal de Rohellen, Evêque, Théologien, et Protecteur des Lettres. Paris: Gervais. 2 fr.
SPRINGER, J. Beiträge zur Geschichte d. Wormser Reichstages 1544 u. 1545. Leipzig: Engelmann. 1 M.
STILLGOT, A. Gabriel Bethlen u. die schwedische Diplomatie. Budapest: Kilian. 1 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CHATELAIN, A. Les Mouvements du Sol sur les Côtes occidentales de la France. Paris: Leroux. 15 fr.
DREHSE, E. Der Darwinismus u. seine Konsequenzen in wissenschaftlicher u. sozialer Beziehung. Halle: Pfeffer. 2 M. 35 Pf.
LUDWIG, E. Morphologische Studien an Rehnodermis. 2. Bd. 2. Hft. Leipzig: Engelmann. 6 M.
NEUDECKER, G. Grundlegung der reinen Logik. Würzburg: Stuber. 2 M. 40 Pf.
PENCK, A. Die Vergleichen der deutschen Alpen, ihre Ursachen, periodische Wiederkehr u. ihr Einfluss auf die Bodengestaltung. Leipzig: Barth. 13 M.
STONELER, R. Die Lehre vom Unendlichen bei Aristoteles. Würzburg: Stuber. 1 M. 60 Pf.

PHILOLOGY.

- OGGI, L. Scritti glottologici. Fasc. 1. Florence: Le Monnier. 3 fr.
GRASSO, G. da. Omni di Glottologia Bantu (Sud-Africana). Turin: Loescher. 4 M.
HENDRYCH, J. Die aus der lateinischen Wurzel "Fao" entstehenden französischen Wörter. Göm: Pallisch. 1 M. 25 Pf.
JORDAN, H. Quaestiones Umbricae. Königsberg-Pr.: Hartung. 2 M.
LEVY, J. Neubabylonisches u. chaldäisches Wörterbuch u. die Talmudim u. Midraschim. 15. Lfg. Leipzig: Brockhaus. 6 M.
MULLER, K. K. E. Griechische Schrift üb. Seekrieg. Würzburg: Stuber. 2 M. 40 Pf.
SUSMUTH, F. De recognoscendis Magnis Moralibus et Ethicis Academicis dissertation. Berlin: Olschky. 1 M. 20 Pf.
WAT, A. Sprachliche chinesische Müssen, welche in u. für Ost-Turkistan (Tien-shan-nan-in) geschlagen sind. Berlin: Weyl. 1 M. 50 Pf.
WITTELLER, F. Novae scholae criticae in Aristophanis Aves. Göttingen: Dietrich. 80 Pf.

CORRESPONDENCE.

COLERIDGE'S EARLY COMMONPLACE-BOOK.

32 Bernard Street, London, W.C.: Aug. 18, 1882.

Coleridge students will be glad to learn that the poet's commonplace-book of about 1795-98 is preserved in the British Museum (MS. Addit. 27901), and that it furnishes a good deal of fresh information about his political views and literary studies. More boldly even than in his *Conciones ad populum*, he pours forth in this commonplace-book his communistic ideas ("Pantisocracy—a practical essay on the abolition of property"), and ridicules the optimists who, "by having no will but the will of heaven, call in almightiness to fight our battles." At the same time we get a peep into his artistic workshop, and watch him indulging his luxuriant fancy, noting down stories and scenes of daily life, fairy tales, descriptions of strange animals, and storing up metaphors, images, and other materials for future use—e.g., "infant playing with its mother's shadow;" "slaughter—stern music of vultures." The lines of poetry which are scattered throughout the whole book are for the most part already printed in his *Literary Remains*, vol. i., but not all—e.g., the couplet:

"Where Cam his stealthy flowings most dissembles
And scarce the willow's wat'ry shadow trembles."

The small duodecimo volume further contains long lists of subjects for essays and poems which Coleridge intended to write, critical strictures on Milton and Darwin, quotations from Greek, Latin, and English authors, and aphorisms of all kinds. Though I shall insert everything of interest in the monograph on Coleridge which I am now preparing, I cannot refrain from quoting a few of the best thoughts without delay.

"Of how many pleasures, of what lasting happiness, is Pain the parent and Woe the womb!"

"What we must do, let us love to do. It is a noble chemistry that turns necessity into pleasure."

"Bad means for a good end—I cannot conceive that there be any road to heaven through hell."

"Equality—Pity and Envy her handmaids."

"The poor and the rich in this resemble each other—they are usually unloving of their children."

"Poetry excites us to artificial feelings—makes us callous to real ones."

"Men anxious for this world—owls that watch all night to catch mice."

I need hardly add that any further unpublished material that may exist will be gratefully accepted by me.
A. BRANDL.

A BROADSIDE MENTION OF SHAKSPEARE IN 1666.

3 St. George's Square, N.W.: Aug. 14, 1882.

In my hunt for Shakspeare allusions during the hundred years after the first printed notice of him, on which task I have been at odd times at work for the last two or three years for the New Shakspeare Society, the most unexpected place in which a mention of our great dramatist has turned up is a Broadside on the victory of the English fleet—under Prince Rupert and the Duke of Albemarle—over the Dutch fleet on July 25 and 26, 1666. On June 1 the Dutch fleet, ninety strong, commanded by de Ruyter and van Tromp, had fallen on part of the English fleet, about fifty ships, under the Duke of Albemarle. The Duke fought them for three days, was then joined by Prince Rupert, and, after an obstinate battle on June 4 without decisive advantage on either side, both Dutch and English fleets retired to their harbours to refit. On July 19 the English put to sea again, and on the 25th and 26th completely defeated the Dutch, destroyed above twenty of their men-of-war, drove the rest into their harbours, killed "4 Dutch admirals besides 4,000 other officers and seamen," while the English loss was small.

This sea-fight the Broadside-writer describes,

and then contrasts it with actors' doings at the theatre:—

Had Goffe, Ben. Johnson, or had Shakespear been... }
Spectators there, such Acts they should have seen, }
As they ne'r acted in an English Seaman: }
These fought with Blows, they only claf'd in
Words;

They fought with Foysls, but these with naked
Swords.

Here should they've seen an angry Sea their Stage,
Cover'd with rolling Billows, Foam and Rage;
Now sunk to Hell, anon with Pride so high,
As if it gave defiance to the Skie.

There should they've seen retiring Rooms of VVar,
Such Rooms as farr excells Romes Theater:
A Ghastful Seaman, not Thebes, but Thetis VVomb,
VVherein the Actors did themselves intomb.

The Dutch-Gazette: | Or, | The Sheet of Wild-
fire, that Fired the | Dutch Fleet. | col. 2.
Licenfed Aug. 20. Roger L'Estrange. London.
Printed by T. Leach, in Shoe-Lane, 1666.
(In "Political Broadfides," C. 20, f. 2. Brit.
Mus. 67.)

That Shakspeare should be put after Ben Jonson
is only what one would expect in a classification
of the time, and that a poor animal like Goffe
should be put by a contemporary before both
is only natural too. But we may fairly take
a more charitable view, and look on Shakspeare
as the climax that started with Goffe, and passed
through Ben Jonson to his greater friend and
fellow-writer.

F. J. FURNIVALL.

M. LENORMANT AND HERR RÖHL.

Paris: Aug. 18, 1882.

In the last number of *Hermes*, Herr H. Röhl
has attacked my learned colleague and friend,
M. François Lenormant. Among other matters,
he mentions an inscription discovered by me in
1866 on a small terra-cotta figure from Aegina,
which represents Demeter seated on a throne.
With reference to this he writes (p. 464):

"Tum quod in epistolae tres testes excitat Lenor-
mant ut titule Aeginetico fidem faciat, hominibus
honestis abutitur. Nam De Witte, qui de monu-
mento Aeginetico et de quatuor litteris tituli,
IA-KE, mentionem facit, manifesto non iniquitavit
in originem tituli."

I might content myself with referring to the
article which I published at the time in the
Gazette des Beaux-Arts (xxi. 14), but I prefer to
quote the passage dealing with this point:

"Une particularité qui se présente, si je ne me
trompe, pour la première fois, c'est une inscription
peinte en blanc sur le dossier du trône de Déméter;
on y distingue assez bien sept ou huit lettres: ΕΑΙΑ
de manière que l'on peut conjecturer avec toute
vraisemblance que l'inscription devait se lire:
ΜΕΛΙΑ ΑΕΔΕΡΕ."

And in a note:

"Ou un autre nom finissant en ια, comme, Δελια,
Πελια, etc."

I maintain what I then wrote. I affirm that
the inscription is perfectly authentic. I was
the first to notice it, and it was I who pointed
it out to M. Lenormant. That after sixteen
years the inscription should be partly effaced,
and that Mr. Newton, the eminent Keeper
of Greek and Roman Antiquities at the British
Museum, should no longer be able to find all
the letters copied by me in 1866, is no matter
for surprise. Those who are familiar with the
methods used by Greek potters and workmen
know very well that some inscriptions, whether
on terra-cotta or on painted vases, completely
disappear after a few years.

I said in my article in the *Gazette des Beaux-
Arts* that an inscription painted on a terra-cotta
figure was a fact hitherto without example to
my knowledge. But one may ask the question
whether other terra-cottas, dedicated in temples,
have not borne similar inscriptions? Terra-
cottas sent from Greece or Italy are too much

cleaned, and those which have long been pre-
served in public museums or private collections
may originally have had inscriptions that have
now disappeared. So far as regards inscriptions
on painted vases, I am able to quote a decisive
instance of the disappearance, not only of letters,
but even of entire names. In 1864, I published
in the *Archäologische Zeitung* (pl. clxxxiv.) a
pyxis of very ancient date and of Corinthian
manufacture, bearing the signature of the
artist, Ophares. Upon this pyxis are represented
the heroes of the Trojan War. Many of the
names which I read, and which had also been
recognised a few years earlier by M. Charles
Lenormant, are now entirely gone. These are
the names which are lightly marked on the
plate with a single line.

J. DE WITTE.

SCIENCE.

*An Etymological Dictionary of the English
Language arranged on an Historical Basis.*
By the Rev. W. W. Skeat, M.A., Professor
of Anglo-Saxon in the University of Cam-
bridge. (Oxford: Clarendon Press.)

It is to be feared that the popular estimate
of the value of etymology in this country is
still more or less a tradition of the period
when etymology was simple guess-work, and
its results were valued accordingly. It is so
seldom that the ordinary reader refers to an
etymological dictionary, except to gratify
mere idle curiosity, that he is apt to assume
that investigations of which he makes so
trifling a use must in themselves be trifling—
that an etymologist must be what I once
heard him described as: "a cross between an
antiquary and a stamp collector." Now that
we have a real science of language, the truth
ought to be recognised that an etymological
dictionary of any language is really the sum
of our knowledge of the history of its sounds
and word-meanings. Such a work as Curtius's
Greek Etymology is the work of a lifetime,
and requires incessant revision to be kept up
to the level of contemporary investigation.
In the case of a mixed language like English,
the difficulties are increased tenfold. The
investigation of the Germanic element is no
light task, but that of the French words is
still more arduous; and if not only these two
classes of words, but also the Greek and
Latin contributions, are traced back to their
ultimate sources, the etymologist takes on his
shoulders the vast burden of general Arian
philology, and any energy that may be left
will be effectually taken out of him in the
impassable sloughs of Celtic philology. The
natural difficulties of so wide a field of study
are aggravated indefinitely by the want of
reliable materials. The extant dictionaries of
Old English (Anglo-Saxon) are untrustworthy
and incomplete, and there is no dictionary at
all of Old French or the Old Celtic languages.
In short, a complete scientific etymological
dictionary of English is an impossibility.
All that can be done is to contribute to such
a work by special investigations of parts of
the vocabulary. If some young scholar would
take up the study of the French element in
English so worthily initiated by the late
Henry Nicol, and devote his life to it, he
would be doing an infinitely greater service to
English etymology than by vainly attempting
to command the whole field. So also with
the other departments.

Prof. Skeat has chosen rather to produce a
popular book, in which the demand for com-
pleteness has necessitated a compromise
between original research and collection of
material on the one hand and compilation on
the other. His own speciality is Middle
English; this he commands in a detailed
and comprehensive way in which a man
can command but one subject. Herein lies
his great superiority over the purely com-
pilatory work of his German rival, Eduard
Müller; and the exact references and quota-
tions for the earliest appearance of words in
Middle English will always retain their value
as material for future investigation. The
treatment of the Old English stage is less
satisfactory, Prof. Skeat having (as I pointed
out in a review of the first part of the work
in the *ACADEMY* of July 12, 1879) relied too
much on the dictionaries and too little on
his own reading. Still less satisfactory is
the general treatment of the very difficult
Old French element, for which the work was
somewhat severely criticised by Mr. Nicol in
the *Literaturblatt für germanische Philologie*.
It must be said, however, in justice to Prof.
Skeat, that he evidently began his work
without any adequate idea of the importance
of Old French and the great difficulty of its
study. He has now very wisely printed Mr.
Nicol's notes entire in his Appendix. These
notes make us feel vividly the irreparable
loss English, not less than Old French, phil-
ology has sustained by his death.

Prof. Skeat's strength lies more in the
investigation of isolated words than in the
firm grasp and rigorous application of general
laws—a tendency which is natural enough
in all dictionary work. Although he insists
strongly and repeatedly on the necessity
of observing Grimm's law, and even puts
in a word now and then in favour of the
vowels, his etymologies not unfrequently
violate elementary laws. Several of those
objected to on such grounds by myself and
others, such as *bird* from *breed*, *bless* from
blithe, have been corrected or modified in the
Addenda. Many others remain. Thus *hive*,
Old-English *hýfe*, is still referred to the *hîw* of
hîwraden (household), in spite of the dis-
crepancy of both the vowel and the following
consonant. The word cannot possibly be
connected with Greek *keimai*, &c. Of course,
an etymologist is not always bound to give
up an etymology because it is opposed to
general laws, for these may have been im-
perfectly investigated, but he is bound either
to prove the invalidity of the law, or else to
show how in any exceptional case it has been
crossed by some other law. Attention has
lately been called in the pages of the *ACADEMY*
to Prof. Skeat's apparent forgetfulness of the
law of initial *p* being lost in Celtic (I say
forgetfulness, for it is hardly credible that he
had never heard of it), which simply knocks
on the head a considerable number of his
etymologies.

If we approach the work from a purely
popular point of view, our estimate of its
value must be a much higher one. It leaves
its English predecessors far behind, and far
excels the German work of Müller in fullness
both of vocabulary and general treatment.
Its chief defect as compared with the latter
is in the literature of etymology itself. It is

often impossible to tell without reference to Wedgwood and Müller whether or not Prof. Skeat himself originated an etymology or not, and, in the latter case, who originated it. The brief notes on the languages cited in the dictionary, which in many cases give an outline of their phonology, will be most useful and welcome to the unphilological reader. The lists of homonyms, doublets, Arian roots, &c., given in the Appendix will prove useful to every class of students. In short, the work is certain to exercise a very favourable influence on the popular study of etymology, and so to pave the way for a more rigorously scientific method. The labour and research expended on it must have been great, although the plan of not spending more than three hours over one word, which Prof. Skeat says he adopted "in very difficult cases," can hardly be recommended for imitation by future investigators, much as it facilitates progress through the press. Nor do I quite appreciate the reasoning of the remark which follows:—"My honest opinion is that those whose philological knowledge is but small may safely accept the results here given, since they may else do worse." Surely doing worse does not exclude the alternative of doing badly. I should rather say that the only readers who can use the book with perfect safety are those who have a sound knowledge of the general laws of language, and the structure of the languages referred to. For such readers Prof. Skeat's dictionary will prove an inexhaustible mine of quotations, references, and happy suggestions.

H. SWEET.

RECENT BOOKS ON BUDDHISM.

I.

Der Buddhismus in seiner Psychologie, von A. Bastian (Berlin: Dümmler), is a very characteristic work by the well-known traveller and anthropologist who holds a professorship at Berlin. A volume of nearly 400 pages, chiefly devoted to obscure points in Buddhist psychology, must necessarily be somewhat severe reading. Most authors would have taken some care to arrange what they had to say on such a subject in orderly sequence; to give authorities for the facts, and chapter and verse for the quotations from Buddhist authors, on which they based their principal arguments; and to observe some distinction between the very different schools of Buddhism in the various times and countries in which that faith has been professed. All such concessions to weakness are despised by Prof. Bastian. His table of contents occupies barely a page, there is no index of any kind, there are no headlines to the pages, and not a single reference in the wilderness of notes. Any belief held at any time and by any person in any country where Buddhism prevailed seems to be regarded as equally good Buddhism. And there is no apparent reason why the paragraphs should not be arranged in any other order than the one adopted. The general method of the book might be called comparative—if the word comparative could be used of the bald and careless way in which opinions more or less cognate to the supposed Buddhist ones are placed beside them. The following paragraph, in which we translate only the German words, will afford a fair example of the style, the method, and the accuracy of the learned author. The parentheses are his own, and so also is the spelling of the French and Pāli words:—

"Paripāṭchaniya saññā (l'idée qui doit être conduit

à sa maturité) begins (by sorrow and its destruction) in the Saggiṭṭi sutta (les cinq affranchissements). Apollonophanes identified virtue with φρόνησις."

As no attempt has been made to bring the paragraph into any logical connexion with either the preceding or the following sentences, it is probably intended to be intelligible as it stands; but we cannot pretend to understand it. The slightest acquaintance with Buddhist writings only makes its obscurity more profound. The *Saggiṭṭi sutta* is a blunder for Sangiti Sutta, which is the name of a well-known book in the Buddhist scriptures, and means, not "les cinq affranchissements," or anything of the kind, but simply "the Book of the Convocation." How an idea which ought to be conducted to maturity, indeed, or any other idea, can begin by sorrow and its destruction in that book we must leave to the reader to decide; and we will only point out that *paripāṭchaniya* offends as grossly against Pāli grammar as *conduit* does against French. One must admire the ingenuity with which three blunders in essential matters have been introduced into one sentence, which, after all, conveys no apparent meaning. And even were these blunders corrected, there would remain the further question why the unfortunate quotation from Apollonophanes, if it be a quotation, should have been brought forward at all in this connexion. The whole work is of a similar kind, though the comparisons usually extend to a portentous length, the paragraph we have quoted being the only short one we could find. We must express our regret that an author whose range of reading is so wide, and who has travelled so far, should be so absolutely devoid of the accurate care and of the historical criticism which are absolutely necessary in such investigations as are here attempted. And we can only add in mitigation that the reader who has the courage to wade through the mass of material here thrown together with such thoughtless profusion will find scattered amid the granary of chaff a few grains of wheat.

Le Mahāvastu: Texte sanscrit publié pour la première fois. Par Emile Senart. Vol. I. (Paris: Imprimerie nationale.) It is well known that when the disputes in the early Buddhist Church culminated in the great schism which followed on the Council of Vesālī, about 100 years after Gotama's death, the more numerous party who refused to adhere to the decision of the Council held another council of their own, called, from the number of those who attended it, the Great Council, the Mahā Sangiti. One of the results of this secession was the gradual rise among the seceders of a Buddhist literature in Sanskrit, as opposed to the Pāli Pitakas, in which the previously current Buddhist literature has been preserved. Of these Sanskrit Buddhist works the oldest forms are now, unfortunately, irretrievably lost. But the various schools into which the seceders rapidly broke up produced a considerable number of later works, some of which are now extant only in Chinese translations, while others of them are still in existence in Sanskrit. These new works, so far as we can judge, were not divided, like the older Pāli ones, into Vinaya and Sutta—the regulations of the order, and the ethical or narrative discourses. Only one of them is as yet accessible in its entirety—the *Lalitā Vistara*—of which we have a very bad edition, published in Calcutta, and a very excellent translation, through the Tibetan, into French, by M. Foucaux. Of a second—the *Buddharma-puṇḍarikā*—we owe a complete translation to the accurate industry of Burnouf; but no edition of the text has as yet appeared. And Mr. Beal has given us an abridged translation into English of a Chinese version of a third—the *Abhinishkramana*

Sūtra—the Sanskrit text of which is perhaps no longer recoverable. It will be seen, from the above, that our knowledge of this Sanskrit Buddhist literature (which must have been very extensive, to judge from the remains of it still preserved in Nepāl) is at present of the most meagre kind. Very heartily, therefore, do we welcome this work of M. Senart's, who comes to the rescue with the first volume of a careful and scholarly edition of the whole of the Mahāvastu. This work claims to be of the Vinaya class; and, in this respect, it confirms the opinion expressed above as to the division of the Sanskrit Buddhist books, for it contains nothing which would be called Vinaya according to the older division of the Pāli literature. It is an outcome of a sect of the Mahāśāghikas, who were called Lokutara-vādins, and who hold much the same position in the history of Buddhism as the Doketists do in the history of Christianity. Its contents are of the most varied kind, chiefly legends of the supposed previous Buddhas, corresponding to those in the Pāli Buddhavaṇsa, but much more lengthy, and evidently modelled on the legend of the Buddha as it existed in Nepāl and Bactria at the time, probably about the Christian era, when the Mahāvastu was composed. Other legends, however, more after the fashion of the Pāli Apadāna and Jātaka, and not a little ethica, are incidentally introduced. This first volume contains 366 pages of text (rather more than a third of the whole); nearly 300 pages of notes, almost exclusively philological; and more than sixty pages of so-called Introduction, which is, in fact, an abridged translation into French of the text, and forms, therefore, a very complete and valuable table of contents. We are promised in the fourth volume an extensive Index, and another Introduction specially devoted to the consideration of the many historical questions which are raised by the close resemblance between many passages of the Mahāvastu and other Buddhist works. We would venture to suggest that these resemblances should at least be cursorily noticed in the notes to the succeeding volumes, without waiting for this promised historical survey. The published portion of the text has the Seven Jewels, the Heavenly City, and the four and eight thousand palaces of the Pāli Mahā-suddassana Sutta at pp. 108, 194, and 113; the episode of the dancing-girls of the earlier Pāli legend of Yasa at p. 227; the list of the previous Buddhas of the Pāli Jātaka Book at pp. 112 and following; the Six Teachers at p. 253; the Genesis legend of the Pāli Aggañña Sutta at pp. 338 and following; the list of ancient kings of the Pāli Mahāvāṇsa at pp. 348 and following; the Ghaṭikāra legend of the Pāli Jātaka Book at pp. 359-361; and several Jātaka tales found also in the same collection. These coincidences, and others of a similar kind, seem to us to be one of the most interesting results of the important edition which M. Senart has here given to us; and it would be a pity if this should remain unnoticed till the concluding volume of this work had actually appeared. At the same time we would not be supposed to detract from the value of the notes which have been already given. The curious dialect of Sanskrit in which the Mahāvastu, like the other Buddhist Sanskrit works, is composed is at present very little understood; and, though several distinguished scholars, notably Prof. Kern, have written about it, it has never been treated with anything like the completeness and care with which it is here discussed in the minutest detail. It is such works as the present which bring within the realm of knowledge new territory that can never be lost; and it is not too much to say that M. Senart bids fair to do larger and more important services to historical and philological study in this field than even his great fellow-countryman Burnouf.

Ueber den Lalita Vistara, von Hermann Oldenberg (Berlin: Hertz), treats of one point in the problem of the Buddhist Sanskrit dialect just referred to. The *Lalita Vistara*, like the other Buddhist Sanskrit works known to us, is written partly in ungrammatical prose, and partly in verse, bearing strong marks of the influence of Prakrit, the same matter being first related in the one form, and then in the other. The question has been raised whether the prose passages or the ones in verse were probably the older; and some scholars have decided the question in favour of the prose, some in favour of the verse. Prof. Oldenberg seeks to prove that neither the one nor the other is necessarily or always the older. He shows how some of the prose passages, and some also of the verses, contain unmistakable signs of belonging to the comparatively older portions of the composite poem which he agrees that the *Lalita Vistara* must be taken to be. And he contends that it is not the fact of their being in prose or in verse, but in their resemblance to the corresponding passages in the Pāli Pitakas, that the criterion of the age of the various parts of the poem must be sought. The little brochure, which is a reprint from the *Proceedings* of the Oriental Congress held last year in Berlin, will probably revolutionise the method of argument on the point in question.

Buddha, sein Leben, seine Lehre, und seine Gemeinde (Berlin: Hertz), by the same author, is a handy manual of the Buddhism of the Pāli Pitakas. Prof. Oldenberg is probably more widely read in the Pāli MSS. of the Buddhist scriptures, and has copied a more considerable portion of them, than any other living European scholar. He has here brought together in one octavo volume of about five hundred pages the general results of his reading. The work consists of an historical introduction on the earlier religious speculations of the more thoughtful among the Brāhmins (more especially as expressed in some of the oldest Upanishads), followed by three books devoted to the information given in the Pāli scriptures regarding the Buddha, the Dharma, and the Sangha respectively. The first of these three books seems to us to be the most successful. There being no formal biography of Gotama in the Pāli Pitakas, and the biographical fragments scattered throughout them being comparatively few and simple, the author has been able, without exceeding the limits of space at his disposal, to give a satisfactorily complete compilation of all that the Pitakas say on this subject. Compression there necessarily must be, but it has been used with great judgment; and the most important parts of the narrative are given nearly in full. These are naturally the few details about Gotama's early life, the Great Renunciation, the attainment of Nirvāna and of Buddhahood under the Tree of Wisdom, and the First Sermon; and then, again, the account of his death, and of the events immediately preceding it, as given in the "Book of the Great Decease." The central period of Gotama's life—the period of his wanderings and of his work as a teacher and preacher—is only summarised; and no attempt has been made to reproduce, much less to arrange in chronological order, the various details in the Pāli Suttas relating to the events of these forty years. This will have to be done, and will very probably lead to interesting results; but the course adopted here is clearly the right one. Comparatively speaking, such details are of little practical value for the right understanding of early Buddhism. They are among the least trustworthy of the traditions that were handed down in the Sangha; and they cannot be profitably discussed without the help of personal and geographical data which only the actual publication of the Pāli Suttas

will enable European scholars to use with efficiency. The chapter on the following subject, that of the Dharma ("Die Lehren des Buddhismus"), is not quite so successful. It is, of course, impossible to give any complete representation of the Buddhism of the Pāli Pitakas in 130 pages; and in choosing what to omit the decision here does not seem to us to have been so happily made as in the previous book. The philosophical side of early Buddhism is very clearly and fully discussed. Twenty pages are devoted to a careful review of the so-called chain of causation (the *Paticea-samuppāda*), one of the most difficult and doubtful points in Buddhist metaphysics; and we are not more satisfied than the author himself is with the result of his investigation. The ethical side of Gotama's teaching is referred to, but is not brought out with so much prominence as its overwhelming position in the Pitakas themselves would seem to demand. And the details of Arahatsip, which are at once the special peculiarity and the most essential part of early Buddhism, are, for the most part, not even mentioned. The reader of this chapter will, therefore, be apt to carry away the very erroneous impression that Buddhism was metaphysical rather than ethical. This objection, however, after all, merely touches the matter of proportion. Those points that have been dealt with are treated in a sober and scholarly manner; the firm ground of chapter and verse is seldom, if ever, deserted for airy flights of speculation; and those who wish to know what the Pitakas say, or do not say, about Nirvāna, the Soul, the Cause of Sorrow and its Destruction, and the Excellent Way will find here just what they want. The third book, the shortest of the three, gives an able sketch of the Buddhist Order—the modes of entering and leaving it, its customs as to food, clothing, residence, &c.; the Pātimokkha; the sisters of the Order; and its relation to the outside world. It is needless to state that the editor of the Vinaya Pitaka and the *collaborateur* in the translation of the Vinaya Texts is quite at home in this part of his subject. The volume closes with three Appendices. The first, on the geographical relationship of Vedic and Buddhism, makes a good point in drawing attention to the fact that Buddhism arose in a part of the valley of the Ganges where the influence of Brahminism had never been supreme. The second and third contain the original authorities for the conclusions which the author has reached as to the early life of the Buddha, and as to the meaning of Nirvāna. It may be mentioned, in closing, that these conclusions are substantially the same as certain new views on Buddhism which have lately been put forward in this country, while they are supported by independent investigation; and it is a pity that the use of certain expressions, due to the erroneous opinions previously held on these points, has been nevertheless retained. Thus Prof. Oldenberg agrees that the Buddhist system is built up without any reliance whatever on the so widely prevalent belief in the existence of a "soul" inside the human body. But, in translating passages from the Pāli, he still occasionally makes use of the word "soul" in a manner implying a belief in its existence, when there is no such word in the original. So he maintains, as strongly as the present writer has done, that Nirvāna is neither the annihilation of the soul nor the existence of the soul in an eternal state of rest, nor any other condition of any kind to be reached only after death; that, on the contrary, it meant to the early Buddhists a state of mind to be reached and enjoyed here on earth, and only here on earth. Yet he talks occasionally of Gotama's death as his "*entry into Nirvāna*"—an expression for which he can find no authority in the Pāli Pitakas, nor, we may

add, in any later Buddhist text that has yet been published. But all imperfections notwithstanding—and when can a small book on a great subject be entirely perfect?—this is evidently the best work on Buddhism which has appeared in Germany.

T. W. RHYS DAVIDS.

NOTES OF TRAVEL.

WE hear that the description of their recent visit to the Gold Coast which Capt. Richard F. Burton and Commander Cameron brought back with them will be published in the coming season by Messrs. Chatto and Windus. It will be in two volumes, under the title of *To the Gold Coast for Gold*; or, *Vingt Ans après: a Personal Narrative*.

AMONG other books of travel announced by the same publishers are *The New South-West*, by the chevalier Ernst von Hesse-Wartegg, being sketches of Kansas, New Mexico, Arizona, and Northern Mexico; and (coming nearer home) *About Yorkshire*, by Mrs. Katharine S. Macquoid, with seventy illustrations drawn on the spot by Mr. Thomas Macquoid, and engraved by Swain; *The Hebride Isles: Wanderings in the Land of Lorne and the Outer Hebrides*, by Mr. Robert Buchanan; and *About England with Dickens*, by Mr. Alfred Rimmer, with fifty illustrations by the author and Mr. O. A. Vanderhoof.

M. DEGOREZ-CAJOT, the head of the enterprising firm which has reprinted Pigault Lebrun's novels in a cheap and attractive form, is about to publish a series of popular accounts of French exploration and travel. Two books have already appeared—*Les grandes Découvertes maritimes du XIII^e au XIV^e Siècle*, by E. Oot; and *Les Explorations françaises de 1870 à 1881*, by M. Paul Gaffarel. It may safely be affirmed that ten years ago such an enterprise would have brought heavy loss to any French publisher. The price of each volume will be 2 frs. 50 c.

THE *Turkestan Gazette* states that M. Begel, at the head of an exploring party, intended proceeding from Penzhkent, by way of Lake Iskander-Kul and the passes of the Mur, to Khissar, and thence by the towns of Bal-Juab to Darvaz. From information received, however, it appears that this route, owing to the great snowfall of last winter, would present too many difficulties. It has, therefore, been decided to advance by way of Karatag and Khissar. No Russian expedition has hitherto penetrated by this route.

MR. STANFORD has sent us two more maps of Egypt—one of Lower Egypt, i.e., of the entire possible field of operations, but on too small a scale to be really useful; the other a map of the environs of Alexandria, on the scale of two miles to the inch. This latter is very clearly drawn, and is adequate for all stay-at-home purposes.

WE have also received a "special war map" from Mr. Bartholomew, of Edinburgh, which is a most excellent sixpennyworth. The physical features of the country and the possible routes are marked with extreme distinctness. There are also valuable inset maps of Alexandria and Cairo. The only fault is that the names are not quite so thick as the scale might have allowed.

SCIENCE NOTES.

WE understand that Messrs. Cassell, Petter, Galpin and Co. will shortly publish in serial form a work entitled *Familiar Wild Birds*, by W. Swaisland, with coloured plates painted from Nature and numerous wood-engravings.

AMONG scientific books, Messrs. Chatto and Windus announce *Chapters on Evolution*: a Popular History of the Darwinian and Allied Theories of Development, by Dr. Andrew Wilson, with nearly three hundred illustrations; *The Folk-lore of Plants*, by Mr. T. F. Thiselton-Dyer; *Science in Short Chapters*, by Mr. W. Mattieu Williams; and two new books by Mr. Proctor—*Mysteries of Time and Space* and *The Great Pyramid, its Plan and Purpose*. Some of our readers may know that Mr. Proctor has been printing in *Knowledge* some papers on the Pyramid, which are extremely ingenious, if not convincing.

DR. MACKINTOSH, superintendent of Murthly Asylum, in Perthshire, has been appointed to the Chair of Natural History in the University of St. Andrews vacant by the transfer of Prof. Nicholson to Aberdeen.

THE trustees of the Gilchrist Educational Trust have made arrangements for the delivery of courses of "Science Lectures for the People" in five Lancashire towns, in seven other towns of Northern and Central England, and in five Scotch towns. The lecturers include Dr. Carpenter (the secretary to the trust), Prof. Balfour Stewart, Prof. W. O. Williamson, Prof. Martin Duncan, and the Rev. W. H. Dallinger.

FROM the Report of the trustees of the Australian Museum at Sydney, New South Wales, for 1881, we learn that the experiment of opening the museum on Sundays has proved very successful. The average attendance on Sundays during the year was 801, as compared with an average on week-days of only 281.

WE must content ourselves here with calling the attention of our readers to a series of papers on "The Colours of Flowers as Illustrated by the British Flora" by Mr. Grant Allen which have been appearing in recent numbers of *Nature*. Doubtless they will soon be published in a permanent form.

THE firm of Germer Baillière, of Paris, announces a work on the horse in prehistoric and historical times, by M. Piétrement.

PHILOLOGY NOTES.

WE wish to call attention to the Annual Report on "Indian Literature" in the *Jahresbericht der Geschichtswissenschaft*. It is the work of Dr. Klatt, well known by his edition of the verses ascribed to Kāśakya. Dr. Klatt is at the head of the Indian Department in the Royal Library at Berlin; and he has given in his Annual Report a fuller and more accurate account of the latest publications connected with Indian history and literature than we ever remember to have seen before.

THE *Pandit*, a monthly publication of the Benares College devoted to Sanskrit literature, has been revived. The first four numbers of the new series contain several valuable contributions, such as a continuation of Kumārila-svāmin's *Tantrayārtika*, a *Sulbapariśiṣṭa* with translation, containing some new information on ancient geometry, the *Vedāntaparibhāṣā* with translation, the beginning of Śāyana's *Dhātuvṛtti*, and an original treatise on the *Vedānta*, written in Sanskrit verse by Pandit Kesava Śāstri. We hope that the undertaking may meet with sufficient support. The annual subscription is only nine rupees paid in advance, and two rupees four annas for postage to Europe. It can be paid by postal money order to Messrs. Lazarus and Co., Benares.

WE learn from the *North China Herald* that Sir Robert Hart, the well-known Inspector-General of Customs of China, is superintending, in conjunction with the Imperial College at Peking, the translation of a series of scientific text-books into Chinese.

AT a recent meeting of the Académie des Inscriptions, M. Egger read a paper upon a tomb-stone recently found at Athens, which has been published by Coumanoudis in the last number of the *Archæologon*. It contains a list of the names of Athenian citizens who fell in battle during the forty years preceding the Peloponnesian War, followed by two verses in their honour. On several grounds the inscription is remarkable. First, for its comparative antiquity; the verses in particular show many archaic characteristics. Second, for the forms of some of the proper names, which are compounded so as to express military achievements, like the Latin *Africanus* and *Asiaticus*. Third, for the fact that the names are mentioned at all, which is in direct opposition to the received practice in the case of funeral orations.

AT the same meeting M. Heuzey announced an interesting discovery in connexion with the Chaldaean inscriptions brought back by M. de Sarzec from the ruins of Tello, the ancient Sirtella. Hitherto, M. Oppert had only found the names of *patesis*, or governors, who all bore the title of Gudea. But M. Heuzey, after removing an efflorescence from one of the oldest monuments, has succeeded in deciphering an inscription, written in archaic cuneiform characters, which gives a dynasty of four kings, not governors, who ruled at Sirtella as independent monarchs. He has also found a list of new governors, later than the kings, but earlier than those styled Gudea.

FINE ART.

Albert Dürer: his Life and Works. By Moritz Thausing. Translated from the German. Edited by Fred. A. Eaton. (John Murray.)

(First Notice.)

THIS English translation of Prof. Thausing's important work has been a very long time in making its appearance. The magnificent French edition translated and edited by the well-known art critic M. Gustave Grùyer was published in 1878, two years after the German original; and it was hoped that the English edition would then quickly follow. But it was still unaccountably delayed, and was passed from one hand to another for revision and re-revision until it was feared that so many cooks would inevitably have their proverbial influence. Happily, they have not. The translation, so far as I have been able to test it by comparing it with many difficult passages in the original, gives a clear and accurate rendering of Prof. Thausing's meaning, though it is not very literal. The difficulties of the task, however, were great, and we can only congratulate the translators, whoever they may be, in having so well overcome them.

Turning from the translation to the book itself, criticism becomes diffident. Prof. Thausing is the last of a long line of Dürer biographers and commentators, beginning with worthy old Johann Neudorfer, who gave Dürer a place in his *Nachrichten*, published in 1546. He has entered on all the labours of his predecessors, and has submitted their results to a strict method of analysis, never allowing any doubtful statement to escape examination. He has also contributed very much of original research, for which he was well fitted by his position as Keeper of the Albertina Collection at Vienna. His book, therefore, for the first time in Dürer

bibliography, presents us with a detailed history of Dürer's life, combined with a most careful and critical study of his work.

But while destroying the false hypotheses of others it may be doubted in some instances whether Prof. Thausing has taken sufficient care to verify his own. Indeed, while rendering full acknowledgment to the wide learning and keen critical insight shown in this work, it seems to me that its author has sometimes, like Dürer's less scientific biographers, been led away by the ingenuity of his theories into accepting them as established facts.

Before venturing to differ, however, from certain conclusions arrived at by Prof. Thausing, it is necessary to understand the real value of his investigations, and to appreciate the amount of light he has let in on many confused questions.

Albrecht Dürer, it has lately been satisfactorily ascertained (see ACADEMY, December 7, 1878), was of Hungarian descent, but his father had settled in Nürnberg as a goldsmith many years before Albrecht's birth, which took place on May 21, 1471. Albrecht was trained at first to follow his father's craft, but "my inclination," he writes in the short family chronicle he has left us, "carried me more towards painting than to goldsmith's work." So his father, giving way to his desire, apprenticed him on St. Andrew's Day, 1486, for three years to the well-known Nürnberg master, Michel Wolgemut, to learn the secrets of the painter's art.

One of the first disputed points we come upon in Dürer's history relates to the value of the teaching which he received from this source. Most writers on Dürer are inclined to regard Wolgemut with something like contempt, and are unwilling to admit that Dürer gained anything from his teaching beyond mere practical acquaintance with the methods of painting and perhaps of wood-engraving. But Prof. Thausing undoubtedly has restored this slighted master to his true place in art history. He has shown that, although the works that pass under his name are strangely unequal in merit, he was in many of them by no means the mechanical copyist he is generally deemed. Schongauer and he occupy indeed much the same position in the history of German art, for they both remained, on the whole, faithful to old traditions, though new ideas cropped up occasionally in the art of each. Wolgemut especially, living in busy, free-thinking Nürnberg, must have been aware of the great movement that was going on around, though he was probably too old to be much affected by it. The chief work by which he is now known is the celebrated *Nürnberg Chronicle* written by Dr. Hartmann Schedel, a physician in Nürnberg, and illustrated by Wolgemut and his stepson, Wilhelm Pleydenwurff.

It is improbable that Dürer had any share in the execution of the 2,000 cuts that adorn this quaint work, for it was brought out in 1493, while he was away on his travels; but he must have had plenty of other opportunities for the practice of engraving in Wolgemut's busy workshop. "In time God gave me diligence," he writes, "that I learnt well; but I had much to suffer from Wolgemut's assistants" (*Knechten*). These suffer-

ings of the boy from the rude manners and harsh treatment of his fellow-apprentices and workmen have hitherto been more dwelt upon than the advantages he gained; but Prof. Thausing considers that his training under Wolgemut exerted a powerful influence over Dürer's art in its early stages of development. He recognises Wolgemut, in fact, as about the most desirable master that could have been found for Dürer; but he only does this by crediting Wolgemut with a series of prints which for nearly a century past have been made over to another master. These are the prints, found in most collections of German masters, signed with a plain Roman "W" at the bottom of the sheet in the middle. Now this "W" was very generally accepted as the mark of Wolgemut until Bartsch at the beginning of the present century lit upon an old inscription on one of these prints stating that "the engraver of this was called Wenceslaus, and was a goldsmith." Since then they have been made over without more examination to a certain Wenceslaus von Olmutz, of whom nothing is known except that his name appears on a copy of Schongauer's "Death of the Virgin."

But it so happens that several of the prints marked with Dürer's well-known monogram are exactly the same as those marked W., and it has generally been supposed that this Meister W., whoever he may have been, copied Dürer's work. But may it not have been the other way? We have the authority of almost all writers previous to Bartsch for assigning the W. prints to Wolgemut; and it is more natural to suppose that the pupil in his early time copied from the master, than the master from the pupil. We find allusions, moreover, to his having done so by different writers, and especially in a catalogue of the Derschau collection printed in Nürnberg in 1825, which says that

"the three prints of 'Amymone,' 'The Dream of Love,' and 'The Promenade' marked W. that were copied by Dürer were certainly executed by Wolgemut, for the copper-plates were still preserved in Nürnberg by the dealer Knorr, whose books showed that they had been bought many years before from the heirs of Wolgemut."

Added to this historical evidence, Prof. Thausing brings forward, in a masterly chapter entitled "Dürer's Rivalry with Wolgemut," a mass of curious internal evidence to prove that Dürer was the copier, and not, as has been supposed, the inventor, of these prints. Artists at that time seem to have made it a frequent practice to copy one another's plates, not being afflicted, as Prof. Thausing remarks, with "that sickly desire for originality which marks the modern mind." The Meister W., or Wolgemut as we may perhaps again call him, is known to have copied no fewer than forty-three of Schongauer's engravings, as well as several from the master of 1480. Nothing is more likely than that Dürer in his turn should have copied from him; indeed, that he did so is almost conclusively proved by the careful examination to which Prof. Thausing has subjected several of the disputed prints, finding in them numerous little points of divergence both in design and execution that

show without much room for doubt that those marked W. were the originals.

Of course, this view of the subject robs Dürer of the merit of designing these few prints, but no one need grudge them to another master, for they are not among his characteristic works, being for the most part simply early trials of skill.

In many cases the Dürer copy is better executed than the original; in others, it merely seems to be so because it has come down to us in a better state. There was nothing unfair in this general practice of copying, for the marks put on the plates were not intended, it is evident, to imply authorship in the modern sense, but were simply used as trade signatures to show certain rights. Thus, if a copyist, as in the case of Marc Antonio with regard to Dürer's "Life of the Virgin," added the artist's particular mark it was considered a forgery, and he might be restrained; but if he only put his own mark, then he might copy as much as he liked without hindrance. This practice led to endless confusion in later times, as we see in many cases besides this of Wolgemut and Dürer, it being, of course, very difficult to distinguish between the originator and the copiers of an oft-repeated design.

Another artist under whose influence Dürer appears to have come during the early period of his development was that perplexing master known as Jacob Walch, or Jacopo de' Barbari, or the Master of the Caduceus. Dürer did not, it is true, copy directly any of this master's engravings, as he did those of the Master W., but he seems to have derived motives from them here and there, and to have entered as it were into a sort of rivalry with him by treating the same subject in a different manner. Dürer himself tells us that he admired Jacob Walch very much in his youth. He speaks of him in one of his rough drafts for the preface to his *Book of Human Proportions* as "a man named Jacobus, born at Venice, a clever and gracious painter," and adds, "He showed me a man and a woman which he had drawn according to proportion, and at that time I would rather have known what his opinions were than have seen a new kingdom; but I was then very young, and had never before heard of these things." Walch, however, was somewhat secretive about his theory of proportion, and did not care to explain it to Dürer, who immediately, he tells us, set about studying the subject for himself with the aid of Vitruvius. And here may be mentioned another theory with regard to the prints signed "W" that has been recently set up by the learned German critic, Dr. Anton Springer (*Zeitschrift für bildende Kunst*, September 1877), who makes over these disputed prints to Barbari, imagining that, although he always signed with the caduceus in Italy, he used the "W" in Germany in allusion to his cognomen of Walch. But, although the works of this Protean artist often strangely differ in style and execution one from another, it seems very unlikely that he should have executed such a totally distinct series as these, or that he should have influenced Dürer under both his signatures in different directions.

MARY M. HEATON.

ANOTHER FRAGMENT OF THE METOPES OF THE PARTHENON.

I HAVE from time to time noted in the ACADEMY the discovery of new fragments of the pedimental sculptures, metopes, and frieze of the Parthenon. I have now to announce a very important addition to a metope which has just been made by Dr. Charles Waldstein. In a recent visit to the Louvre, he observed a male head corresponding in scale and style with those of the Lapiths in the groups of the metopes. Having obtained a cast of this head, Dr. Waldstein brought it for examination to the British Museum. It was at once identified as the head of the Lapith in the metope marked No. 6 in the Guide to the Elgin Room (*Museum Marbles*, vii. pl. 3; *Michaelis, Parthenon*, pl. 3, vii.). The head of the Centaur in this group, which is at Athens, had been previously identified. By the addition of the head of the Lapith, his antagonist, through Dr. Waldstein's happy discovery, the metope has gained immensely, and seems animated with new life and spirit.

C. T. NEWTON.

A WAIF FROM DAYR-EL-BAHAREE.

KINDLY grant me space to report an interesting little discovery which I have had the good fortune to make, and which casts another sidelight upon the famous find at Dayr-el-Baharee. In four "canopic" jars belonging to G. Briscoe Eyre, Esq., I have identified the sepulchral vases of Pinotem I., second priest-king of the Her-Hor Dynasty. Mr. Eyre purchased these vases at Luxor in 1874. They are of fine alabaster, and stand about fifteen inches high. Each vase is engraved with a short legend in three vertical columns, the hieroglyphs being filled in with blue. The inscriptions read as follows:—

1. The Osiris, High Priest of Amen, Beloved of the Great God Amset, Pinotem, justified before Ptah.
2. The Osiris, High Priest of Amen, Beloved of the Great God Hapi, Pinotem, justified before the Gods.
3. The Osiris, High Priest of Amen, Beloved of the Great God Tuatmutf, Pinotem, justified before Osiris.
4. The Osiris, High Priest of Amen, Beloved of the Great God Kebhsenf, Pinotem, justified before Ptah.

The name not being enclosed in a royal oval, it is evident that we here have the vases of Pinotem I., who ranked as Pontiff only. He was son to the High Priest Piankhi, and grandson to Her-Hor; and he stands third in order of succession. His mummy, it will be remembered, was found at Dayr-el-Baharee, enclosed in two wooden sarcophagi; and it was during the sixth, tenth, and sixteenth years of his reign, and by his command, that the mummies of Amenhotep I., Thothmes II., Rameses I., Seti I., and Rameses II. were inspected, removed from place to place, and had their "funerary appointments" renewed, by a commission of dignitaries and scribes, who recorded these facts and dates upon the coffins and bandages of the illustrious dead. Nor must we forget that it was in consequence of Col. Campbell's purchase of the funeral papyrus of this same Pontiff that Prof. Maspero was last year enabled to trace the plunderers of the Her-Hor vault (see the ACADEMY, No. 484, August 13, 1881).

Three of Mr. Eyre's vases are empty; but the fourth (Amset) is yet unopened, and doubtless contains part of the viscera of Pinotem I.

AMELIA B. EDWARDS.

EXCAVATIONS IN THE FORUM ROMANUM.

LETTERS from friends in Rome inform me that the Minister of Public Instruction is now carrying on an important work there—removing the bank of earth that has long covered a large part of the Forum Romanum, having a road upon it winding up from the arch of Septimius Severus to the open place or square at the top of the hill, where the Capitoline Museum is situated. This is on the south side of the hill. Ten years ago, either the municipality of Rome or the Pontifical Government made a zigzag road on the north side up to the same point; and it was then given out that this was to enable them to remove the other bank on the south side. But, with the usual procrastination of the Pontifical Government, nothing was done until the present time, when the present Minister of Public Instruction has obtained the consent of the municipality, with considerable difficulty, to this being done at once. Fearing they might change their mind and revoke this permission, he has set a number of men at work to do it at once, knowing that when it is once done it cannot be undone. For this he is roundly abused by the Roman newspapers of a low class, because he causes temporary inconvenience to the drivers of a certain number of carts and wagons, who have to make a considerable detour in going from one low part of Rome to another. The Minister proposes also to destroy the wall of the Farnese Gardens on the eastern side of the Via Sacra, and remove the earth to the original level, the same as has been done on the western side. It is now at least ten feet above that level. This bringing to light some of the most interesting parts of old Rome will certainly attract hundreds of persons to visit Rome during the next winter. Every educated person must see the importance of these great excavations in demonstrating the truth of the early history of Rome, and the folly of the Niebuhr theory—or the German theory, as it is commonly called in England.

JOHN HENRY PARKER.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. MARCUS WARD AND CO.'s Christmas book *At Home*, which was so successful last season, is to be followed this year by a companion volume entitled *Abroad*. The subject is a trip to Paris and through old towns of Normandy, supposed to be made at Easter-time by English children. It will be full of pictures from drawings specially made on a recent sketching tour. Mr. Thomas Crane is the chief designer of the book, which will, of course, be printed in colours.

THE Académie des Inscriptions et Belles-Lettres has awarded the prix Duchalais to Mr. Stanley Lane-Poole for his *Coins of the Moors of Africa and Spain*, which forms the fifth part of the "Catalogue of Oriental Coins in the British Museum." The prix Duchalais is a "grand prix" awarded every second year to the best work on mediæval numismatics.

MESSRS. CHATTO AND WINDUS announce *Birthday Flowers, their Language and Legends*, by Mr. W. J. Gordon, with coloured pictures of flowers for every day of the year, drawn from Nature by Miss Viola Boughton; also a new illustrated edition of "The Lady of the Lake," and a new edition of Maclise's *Portraits of Literary Characters*, with descriptive text by Mr. W. Bates.

MESSRS. FROST AND REED, of Bristol, have published a large mezzotint engraving of Miss Ada E. Tucker's "Playmates"—a spirited and capably painted group of kittens on a kitchen dresser. The engraver, Mr. A. C. Alais, has caught the humour of the subject, and

reproduced with really remarkable skill the soft and powdery look of the kittens' tabby coats, the innocently mischievous expression of their faces, and the relative strength and distance of the homely background. Miss Ada E. Tucker is a local artist of deserved popularity, and the engraving merits more than local success.

M. ARTHUR RHONÉ is writing an article on last year's discovery at Dayr-el-Baharee for the *Gazette des Beaux-Arts*. The same author's excellent papers on this subject in *Le Temps* (May and June) are yet fresh in the recollection of all who take an interest in that extraordinary "find."

MESSRS. GEORGE ROUTLEDGE AND SONS have issued a collection of the pictures which Mr. Caldecott has contributed from time to time to the holiday numbers of the *Graphic*. They were quite worthy of preservation in this permanent form. We may be wrong, but the colours seem to us somewhat more bright than in the original. And why is the title-page dated 1883? The frontispiece is (we think) new, but not specially characteristic.

THE Belgian painter M. Gaillait has declined to receive the medal awarded to him by the jury of the International Exhibition at Vienna, on the broad ground that works of fine art are incapable of being classified and distinguished like mechanical products.

THE French papers state that M. Gustave Doré has bought a site for a new house in the rue Van Dyck, Parc Monceaux. The ground alone cost 527,000 frs. (£22,000).

OUT of the total number (4,264) of exhibitors at the recent Salon, no less than 697 were foreigners, thus classified:—Belgians, 94; Americans, 86; English, 81; Italians, 60; Germans, 53; Spaniards, 39; Dutch, 35; Russians and Swedes, 31 each; Austrians, Poles, and inhabitants of the Argentine Republic, 14 each; Finns, 13; Norwegians, 11; Portuguese and Turks, 10 each. Eighteen other nationalities were represented by smaller numbers, including one Japanese and one Javanese.

IT is proposed to hold an exhibition of fans at Paris during the coming winter.

IN the competition for designs for new buildings for the Imperial Parliament at Berlin, the first prize has been awarded to Herr Paul Wallot, who is under forty years of age, and the second prize to Herr Thiersch, who is little more than thirty. Many architects competed of greater age and established reputation.

THE death is announced at Paris of the well-known draughtsman, M. Edmond Morin, aged fifty-seven. He first tried his pencil for the *Journal amusant*. In 1851 he came to England, where he remained for five years on the staff of the *Illustrated London News*. Later, he contributed to the *Monde illustré*, the *Vie parisienne*, and many other French periodicals.

A SECOND statue is to be raised to Rouget de Lisle, this time at his birthplace—Lons-le-Saulnier. It is to be inaugurated by M. de Mahy, Minister of Agriculture, on August 27.

A COMMITTEE has been formed in France to erect a national monument to Rousseau, who is described as

"l'inspirateur immédiat de la déclaration des droits de l'homme, le proclamateur de la souveraineté du peuple et du suffrage universel, et le réformateur de l'éducation dans le sens de la nature et de la raison."

Among the names on the committee are those of M. M. Berthelot, Carnot, Louis Blanc, and Henri Martin. A circular in support of the proposal has been issued to the departmental assemblies, which are now in session; but the verdict of the Parisian press is already adverse—"no one now reads Rousseau."

MUSIC.

SOME MUSICAL PUBLICATIONS.

Kevin's Choice: Operetta in Two Acts. Adapted from a Sketch by F. Hazlewood; Music by T. A. Wallworth. (Metzler.) The libretto is not a strong one, but the music is light, graceful, and pleasing. The duet "Spin the slender thread," the trio "Father, I'm young," and the trio "Hark! the clock," are the best numbers of the work.

April Song ("Chanson d'Avril"). Words by T. Marziale; Music by G. Bizet. (Metzler.) A very pleasing and original song. The accompaniment is written with great taste.

Scarlet and Gold. Song, by Childs Avison. (Novello.) The melody is extremely simple, but the accompaniment varied and effective.

Shaking Grass. Song, by A. M. Wakefield. (Metzler.) Simple and tuneful.

For Aye. By Odoardo Barri. (Metzler.) Effective, though somewhat commonplace.

Sae Many Years Ago. By Lady Ramsay. *Divine and Sweet Reality.* By J. McLachlan Key. (Edinburgh: Paterson and Sons.) Two pleasing, though not very original, songs. The accompaniment to the second is somewhat monotonous.

Bourrée No. 3. By E. Silas. (Novello.) Herr Silas has written many good pieces for the piano, but we cannot say that this is one of his best. It is so far a *bourrée* that it commences on the fourth crotchet of the bar, but it is rambling, and wanting in character.

An Autumn Leaf. Sketch for Pianoforte, by G. E. Bambridge. (Forsyth Bros.) A simple little piece, but one in which there is a great deal of taste displayed. It is written in a very pleasing manner, and we think the composer gives promise of good things.

Valse Impromptu. By Allan Gordon Cameron. (Novello.) Not very original, and not comfortably written for the pianoforte. The author wants ideas and experience.

Minster Bells. Cantata for Female Voices, by Franz Abt. (Novello.) This little cantata consists of ten numbers, all of them exceedingly well written for the voices, and most of them very pleasing. There are solos, duets, trios, and choral recitatives. Abt's compositions, if not equal to those of the great masters, are always tuneful, elegant, and musicianlike.

J. S. SHEDLOCK.

MUSIC NOTE.

THE Birmingham Musical Festival will be held in the Town Hall next week, on August 29, 30, 31, and September 1. Sir Michael Costa will be the conductor. The band, consisting of 131 players, will be led by M. Sainton. Mr. Stockley is, as usual, chorus-master, and Mr. Stimpson organist. The principal vocalists announced are Mme. Albani, Miss A. Williams, Mme. Marie Roze, Mme. Patey, and Mme. Treballi; Mr. E. Lloyd, Mr. W. H. Cummings, Mr. J. Maas, Mr. Santley, Mr. F. King, and Sig. Foli. "The Redemption," a new oratorio composed expressly for the festival by M. Charles Gounod, will be performed on the Wednesday and again on the Friday. Herr Gade has also written for the occasion a cantata entitled "Psyche." The other vocal novelties are "The Holy City," a cantata by Mr. A. R. Gaul, and "Graziella," a new cantata by Sir Julius Benedict. A new symphony of Mr. Hubert Parry will also be heard, and an orchestral serenade by Mr. C. V. Stanford. The programmes, beside the novelties mentioned, will include "Elijah," "The Messiah," "The Mount of Olives," Cherubini's fourth Mass in C, Brahms' "Triumphed," and pieces vocal and instrumental.

SATURDAY, SEPTEMBER 2, 1882.

No. 539, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

RECENT EGYPTIAN BOOKS.

The Coptic Morning Service for the Lord's Day. Translated into English by John Marquess of Bute. (Masters.)

Egyptian Obelisks. By Henry H. Gorringer, Lieut.-Commander U.S.N. (New York: Published by the Author.)

Auguste Mariette, Esquisse de sa Vie et de ses Travaux. Par Arthur Rhoné. (Paris: "Gazette des Beaux-Arts.")

Les Débuts de Mariette-Pacha. Par Ernest Deseille. (Boulogne-sur-Mer: A. Oury.)

Eau-de-Nil: a Chronicle. By E. C. Hope-Edwardes. (Bentley.)

IN thus translating the Coptic Liturgies, Lord Bute has conferred a real obligation upon European travellers in Egypt. With this little volume in his hand, the stranger may henceforth follow the ancient and beautiful morning service of the native Christian Church more intelligently than even the Copts themselves, to whom, with few exceptions, the old historic tongue of their forefathers is a lost heritage. They echo certain prayers and gabble certain responses in the original Coptic, as unlettered Roman Catholic peasants echo and gabble the Latin of the Mass; but the only portions of the whole four hours' service which are really "understandable of the people" are spoken in Arabic. These are some three or four exhortations and responses; the Gospels (chanted in Coptic by the priest, but simultaneously translated into Arabic by the deacon); and the final Benediction. Whether any knowledge of Coptic as a living language yet survives among the fellahs is extremely doubtful; but a high native authority whom I questioned upon this point some eight years ago was of opinion that here and there in some of the more out-of-the-way villages an old man might possibly be found, even then, who would understand it a little. Lord Bute's translation contains "The Prayer of the Morning Incense," "The Liturgy," the "Seven Offices" (or Hours), and "The Prayer of the Curtain," which is an additional office for repetition at bedtime. These "Hours" are never read publicly, except in convents; and they never vary. Their length is so portentous that the Coptic missionaries have obtained a dispensation which permits them to distribute the recitation of the whole series over a week, instead of performing it each several day. Upon the fidelity of Lord Bute's translation I am not competent to form an opinion;

but the English of his rendering is pure and devotional. The book is excellently printed in parallel columns of Coptic and English; the ceremonial is duly rubricated; and the text is illustrated by a few judicious footnotes. The Preface, however, might well have included a more complete account of the ancient Coptic churches of Cairo, which are among the most interesting early Christian edifices in the world.

Commander Henry H. Gorringer's handsome quarto on *Egyptian Obelisks* appropriately commemorates the successful shipment, transport, and erection of the great historic monolith which now graces the central park at New York. The story of "Cleopatra's Needles" has been too often and too recently told to need repetition. The adventures of the British obelisk, its shipwreck, its recovery, and the patriotic munificence of Sir Erasmus Wilson, at whose expense it was brought hither, are facts yet fresh in the public memory; and it was but the other day that Mr. Vanderbilt, of New York, moved by a generous spirit of emulation, volunteered to defray the cost of transporting the remaining obelisk across the Atlantic. How this was done, by what mechanical means, with how much labour, patience, and skill, is here told with great modesty and simplicity by the eminent naval officer who undertook and successfully accomplished the task. Only an engineer can probably appreciate the scientific details of Commander Gorringer's narrative, which, however, are perfectly intelligible to an uninitiated reader. From the moment when the United States flag was run up to the top of the obelisk to the moment when the *Dessoug*, with her precious freight, steamed up the Hudson on July 20, 1880, the whole story reads like a romance; and—beginning with endless cabals, jealousies, and obstructions on the part of the Alexandrian colony; ending with storms at sea, accidents to the engines, and imminent danger from the bursting of a gigantic water-spout—it is a romance to which no element of suspense or peril is lacking. The Americans are fortunate in possessing the original pedestal, steps, and crabs upon which their obelisk was erected at Alexandria in the eighth year of Augustus Caesar; and, with excellent judgment, they have again put the whole structure together with no other alteration than the substitution of new bronze crabs engraved with appropriate legends. The archaeological chapters of Commander Gorringer's book are very fairly done; the illustrations, both in autotype and wood (forty-five in number), are as good as possible; while the type and paper leave nothing to be desired. To Egyptologists the most interesting pages in the whole volume will be those which relate to a granite model of the Great Temple at Heliopolis found near Cairo in 1875, and now in the possession of Commander Gorringer. This curious relic measures 44.25 inches long by 34.65 inches wide, and is 9.25 inches in depth. It shows a double flight of steps ascending to the level of the temple pavement, and marks the position of the sphinxes, obelisks, statues, and pylons in advance of the building. The stone pivots on which the great gates turned are also represented in miniature. The edge of

the model is covered with vertical and horizontal lines of incised hieroglyphs recording the erection of a sanctuary at Heliopolis by Seti I., who is depicted, in *cavo-relievo*, in a kneeling posture, presenting offerings of incense, wine, bread, divine images, and the like to the Heliopolitan gods. This is probably the most ancient architectural model in existence. Judging from the autotype illustrations given by Commander Gorringer, I conclude that it was designed for a libation-table.

M. Arthur Rhoné's sketch of the life and work of Mariette-Pacha is a reprint from the *Gazette des Beaux-Arts* for September 1881. Written with that fine taste which his readers have learned to expect from the pen of M. Rhoné, this brief memoir, it may be hoped, is but the precursor of a more extended narrative. A Life of the founder of Boulak, written as M. Rhoné could write it, and illustrated as admirably as the present *Esquisse*, would be a welcome addition to French literature.

Les Débuts de Mariette-Pacha, by M. Ernest Deseille, may be read as a prelude to the foregoing. In this little pamphlet of twenty-eight pages, a fellow-townsmen contributes recollections and anecdotes of the childhood, education, and early struggles of the great Egyptologist whose statue was unveiled the other day at Boulogne-sur-Mer. The little record is tenderly and gracefully written, and gives a touching picture of Mariette in his domestic relations. Following him from Boulogne to Paris, where, in 1849, he occupied a room in the Cité Pigalle, M. Deseille shows him to us writing at a book-laden table in a bare, unfurnished room, with one of his infant daughters on his knee and two others playing at his feet. "I never work better," he said to the astonished visitor, "than when I have all my little world around me."

Eau de Nil—a lady's journal sent home bit by bit during a winter on the Nile—has all the freshness and charm of a work not intended for publication. Like the late Lady Duff-Gordon, Miss Hope-Edwardes takes more interest in the fellahs than in the monuments; though, as she apologetically observes, "it is impossible to leave out such subjects altogether." Having, however, left them out as much as possible, she has succeeded in writing a very novel and amusing record of innumerable conversations with all kinds of natives, high and low, Arab and Coptic. Some of these conversations, committed to paper a year and a-half ago, before the "National party" had been invented, have acquired a value and significance which Miss Hope-Edwardes did not certainly anticipate when she entered them in her diary. "The people," she says,

"are so delighted with the ease they feel from the decreased taxes that they see everything *couleur de rose* under the present régime, make no complaints, and are full of praises of 'Effendina' (the Khedive), to whom they loyally attribute all credit in the matter. The tax, or tribute on land, seems to be decreased by about half; and, best of all, they now know pretty well what the yearly tax will be; whereas in the time of the last Khedive, if he wanted more money one year than another, he sent round to the Moodirs of each province

to say that they must raise so much each, irrespective of seasons and crops. They speak very bitterly of that last régime."

Miss Hope-Edwardes could not do better than dedicate her second edition to the English partisans of Arabi Pasha.

AMELIA B. EDWARDS.

Prizes and Proximes. (John Walker.)

ABOUT a year ago there appeared a pleasant volume of translations, epigrams, parodies, &c., which had been got together out of rather unpromising material—the prize compositions sent in to the *Journal of Education* in reply to the proposal of a monthly premium. This volume is a second instalment of the results of the same practice, with the addition of certain voluntary contributions. The literary tournament is an institution of venerable age, and we owe to it some of the best of the little masterpieces of literature, especially those dating from the French seventeenth century. But the editor of the *Journal of Education* has been wise in limiting, for the most part, his competitions to the safe ground of translations and paraphrases. Of these, the present little volume contains some examples of very considerable merit. The original poems please us less; and, as for certain prose maxims on education which also occur, they have too much the effect of a challenge to anybody who, having been *du métier* for a decade, has hung up gown and ferule and escaped into literature to be fairly criticised by him. But translations may be said to have at the present day peculiar appropriateness as the subject of literary competition. We ought to translate well, just as the Frenchmen of the seventeenth century ought to have written Portraits and Maxims and Conversations well, of which three things the nineteenth century has hopelessly lost the secret. We know a great many languages, we have no foolish prejudices about the supremacy of our own, we are not carried away by affection for the *belles infidèles* of M. Perrot d'Ablancourt, we have most of us absolutely nothing original to say that is worth ink and paper, and we have the grace to suspect that fact. All these things, positive and negative, make for criticism, history, translation, and the other ingenious methods of cutting a reputation out of other men's cloth.

Accordingly, these translations, written for the most part by thoroughly well-educated people (and there is nothing which requires so much education as translating), are in parts very good. The first thing noticeable is some versions of La Rochefoucauld by the editor, the only fault to be found with which is that the English is more archaic than the French, and that the translator sometimes tries to point La Rochefoucauld's arrows still more sharply—a dangerous attempt. This same excess of archaism is still more observable in a version of Mme. de Sévigné's famous passage about the Archbishop of Rheims upsetting a harmless passer-by, and wanting to flog him for being upset. "All in a vast hurry" for "fort vite" is a false note, and "God wot" introduced quite gratis is a falseness. It ought not to be forgotten that French prose is about half-a-century

ahead of English, and that the style which really corresponds to that of the men and women of the Fronde is certainly even less archaic than Temple and Halifax, neither of whom, we think, would have said "God wot" in natural writing. Mr. Arthur Sidgwick's version of George Sand's Landscape after Holbein in the *Mare au Diable* is very good. But a remark of the editor's in a note is worth reproducing, for the truth of it has been ascertained by the present writer, not merely by actual practice in translation from French, but by critical reading of much more. "Most," he says, of his competitors, "failed to see that the short sentences must be combined." That is the real secret of translation; the re-adjustment of the clauses according to the demands of the new language in which the thoughts find themselves. Mr. Rhoades' version of Leconte de Lisle's charming "Les Elfes" (we only hope that the editor is wrong in saying that Leconte de Lisle is hardly known in England) would, if we had been the judge, have lost the game because of the terrible weakness of the refrain.

"With thyme and marjoram crowned for jollity,
The elves are dancing over lawn and lea,"

is surely a vile travesty of the simple original:

"Couronnés de thym et de marjolaine,
Les elfes joyeux dansent dans la plaine."

But the body of Mr. Rhoades' version is excellent. Prof. Jebb has contributed some admirable Latin elegiacs; and part, at least, of Mr. Morshead's translation of Leconte de Lisle's fine sonnet "Aux Morts" deserves the same adjective. But the difficulties of the translator could hardly be better illustrated than by the first two lines. The French Creole poet has

"Après l'apothéose, après les gémonies,
Pour le vorace oubli marquée du même socan,"

which Mr. Morshead renders

"One delfed, one slain with infamy,
All sealed alike to glut oblivion's greed."

With the second line there is no fault to find, but the first clearly misses the strong pictorial effect which is so characteristic of the French poet. The bloody stairs, with the Tiber swirling at their foot, and the flight of the eagle from the smoke of the pyre, strike the eye at once as the Frenchman sings. With Mr. Morshead the verse becomes a pale generality. However, the translator makes amends in perhaps the most famous piece of the same poet, "Le Sommeil du Condor;" and nobody knows better than the candid reviewer that criticising translations and making them are two very different things.

We can only quote, in conclusion, the two versions, both good, of the famous three lines in Catullus' fifth poem by Mr. and Mrs. Tollemache. Here they are:

He: "Suns set to rise and rise to set again.

To us, when light is o'er,

One sleep that wakes no more

For ever and for ever shall remain."

She: "The sun may set and yet again return,
We, when our taper's too short light we burn,
On through one endless night must sleep,
While far off stars their vigils keep."

With a modest request for the MS. authority for this last line, we take leave of a very pleasant and scholarly book.

GEORGE SAINTSBURY.

Roumania, Past and Present. By James Samuelson. (Longmans.)

THOUGHTFUL men have praised Pepys's Diary highly, but not too highly, because that book and that class of writers satisfy one great want of human nature—the desire for gossip. If wholesome gossip is not forthcoming, men betake themselves to scandal. We will not charge Mr. Samuelson with the folly of being *toujours philosophe*, but we do think he somewhat neglects opportunities of being entertaining. For instance, when speaking of the custom of the King and Queen of Roumania of giving private audiences to their subjects—a custom quite unparalleled among other crowned heads—Mr. Samuelson suddenly stops with the solemn remark, "But we are digressing" (p. 260). He again "apologises" for digression when he is describing Sinaia (p. 16), the summer resort of the Roumanian Court. We could well forgive some more "digressions" that would give us information respecting social life in Roumania. Then, too, Mr. Samuelson is strangely reticent respecting the Jews. If some writers err in creating a Jewish question, Mr. Samuelson errs in ignoring it. He positively allots more space to the Gypsies than he does to the Jews. Has not he heard the statement that the peasantry and even the priests in Roumania lived on most friendly terms with the Jews until Liberal politicians set on foot the theory that the heavy taxation and poverty of the country were due not to the late war and other causes, but to the Jews? But perhaps Mr. Samuelson's friendship for M. Rosetti prevented his consorting with the Jews and those of their Christian neighbours who are not Jew-haters.

We sympathise with the writer's enthusiasm for Roumania, but sometimes that enthusiasm carries him too far. Owing to a variety of causes, but mainly to the Greek or Phanariote rule, which blighted the country for ninety years, the Roumanians are not distinguished for their morality. In fact, the contemptuous opinion expressed in Russia of Roumanian virtue (though it comes ill from the mouths of those whom Roumanians rescued in their great necessity) is, on the whole, well founded. Mr. Samuelson is at first indignant with his English friends for sharing this opinion; yet he himself furnishes the best reason for holding it (note to p. 213). Again, Mr. Samuelson sometimes forgets the claim of neighbouring States to that independence which Roumania has so gloriously won for herself. He asks (p. 268), "Why should not the plains on both sides of the Danube guarded by the Balkans and the Carpathians constitute a strong realm, one and indivisible, with the great river flowing as an artery through its centre? The answer is, Russia!" No, we reply, the answer is Bulgaria. The Bulgarians have not shaken off one foreign yoke to submit to another. We trust this Roumanian ambition exists only in the imagination of the writer. Doubtless, Bulgarians would entertain more friendly feelings than they do for Roumanians if the Dobrukscha, which is Bulgarian soil, had not been taken from them and given to Roumania. Mr. Samuelson speaks of the Dobrukscha as a "valuable acquisition" to Roumania. We

are not so sure that it is. As we read Roumanian history, we find that their greatest leader, Michael the Brave, was successful so long as he restricted himself to Roumania's natural borders, the Carpathians and the Danube River, and that he failed when he crossed those limits. We would say to Mr. Samuelson as we said to our Bulgarian friends, "Do not clamour too much about Pan-roumanism or Panbulgarism, for, if the rule of the majority be always applicable, you must give up Jassy and Salonica to the Jews, as there are more Jews than Christians in those towns."

If Mr. Samuelson does not give us much gossip, he is at least free from the faults of the well-travelled stork, for ever prattling of the ditches in which he had gobbled up the fattest frogs. Mr. Samuelson has not picked up his information in Bucharest restaurants, but has gone deeply into the subject of the government, prisons, and schools in Roumania. He devotes a chapter very properly to the *Asyle Héléne*, the most admirable girls' school we have ever visited. We do not think he lays sufficient stress on the fact that the upper classes of Bucharest raise no objection to their daughters attending a school for foundlings. This common-sense of the Bucharesters compares well with the snobishness of many English parents. Mr. Samuelson gives us a chapter on wages and cost of living—a rare excellence in a book of travel, which Buckle would have thoroughly appreciated. He tells us in one of his "digressions" that, of the 400 workmen employed to build the King's summer palace, 150 were Germans and the rest Italians. This reminds us that, when the present Prince of Bulgaria wished to mend the holes in his palace staircase at Sophia, he had to send to Pesth for workmen to do it. We hope that skilled labour may soon spring up in Eastern Europe now that the Turk, that great enemy of industry, has been driven out. The chapter on the navigation of the Danube is a most useful *résumé* of facts. The writer conclusively proves the importance to England of unrestricted trade on the Danube, and that our interests and those of Roumania are one. He also gives us a clear and succinct account of the peasant proprietary of Roumania. Our limits forbid us entering on this wide field, or on the historical portion of the present work.

In conclusion, we can recommend Mr. Samuelson's useful book. It will interest all who wish to know something about Roumania—a country which "through a cloud, not of war only," has at length taken her place among the free nations of Europe.

JAMES GEORGE MINCHIN.

The Coming Democracy. By G. Harwood. (Macmillan.)

ANYTHING trustworthy that can be learnt about the probable disposition of our future masters cannot fail to be of general interest. Mr. Harwood, indeed, does not claim to have the gift of prophecy; but, from intercourse with the lower classes, he has gained some knowledge of their habits of thought, their prejudices and aspirations, and he gives us, very ably, his own deliberate opinion as to the way

in which they are likely to exercise the political supremacy of which they are as yet the unconscious possessors. He thinks—and it is not a foolish optimism so to think—that their employment of it will not be more exclusively selfish than has been that of the upper and middle classes, which have successively directed the policy of the nation. Classes, like individuals, are influenced by mixed, rather than by single, motives; and the separate actions of a life selfish in the main may exhibit every gradation between egoism and altruism. And though it is absurd to suppose that the lower classes will not generally pursue the course which seems most likely to promote their own advantage, we may feel tolerably sure that the pursuit will not be made in an unbroken or systematic way.

In foreign politics, therefore, the Democracy may make neither power nor wealth its chief aims, and yet under the name of progress it may compass those ends, and be ready in their behalf to bear quite as heavy burdens as have hitherto been forced upon it. And, again, ambition in some form may influence the lower as it has influenced the higher classes; and, as there is no chance of gratifying this in their case, except collectively, the masses, who cannot hope for a family history or pedigree, may wish to be remembered as having belonged to a nation which made the improvement of the whole world its object. "So there are many things more unlikely than that, under the Coming Democracy, we may see, in this direction, an enthusiasm and an enterprise which have not been equalled since the days of Elizabeth." It may be remembered that "the spirited foreign policy" of Lord Beaconsfield awoke a far more hearty response among the working classes than did the appeal which Mr. Gladstone made to them in 1874, and which was based upon prudence and economy.

But even if the Democracy should be ready to forego its more immediate interests for the sake of the maintenance or extension of the empire, it is not likely so to alter the Constitution as to make it subserve its own particular ends? Mr. Harwood thinks that the history of our country shows that the masses of the people have never been in favour of violent changes either in politics, in manufactures, or in social life, and that the conservatism of the lower classes is a national trait which must not be overlooked. And, again, we must remember that there is no feeling among them that they have been kept down and wronged, and therefore the desire for retaliation is altogether absent. On the whole, they are proud of their Constitution, and it is not by their hands that the Crown will be endangered or the existence of the House of Lords terminated.

As to the House of Commons, changes must necessarily occur there, but they will not necessarily be changes for the worse. The number of members who regard the House as the pleasantest club in London, or covet a seat in it for the social distinction it confers, will become very much smaller. Mere wealth will meet with less consideration, and the direct representatives of the working class will fill the places now occupied by self-seeking barristers; but there is no probability that

"men of light and leading," whatever their rank or their political views, will fail to find admission. For the masses are not a homogeneous body, but a mixed multitude, having diverse aims and widely differing opinions. The English Democracy has never learned the middle-class axiom that political honesty means sticking to your party, whether right or wrong, or, rather, not even thinking about that, but always taking it for granted that your own party must be right and the other wrong. On the whole, the future is hopeful enough for him whose only wish is to serve his country, and who will do it in an open and manly fashion. Of course the tenure of land is a matter which must engage the earliest attention of the Coming Democracy; and, as the idea of the soil being the monopoly of a small class is repugnant to the people's instinct, such a reform as will give free play to natural principles is sure to take place. And the result must be that the importance of the upper or landed classes will decline in proportion as their territorial supremacy is diminished. But the position of the middle or monied classes will not be left untouched. Taxation may be re-arranged so as to fall more directly upon them. The labour question may be solved in ways detrimental to their interests. Competition with other countries, and especially with America, may—nay, certainly will—reduce the margin of profit till it almost disappears; and history abundantly shows that manufacturing pre-eminence, if it is the gift which nations desire most, is also that of whose retention they are least secure. We owe much to the middle classes for what they have done of late years in the way of legislation, but no sense of obligation can blind us to the fact that, for good or evil, the political supremacy is now slipping away from their hands.

What, lastly, will be the attitude of the Coming Democracy towards religion? What is it now? we may ask. Those who are most qualified to answer tell us that the working classes are rather indifferent than hostile to it. The Church and the Denominations have done, and are doing, a good deal for the masses, but the masses are doing in this matter next to nothing for themselves. But if religion can be presented to them as a living reality—a matter not of doctrines and ceremonies, but of practical use in raising men and women to a higher level—the lower classes may yet embrace it with more genuine fervour than the upper classes now exhibit towards it, and the Church of England may enter upon a future more glorious than its past, as it will then be indeed the National Church.

Whether we regard Mr. Harwood's forecasts as too sanguine or the reverse, they well merit consideration; and the book—in spite of its occasional sententiousness—is pleasant reading.

CHARLES J. ROBINSON.

The Theological and Philosophical Works of Hermes Trimegistus, Christian Neoplatonist. Translated, &c., by J. D. Chambers. (Edinburgh: Clark.)

THIS is a diligent but inadequate study of a very interesting subject, a disappointing and tantalising introduction of it to other students. As Mr. Chambers says, "The 'Hermataica' have been unaccountably neglected in England;" but it goes some way to account for the neglect if an Englishman who has studied them so diligently as he himself has is so little able to grasp their significance.

The title embodies in itself most of the defects of the work. This volume does not contain "the theological and philosophical works of Hermes Trimegistus," but only the "Poemandres" and the excerpts of Stobaeus, which are pronounced to be the only "genuine" works of Hermes extant. Now what is meant by the "genuine" works of a mythical person? There is a sense in which the "Iliad" and "Odyssey" are "genuine" Homeric poems, and the "Batrachomyomachia" is not; and in this sense the "Book of the Dead," and possibly a few other works of prehistoric antiquity, may be called genuine works of an Egyptian god. But if this limitation be abandoned, if by "Hermes" we understand the pseudo epigraphic works issued under his name between the first and third centuries of the Christian era, then it is meaningless to say that the earliest of these works alone are genuine; the latest member of the school that produced them has as good a right to the name of Hermes as the first. Then in what sense is "Hermes" a Christian, and in what sense a Neoplatonist? It is certain that the oldest Hermetic works—probably these very works—are older than the school of Ammonius, to which the name of Neoplatonist is usually applied—this, in fact, Mr. Chambers is careful to insist on. It is quite true that the relation of these works, on the one hand to Plato and on the other to Christian and Pagan mystical religion, is nearly the same as that of the Neoplatonists in the narrower sense; and we may thank anyone who gives us materials for the history of the rise of Neoplatonism. But we should thank him more if he did something to arrange the materials in form for the history.

A more important omission is that the editor seems to have no conception how complicated is the question of the author's relation to Christianity. There are, in Hermes, certain reminiscences of, or parallels to, passages in the Jewish and Christian Scriptures; there are certain doctrines more or less akin to that of the Christian Trinity; but it does not follow that Hermes was a Christian, still less an orthodox one. We are told truly that the most distinctive Christian doctrines—those which were "foolishness to the Greeks"—are omitted; so is the central doctrine, for which, more than any other, Christian martyrs died, and which Christian apologists put forward in their most exoteric works—the unity of God as the one object of worship. Then, however firmly we may believe that the doctrine of the Trinity is contained in the Christian Revelation, we ought not to be afraid to put the question:—Is the similar doctrine in Hermes derived from the Christian Scriptures or from Christian teaching, or did

he arrive at it independently? nay, we ought not to forget that it is a possible view that the doctrine is not purely of Christian origin, but developed from Pagan or semi-Pagan speculations like those of Hermes. In truth, an orthodox Christian has less temptation to shrink from discussing the question, because he knows that there *was* a great deal of semi-Pagan speculation on subjects akin to these which used the Christian Scriptures and presupposed the Catholic doctrine. There is no small affinity between Hermes' doctrine and that of the Gnostics, in particular of Basilides; and if these works of Hermes be a generation earlier than Basilides, the evidence for the antiquity of the Fourth Gospel, or at least of the doctrine contained in it, is pushed so much farther back. But—it is hard to prove a negative, yet the impression remains—the word "Gnosticism" does not occur in Mr. Chambers' discussion of Hermes' position; certainly, Basilides is not named.

It perhaps would be unfair to complain of the style of the translation; its avowed object is to be literal rather than to be readable; and to look at the English is in general enough (at least with the help of the extracts in the margin) to enable the student to see what the Greek must be. But then it is a question whether, if this were the object, it would not have been better to give a Greek text; very often it is only by referring to or reconstructing the Greek that the translation can be made intelligible. Sometimes it is positively misleading; e.g., "The Father of the *Universals*" does not represent $\delta \pi \alpha \tau \eta \rho \tau \omega \nu \delta \lambda \omega \nu$, but $\tau \omega \nu \kappa \alpha \theta \acute{o} \lambda \omega \nu$. Again, $\delta \theta \epsilon \acute{o} \varsigma$ is Greek for "God" in a monotheistic sense. "The God" is only English when we are speaking of one particular god out of many.

WILLIAM HENRY SIMCOX.

THE DANES IN ENGLAND.

Normannerna. IIIb. and IV. "Danske og norske Riger paa de Brittiske øer i Danvældens Tidsalder" and "Danelag." By Dr. Joh. C. H. R. Steenstrup. (Copenhagen.)

IN these two instalments Dr. Steenstrup brings to an end his remarkable study on the Northmen and their colonies in the ninth, tenth, and eleventh centuries—a book which I hope will be speedily translated for the benefit of those many students of our early history who have not mastered modern Danish. These parts exhibit the wide range of reading, the acute and observant eye for evidence, and the clear, concise arrangement and simple style which characterised the preceding volumes. To discuss the numerous points of interest which they present would altogether exceed the present limits, but one may rapidly notice some of the more salient. Vol. IIIb. deals with the reigns of Cnut and his two sons, and certainly forms the best existing monograph on the subject, supplementing the brief study of the period which Mr. Freeman has given in his *Norman Conquest*. Singularly interesting is the well-supported and acceptable suggestion that the Ethelung Eadmund's children were sent to the "sclavi," not the "auai," and that the

English authority's Rogians and Rex Malesclodus stand for the Russians and the King Macesclausus, sister's-son of Stephen of Hungary. A similar literal confusion between "sci" and "su" is at the root of the mistaken idea that Cnut ruled over part of Sweden and claimed that kingdom as his own—a position clearly refuted by Dr. Steenstrup. Again, the difficulty as to the "Wihtlande" or "Wiht" of the Peterborough and Abingdon Chronicles of the year 1022 is happily solved by the reference to Alfred's "Wihtland which belongeth to the Eathonians," thus providing a rational explanation of the 1023 entry—"Here King Cnut came back to England."

There are rectifications of several small errors into which former workers on the field have fallen. Thus the fourfold division of England is rightly assigned to Cnut rather than Ethelred; the name of Godescalc's wife is Siritha, not Demmyn, as, by a funny mistake, it has been given. On the other hand, we see no reason for doubting the old translation of "Port-hund," *oppidi canis*, especially when one considers the use of the word "port" in the Northern Court-poetry of the eleventh century.

It is amusing to see how hard the superstitious reverence for such "sources" as Egil's Saga dies in Scandinavia. Petersen, Jessen, Vigfússon, and Heinzel have all spoken out on this point; and yet people persist in puzzling over and trying to reconcile the discrepancies between Ari's historical works and the late twelfth-century Tale of Egil—a saga which, though it contains verbal extracts in its earlier chapters from a lost historical work, is, as far as its own substance goes, a mere romance largely composed of absolutely fictitious matter. In this romance there are just two or three beautiful family traditions of the usual undateable kind about Egil himself, which gleam out of the midst of a mass of dull and worthless setting of a late and conventional kind. On the other hand, scepticism as to Sighvat's verses and the character of the earlier Kings' Lives (down to and including Sigurd the Crusader's Life) is unfounded, for, though there are many difficulties connected with them, they are works which require to be judged by a very different canon to that which applies to the Icelandic Family Tales.

But little space is left for consideration of the fourth volume, which is even of greater interest than the preceding, for it is an advance upon comparatively new ground. In it Dr. Steenstrup considers the influence of the Danish Settlement upon the Old English Law, and has with singular skill and boldness been able to reconstruct to a great degree the legal system, both adjective and substantive, of the Dane-law. This is a work which has long been wanted, and it has been well done here. Since the publication of the charming American essays on "Anglo-Saxon Law" no book has thrown so much light upon the still obscure recesses of our pre-Angvin law as this. The author has a good case, and shows himself an able advocate; his conclusions may, in most cases, be gladly accepted, although there are here and there propositions to establish which one would be glad of better philological evidence than is at

present forthcoming. Especially interesting are the chapters on "Law" and its derivatives "lah-cop, lah-man, lah-slit, by-lah, ut-lah," on "Mal" and its cognates "mal-men, sam-male, widher-mal," on "Grith," "Ordeal," "Wager of battle," "ran," "seht," "wapentake," "nithing," "sac," &c. The explanations of the "sipesoon" of the later English Laws, of the "Rydhrenan" of the Worcester Chronicle, of the "lechef" or "leoheof" of William's Laws, are not only ingenious, but convincing. The questions of the House-carls and their position, and of the Ship-tax, are really adequately treated for the first time. Few authorities have been overlooked, though one notes that Eyton's noble volume on the Dorset Domesday would have given welcome aid on several questions; and the later Eddic poems might certainly have been appealed to far more frequently, for, from their date and standpoint, they are authorities of the highest value on legal questions connected with the Scandinavian colonies in the West. I have resisted a strong temptation to "argue the point" on several heads with Dr. Steenstrup, preferring to devote the lines allotted to me to setting forth in some degree the peculiar value of his book. He will find plenty of adversaries, but will no doubt be able to give a good account of them in most cases.

In conclusion, it is a pleasure to see that Dr. Vigfússon's Oxford Dictionary has been so profitably worked by our author, and that it has stood his every test so well. And it is reassuring to note that Dr. Steenstrup has not, like so many scholars both in Scandinavia and England, swallowed whole the ingenious albeit visionary speculations of Prof. Bugge, but preferred to think for himself on this as on other questions. F. YORK POWELL.

NEW NOVELS.

The Merchant Prince. By John B. Harwood. In 3 vols. (Hurst & Blackett.)

Saint and Sibyl. By C. L. Pirakis. In 3 vols. (Hurst & Blackett.)

A Western Wild Flower. By Katherine Lee. In 3 vols. (Bentley.)

A Chance Acquaintance. By W. D. Howells. "Author's Edition." (Edinburgh: David Douglas.)

The Merchant Prince has one good old-fashioned merit, which never fails to arouse genuine, if not very cultured, interest. A justice rather romantic than poetic tilts the cruelly exact balance of human affairs ever in favour of lovers young, poor, and courageous. From the first the reader has no misgivings; the woe and want of the first volume do but portend the wealth, bliss, and numerous offspring of the third. Introduced in the first chapter to the wretched garret of the young mill-hand, we recognise at once the future millionaire. It is over plans and models that he is consuming the midnight tallow; so the millions are to be made by the civil-engineering process, and a new era is to dawn upon our fleets and bridges. He is thin and wasted and interesting; he will perform miracles of forethought and daring, as he certainly does in a very original and dashing

way. He is strikingly handsome, even for a mill-hand; we do not need to be told that he will be a good deal pestered by the ambitious advances of high-born beauties. But for all that we do like to be told; and, when the rich doctor with the two nice daughters succours the lad in his need, we are only a little sorry for the poor old gentleman, who will of course have to put up with death and bankruptcy to permit Bertram to endow the daughter with his gratitude and fine prospects. A hundred years ago these lucky rises in life (for, so far as we can gather, Bertram owed nearly everything to the sudden likings of eccentric old gentlemen) were perhaps possible. Nowadays, well-spoken but shabby youths are seldom promoted by benevolence to the command of vast shipbuilding yards, or beloved by imperious heiresses. Still we like, and always shall like, to pretend that they are, and to make believe that all good things are possible to a handsome, modest, clever, honest youth. Mr. Harwood's hero is all this, and that is why most readers will gladly follow him through his troubles and successes to the baronial splendour which awaits him. For ourselves we cannot but regret that neither he nor the author seems to have thought of the doctor's elder daughter, who is a dear good girl, but perhaps after all more fitted to console a real prince in disgrace and exile than to share the success of an engine-room Croesus. There is much spirited work in the book, especially the affair with the river-pirates at Blackwall; and the good people are all pleasant and worth reading about. The villany is not very plentiful, but dreadfully stupid and melodramatic. Cut-throats, blacklegs, and fraudulent clerks, culled from various old novels, cross the path of our aspirant, only to fall a prey to a detective more garrulous, bungling, and funny than lady-novelist ever yet conceived. However, as the wicked part of the book is the only bad part, it may be recommended as a pleasantly conventional novel.

Saint and Sibyl is readable and rather prettily written. It has only the old, deep-seated fault of most ladies' romances—that they seldom know what manner of woman is really to be admired. With their female saints they usually succeed well, except when they adopt the new, mulish, pig-headed model; but fortunately their experience can seldom help them much in portraying the female of impulse. With a hazy notion that furious and ungovernable animal passions, an original turn of genius, supreme contempt for the feelings of others, numerous attractions, and scanty principles invariably conduct the heroines of real life into infamies more or less indescribable, they think it safer to paint the youthful *femme libre* either as a tomboy or a perfect Shaitan of frowardness, or, as here, a mixture of both, and then expect us to pity and adore. It would be amazing how any lady could take so much pains to delineate a social nuisance like this Sibyl, and then delude herself into thinking she had painted a paragon, were not the delusion so common. From the day when the young artist, Sebastian, purchased the little wretch from a travelling show to that when she finally consented to marry him and cut out his faithful cousin, Rose, the Saint, she wrought woe and

disunion in a happy family. Like several recent heroines, her evil tendencies seem to have some curious connexion with the climbing propensity. She returns a young lady from a strict school to the villa of her benefactress—an exclusive old maid—and in ten minutes she has clambered over the fence and is trespassing in the next garden, and making love to another artist—a profligate one—whom she finds there. After three interviews, if not in the first, she declares her love. Sibyl's inspirations are original, but invariably disgusting, whether coolly dangling her legs over a high wall to look out for the artist, or using the acacia as a handy bedroom staircase for her frequent nocturnal expeditions, or getting rid of her amber necklace—the moral artist's gift—by posting it to the Archbishop of Canterbury. She attracts Sebastian from his old love, the gentle Rose, then refuses him; the old aunt curses her, and the profligate deserts her; and so of course she flees to her natural sphere among the show-people and thieves—amid scenes, as might be expected, absurdly and tediously described. The aunt dies, Sibyl is brought home by a tragic contrivance, and Rose's sacrifice and Sebastian's bliss is tiresomely deferred by a new trick—Sibyl for some months pretending to see the poor aunt's eye glaring curses from the arm-chair. Apart from the Sibyl element, the book has much merit. A Maecenas Earl and his chemical Countess are very amusing; and the character of Rose, a gentle, loving, sensible girl under Evangelical influence, is most firmly, delicately, and faithfully drawn.

For a first work, and probably because it is a first work, *A Western Wild-flower* is really admirable. It is a success which may be repeated if the authoress will remain contented to describe what she has so keenly observed and can so aptly describe. She gives us a wonderful family group in the excellent Hildebrandine Archdeacon, his motherly, obedient wife, his well-conducted matins and evensong daughters, his eldest son, the priggish don; and, best of all, the neglected, uneducated, sulky despair of the family, the youngest son, Bob, who, as the authoress with perfect art never tells us, but lets us find out, is worth all the rest put together, and is his father's true son all over, though the Archdeacon clings wholly to the other. The group as a whole is as good as, or better than, any of Mr. Trollope's clerical interiors, and is evidently drawn from living models; but there is a force and charm altogether peculiar in the study of the intense practical energy and strong healthy feeling—hereditary and irrepressible traits—forcing themselves through the sullen discontent and barbarism of the family pariah. His love affair with the farmer's daughter is too natural for invention; and the scene in which Bob asks Nanny to elope with him is quite perfect. His language is the roughest of slang, and his manner not a little rough; but, if the honest lad's love seems too prosaic and practical, it is very pure and healthy and manly, and touches the reader's heart far more than the poetical sublimities which gorgeously veil the self-delusion and effeminate sensuality of a *grande passion*. The heroine is an orphan

niece from California, whose free impulses are sadly fettered by the archidiaconal proprieties. Without belonging exactly to the Sibyl tribe, she partakes in some of its eccentricities. All her troubles may be traced, as we rejoice to find, to her sitting perched on the churchyard gate, instead of joining the daily service. However, she is not praised, but blamed, for her waywardness, both by the authoress and herself; so no great harm is done. The third volume is a mistake. The lovers are nearly united and the story running out, when Joyce and her lover perpetrate the usual misunderstanding, and she, of course, runs away from home. This absurdity entails some stupid chapters—Joyce tramping the streets of London, hardships of a governess, jealous mistress, designing Major, another flight, penniless wandering, rescue by Anglican Sister of Mercy, restoration to heart-broken and repentant relatives. However, this third volume does not affect the real story, which is peculiarly rich in characters if not in incident. The young Baronet and his mother are excellent; but the Miss Sacketts, a pair of delightfully apologetic, incoherent, kindly old maids, are something quite new. They are only of the farmer class, but admitted to privileged intimacy with the Archdeacon's wife and the dear young ladies, and live in a life-long flutter of gratitude for the condescension. Mrs. Gaskell, though they are quite in her manner, never hit on this precise type, which is quite a real one. The Kentish hop-garden and marsh scenery is finely described, and the style everywhere is easy and refined. The book may be very strongly recommended.

Mr. Howells' elaborate and rather finical little novels show to peculiar advantage in their new form. Each tiny volume may be recommended as a pleasant afternoon's reading in the lazy season. *A Chance Acquaintance* was more successful in the States than in England, where the keen satire on Boston and its "best families" was hardly likely to be understood; and for most people its interest lies mainly in the charming descriptions of Quebec, which raises the old French stronghold to a place in our imaginations beside the storied cities of the Rhine and Danube. The cover of this little volume is sadly disfigured by a curious puff personal from a Scotch professor, regally approving of Mr. Howells' "moral pathology," "subtle mysteries of human nature," &c., a condescension which must have made the author feel rather uncomfortable, even if he has not yet come to see that his moral pathology business is all moonshine, and that too of the *lux maligna* kind. E. PURCELL.

TWO COOKERY BOOKS.

366 Menus and 1,200 Recipes of the Baron Brisse in French and English. Translated by Mrs. Matthew Clark. (Sampson Low.) The plan of the above collection of bills of fare, rendered from the French of the celebrated Baron Brisse into excellent English, certainly possesses the merit of novelty. It was the object of the author to furnish his countrymen with a selection of recipes for providing each day in the year with a different dinner, suitable

to the pockets of those who could not afford a large outlay on the butcher and greengrocer. The *menus* are preceded by a short essay on the ordering of a dinner and the mutual duties of host and guest. This treatise is written in an airy and yet dogmatic style which would at once betray the nationality of its author. We are told that "the art of giving dinners consists in the knowledge of certain rules . . . as to the choice of dishes and the reason of their selection, according to time and circumstances." After this very sufficient preamble, the author complacently remarks that France is the sole and supreme arbiter of fashion in culinary matters, adding, "in fact, it is to us that all fashions of different nations are brought to be accepted according to their merits, and this exchange of new thoughts and ideas has created what is called 'fashionable life.'" Hosts are admonished to put their guests at ease by welcoming them with effusion, by losing no opportunity of introducing kindred spirits to each other before the dinner table is reached, and by grouping their guests' chairs so as to promote a due circulation of congenial dialogue. English hosts may draw some profit from this last hint; what can be more depressing than the sight of a dozen ill-assorted guests placed round a dinner-table as if for the very purpose of striking as many discordant notes? And yet, through the want of a little social tact, this is by no means an uncommon sight at the dinner parties of English middle-class homes. One maxim of the author we must emphatically repudiate: "If a guest refuses a dish the host must try and persuade him to change his mind." The stomachs of men are at least as variously constituted as their minds; to one jugged hare may be a delicacy, to another an abomination, bringing sleepless nights and days of torture. So far as the practical value of this compilation is concerned, we may say that it will be a treasure to housekeepers who have to cater for a family of five or more members on £500 a-year. In the hands of a really good plain cook (not the drudge whose services are remunerated by £15 a-year, board, beer, and washing) the greater number of Baron Brisse's concise recipes will produce palatable made-dishes at a moderate outlay. Before parting with this book we feel bound to notice a recipe for preparing a sweet dish which we imagine will be new to most readers—baked ice. According to the author, it was acclimatised at Paris by the *chef* of the Chinese ambassadors, and the mode of its preparation is as follows:—"Make your ice very firm; roll out some light paste thin, and cut it into small squares; place a spoonful of ice in the centre of each piece of paste, and fold it up carefully so that no air may get in, and bake. The paste will be cooked before the ice can melt."

Wholesome Cookery. By Mdme. Marie de Joncourt. (Kegan Paul, Trench and Co.) Yet another cookery-book, though as different from the preceding as can be. The writer, who will hardly persuade us that her French name is other than assumed, aims pointedly at English middle-class families, whom she tries to convert to her view that made dishes are economical. About plain roast and boiled, grilled and fried, she has nothing to say. Such elementary matters she leaves to Mrs. Beeton, or some similar classic, "which no kitchen should be without." Why she should have chosen the precise title she has we are at a loss to understand. As regards "wholesomeness," her chief bit of advice is to avoid all cooking media that are sour, and thus cheat the doctor. She begins by giving bills of fare for twenty-four different dinners, six of which have the great merit (in our eyes) of being "without meat." These are followed by more than 400 recipes, mostly for made dishes, but a few of a miscellaneous

character. If the best test of a book is to be found in its meeting an urgent want, we can heartily recommend this to all young housewives. The age of maternal instruction of daughters in hereditary recipes (if it ever existed) is gone. Happy is the man, in stomach as well as in pocket, who has a "Mdme. Marie de Joncourt" to wife.

CURRENT LITERATURE.

An Englishman's Views on Questions of the Day in Victoria. By O. J. Rowe. (Trübner.) The writer of this little book exposes with an unsparing hand the corruption of the democratic government and legislation of Victoria. He has no Preface, nor does he tell us what his connexion with the colony is. We presume that he has resided there, and personally witnessed and experienced the evil results of bad government which he describes. The principal subjects he treats of are protection, the land-laws and land-tax, anti-Chinese legislation, State-management of railways, public works, and education. It is satisfactory to learn that the results of protection in Victoria are precisely such as all political economists and correct thinkers foresaw. But that the demonstration of these results will serve any good purpose is, perhaps, too much to expect. The famous land-tax of 1877, which was imposed "not to produce revenue, but to burst up the large estates, and so to make them accessible to the poorer classes," has had exactly the contrary effect; the only class which has derived any benefit from it is that of the largest and wealthiest landowners, who have had additional opportunities offered them of purchasing land and increasing their estates. We wish the doctrinaire politicians, who all have plans ready cut and dried for dealing with the land of this country, would study the effects of a departure from the sound rules of political economy with regard to land in Victoria; but we fear argument and demonstration will be as completely lost upon them as upon the protectionists. The injustice and folly of anti-Chinese legislation is too obvious to require comment; but the result of the State having undertaken the management of all railways and public works in Victoria is such as may serve as a warning to us at home. The chief function of the State railway department in that colony is not the convenience of travellers, but the procuring of votes. The experience—we presume personal—of Mr. Rowe is that State-management leads to needless expense and the pushing of lines in wrong directions; that it pays small attention to the safety or comfort of passengers, charges high fares, and travels slowly; and that little civility is to be had from the porters clothed in the dignity of State officials, and all participating in the general political corruption. Political jobbery and red tapeism are, adds Mr. Rowe, of course characteristics of all Government departments for public works. Let no one suppose that this writer, who shows up the venality, gross ignorance, and absolute indifference to the public good of the Government of Victoria, is a Tory. He is, on the contrary, what in this country is called an advanced Liberal, and he labours hard to exculpate manhood suffrage from any share in producing such a government. The whole blame, in his opinion, must be attributed to the practice of paying the members of the Assembly. In truth, are not both manhood suffrage and the payment of members alike errors, and alike responsible for the evil results the author describes? He makes this remarkable observation on the transformation of parties:—

"In Victoria the set of politicians who there dub themselves *Liberal* possess every vice of principle

which it has been the mission of the English Liberal party to extirpate from the creed of their Conservative opponents. On the other hand, a more genuine and enlightened Liberalism pervades the action and speech of the Victorian Conservative."

Foreign Relations. By Spencer Walpole. "English Citizen Series." (Macmillan.) If the object of this series is to afford information on subjects of which the ordinary British householder is ignorant no volume is more urgently called for than this of Mr. Spencer Walpole on England's foreign relations. The general indisposition on the part of the public to study the foreign policy of this country in the past is probably due to the excessive dulness of the narrative and to the current conviction—which renders the retrospect irksome and distasteful—that our sacrifices of blood and treasure on the battle-fields of Europe have been productive of slight advantage to us. Not even Mr. Walpole's art can galvanise into life the summary of England's external policy before 1815. Any interest which the reader may feel in the changes of the settlement of the Continent begin with Mr. Canning's tenure of the Foreign Office, when, under his guidance, England once more threw her influence into the cause of freedom for the oppressed. A history of our foreign relations might be supposed to tempt the historian into some display of political bias, but Mr. Walpole seems to have imposed upon himself a rigid abstinence from any undue sympathy with either party in the State. The chapters on the rise and the duties of ambassadors and consuls supply opportunities for some piquancy of illustration, of which he has availed himself not unduly. The MS. memoirs of the first Lord Heytesbury, who was sent to represent this country at the Court of Russia in 1828, have, we notice, been opened to Mr. Walpole's view. Why should not the rest of the world be admitted to the same happiness?

Shaftesbury and Hutcheson. By Thomas Fowler. "English Philosophers Series." (Sampson Low.) Prof. Fowler has treated, with his usual care, two philosophers who, he admits, do not stand in the first rank. Yet they are not unimportant. Shaftesbury's influence, never better traced than here, was great; and Hutcheson's psychological and metaphysical views are interesting as occupying an intermediate position between Locke and the Scotch school. The value of the present volume, however, consists not merely in the Lives (although that of Shaftesbury is "the most detailed which has yet been published"), nor in the analysis of opinions, nor in the account of the reception and influence of these opinions, nor in the direct criticism thereof; but at least equally in the judicious remarks (as, for instance, those on ridicule) with which Prof. Fowler has enriched his commentary. Hutcheson proposed "a kind of moral algebra" for the purpose of "computing the morality of actions" (p. 193); and we should have been glad if some fuller account had been given of this proposal, to enable readers to compare or contrast it with such modern attempts as Mr. Edgeworth's *Hedonical Calculus*. We hope that this sketch of Shaftesbury and Hutcheson will not be held to release Prof. Fowler from that wider history of moral philosophy in England which his pupils have been long expecting from him.

The Foreign Freaks of Five Friends. By C. A. Jones. (Kegan Paul, Trench and Co.) Nothing could be slighter than the matter of this book. It is a trip to Switzerland of five weeks' duration, made by five ladies (who are for a time joined by four more), at the cost of twenty-five pounds a-head. They go up the Rhine, and visit Lucerne, Interlachen, Chamouni,

and Zermatt. How many thousands of our fellow-countrywomen have done the same! Yet we are not going to rebuke "Miss Jones" for rushing into print. The writer of this notice belongs to that class who once went to Switzerland pretty often, but now goes no longer. There are corners in his memory so pleasantly filled that he can endure to read Swiss guide-books, and even exploits by Alpine climbers. Far be it from him to withhold gratitude from "Miss Jones" for having given him another pleasant hour of Switzerland. She evidently possesses an unusual stock of that common-sense which we are pleased to call masculine. This she shows not only in her management of the party, but still more in the wise reticence of her pen. Only as to the pictures, we trust that they do her less than justice. Generally, the artist has been more successful with landscape than with the figure.

Tourists' Guide to Essex. By E. Walford. (Stanford.) Essex is an unfavourable specimen of this handy little series. Certain "Principal Routes" are recommended to the tourist in the Introduction, but the routes actually described in the book are arranged on a wholly different system, being classed under "Rivers," "Coast," "Railways," "Roads." It is one of the results of this confusing plan that Braintree, for instance, is described under "Rivers" (p. 61) and again under "Railways" (p. 119), Manningtree under "Rivers" (p. 37) and again under "Railways" (p. 111). Its church, moreover, was "erected early in the seventeenth century" (p. 111), or "rebuilt in 1616," if we prefer the statement on p. 37. With less repetition there might have been less omission. We miss allusions to "the Roothings" ("Roothings" *apud* Mr. Walford) as a famous hunting country, to the Colne as a great yachting station and nursery of yachtsmen, to the cheap clothing trade of North Essex, and even to beer at Romford! The dreaded "sands" and their "salvagers" are also omitted. Maldon, we may add, is no longer a "port" (p. 66), but is reduced to a "creek." The antiquarian lore is very poor. Mr. Walford is astonished at finding more than one "hall" in some parishes (p. 9). Has he never heard of there being more than one manor? The Forest Charter was granted by Henry III., not by John, nor was it "compulsively [*sic*] procured." Camulodunum is spelt Camulodunum throughout; and, with utter disregard of Mr. Freeman's feelings, his famous battle of Maldon is reduced to an "affray." The book has been hastily compiled: the conversion of the East Saxons and foundation of St. Paul's is told thrice over on pp. 3, 5, and a paragraph on the Flemings which belongs to p. 19 is found under "Extent and Boundaries" (p. 22); "a canal has been cut from Romford to the Thames" (p. 29), yet "Essex has no navigable canals" (p. 24); a church "stands in the Ipswich Road" (p. 111), and in another case, by a yet stranger freak, "both the church and the churchyard have been carried out to the sea" (p. 90), where they are doubtless to be found by the adventurous tourist who, like "the great Dane-king Canute" (p. 6), can brave the "yeasty waves" (p. 90).

The Banquet of Wit. By James Gray and J. B. Maidment. (Pickering.) The sub-title of this most recent of "Joe Millers" is "A Varied Selection of Anecdotes, Bon-mots, et cetera, compiled from numerous sources." There is often much meaning in a sub-title; and, in this case, the vulgar misuse of the adjective "numerous" gives the key-note to the character of the book. It would be unjust to deny that we have got amusement from turning over its pages; but we cannot give much credit for that to the compilers. A book of this kind has no reason to exist unless it shows some special improvement upon its

many predecessors. The tracing of stories to their original sources, and the giving of references, might be such justification. But that our compilers have not attempted. They have not even been successful in their humble task of mere editing. The same story is repeated in the same words, though not with the same punctuation, on p. 39 and p. 177. Atterbury is described (p. 40) as Bishop of Gloucester. The combined scholarship of the two compilers may be inferred from their passing the following translation from the Vulgate (p. 9):—"quorum tectis sunt peccata" = under whose roof there are no faults." We are not sure that this is not the best thing in the book.

Edward Trelawny: a Biographical Sketch. By Richard Edgcombe. (Plymouth: Luke.) We must confess to a feeling of disappointment at the perusal of this brief memoir. Mr. Edgcombe acknowledges to have passed "many pleasant hours" in the company of the Greek, and we had hoped that he would have been able and willing to remove the veil which still hides much of Trelawny's life. Our expectations have been left unfulfilled. There is hardly a single fresh incident or fact in the career of this extraordinary wanderer on the face of the earth to be gleaned from Mr. Edgcombe's compilation. It consists at the best of but a few selections from Trelawny's *Adventures of a Younger Son* and his *Records of Shelley and Byron*, strung together with the slightest thread of connecting narrative. The curiosity which most people must feel in the life of one of Shelley's truest friends must still remain unsatisfied. We learn from Mr. Edgcombe that "Tre" once offered to write a sequel of his early autobiography, but that the publisher to whom he communicated the proposal held out little hopes of publishing the narrative. The suggestion of Trelawny thereupon fell to the ground. Had he but revived the idea a year or two before his death his overtures would have met with a sympathetic response from any publishing house in London.

NOTES AND NEWS.

MESSRS. LONGMANS, GREEN AND Co. announce a new monthly magazine, to be published at sixpence. The first number will appear on November 1. Leaving the discussion of politics and religion to the established Reviews, it will be devoted mainly to pure literature, especially of a light character. Altogether, if we read the prospectus aright, its aim will be to reach that large class of the public which demands to be interested as well as instructed. Following a practice that is now becoming almost universal, the articles (or, at least, most of them) will be signed. The list of those who have promised contributions includes many well-known names. Among them is the author of *Vice Versa*, who will have no easy task to sustain his reputation. The title of this new venture will be *Longman's Magazine*.

WE understand that the late James Thompson, the author of "The City of Dreadful Night," has left several poems and critical essays in MS. Among them is a long symbolical poem, called "The Doom of the City," which was written in 1857. A companion piece to "The Lord of the Castle of Indolence," which appeared in his second volume, entitled "The Happy Poet," has also been found. All that James Thompson wrote previous to 1857 he destroyed some time before his death. His prose remains include essays on Heine and Shelley. The publication of these works has not yet been definitely arranged for. It is probable, however, that the prose will be published before the poems.

EGYPTIAN books are evidently in demand in

at least one branch of the services. We hear that the Lords of the Admiralty have decided to add Mr. Stanley Lane-Poole's *Egypt* (Sampson Low) to their list of works to be supplied to seamen's libraries.

THE second edition of *Natural Religion* is at press. It will contain a fresh Preface, in which the author answers some of the objections of some of his critics.

WE hear from Dublin that a new edition, edited by his son, of the poems of Mr. D. F. MacCarthy will shortly be published there by Messrs. M. H. Gill and Son.

MESSRS. SAMPSON LOW, MARSTON AND CO. will publish almost immediately an *édition de luxe* of Mr. B. D. Blackmore's masterpiece, *Lorna Doone*, being the twentieth edition in a period of eighteen years. It will have full-page illustrations of scenes, events, characters, &c., from drawings made on the spot by Mr. W. Small, and engraved by Mr. J. D. Cooper; and also head-pieces and initial letters by Mr. W. H. J. Boot, consisting of views in Devon and Somerset.

THE same publishers also announce *Lives of Illustrious Shoemakers*, by Mr. W. E. Winks, with nine portraits; and seven new novels, each in the orthodox three volumes:—*Two in a Tower*, by Mr. Thomas Hardy, now appearing in the *Atlantic Monthly*; *Weighted and Wanting*, by Dr. George MacDonald; *Lady Maud*, by Mr. W. Clark Russell; *Under the Downs*, by E. Gilliat; *A Stranger in a Strange Land*, by Lady Olney; *The Granvilles*, by the Hon. E. Talbot; and *A Chelsea Householder*, by a new writer.

MESSRS. HURST AND BLACKETT will publish this month, in two volumes, *The Friendships of Mary Russell Mitford*, as recorded in *Letters from her Literary Correspondents*, by the Rev. A. G. L'Estrange. We announced this work as far back as April, but its publication has been delayed.

MESSRS. GRIFFITH AND FARRAN will publish this autumn three books profusely illustrated with coloured pictures:—*Wee Babies*, by Amy Blanchard and Ida Waugh, in which child-life from the cradle upwards is portrayed both in verse and drawings; *Fly-away Fairies and Baby Blossoms*, a fanciful picture book, by Miss Clarkson, whose illustrations in *Indian Summer* were much admired last year; and *My Own Dolly*, by Amy Blanchard, a child's story, illustrated by Ida Waugh.

THE same publishers will also issue *The Babies' Museum of Rhymes, Jingles, and Ditties*, illustrated and arranged by the "Uncle Charlie" whose *Favourite Picture Book* has delighted so many thousands of little folk.

A CALOUTTA gentleman, Babu Lok Nath Ghose, has conceived the idea of compiling a "Peerage and Landed Gentry" for India. He proposes to give the genealogy and family history of all the native chiefs, great and small; and also some account of the many native gentlemen upon whom honorific distinctions have been conferred by the British Government.

MESSRS. GILBERT, of Southampton, announce as in preparation a *History of Southampton and its Institutions*, to be published by subscription. It will be based upon Dr. Speed's History, preserved in the archives of the corporation; but the editor, the Rev. J. Silvester Davies, has added more than an equal amount of new material from the town records and other original sources. We may add that on the specimen page sent to us there is a painful misuse of the word "transpire."

THE *Pictorial World* is issued to-day in a permanently enlarged form, with a coloured supplement every week. Miss Braddon's new novel,

"The Golden Calf," is now appearing in this paper, with illustrations by Mr. Hal Ludlow, engraved on wood by Messrs. Dalziel Bros.

WE are asked to state that the library of Trinity College, Dublin, will be closed to the public from September 4 to 18.

WE believe that Miss Mary Robinson's paper on D. G. Rossetti will appear in the October number of *Harper's*.

MESSRS. OSGOOD, of Boston, U.S., announce the *Private Correspondence of Carlyle and Emerson from 1834 to 1872*, edited by Mr. C. E. Norton.

A LITTLE while ago, it was announced that Mr. Julian Hawthorne had discovered, among his father's papers, an unpublished novel, entitled "Dr. Grimshawe's Secret." Mrs. Lathrop, the daughter of Nathaniel Hawthorne, writes to deny, circumstantially, that any such unpublished novel can be in existence:—

"All Mr. Hawthorne's manuscripts were kept together until 1872. There were very few of them, and nothing was overlooked. They were first examined by Mrs. Hawthorne, and, after her decease, again examined by Miss Una Hawthorne and myself. Still later, Mr. Lathrop and myself carefully read them all, and the sketch above mentioned is the only one resembling the story now announced as 'practically finished.' There is hardly a doubt that it was not 'left for publication in this shape.' It cannot be truthfully published as anything more than an experimental fragment."

"The sketch" here referred to was described by Mr. Lathrop, in an article in the *Atlantic Monthly* for October 1872, called "History of Hawthorne's Last Romance." The "last romance" was *The Dolliver Romance*, to which the sketch had been a preliminary outline two degrees removed.

A NEW edition (the third) of Mr. W. F. Poole's *Index to Periodical Literature* is now in the press, and will be published by Messrs. Osgood, of Boston, U.S. The number of periodicals indexed is more than two hundred; and the total number of entries more than 200,000. The whole will be compressed into a single volume of about 1,200 closely printed pages. Mr. Poole, of course, has had the assistance of many fellow-workers; but he has been personally engaged upon the undertaking since the publication of the last edition in 1843.

DR. BERNHARD STUDER, Professor of Geology at the University of Bern, the French chemists MM. Bousisingault and Bertholet, the Roman archaeologist Sig. Fiorelli, and the astronomer Struve, of Pulkowa, have been nominated by the German Emperor foreign knights *pour le mérite*.

AN Austrian paper announces that Prince Nicholas of Montenegro is about to publish a drama in three acts, in verse. The piece is entitled "The Empress of the Balkans," and is in Serbian; but it is added that the author contemplates translating it into French.

GREAT preparations are being made at Assisi to celebrate this winter the seventh centenary of the birth of St. Francis. It is hoped that a speech will be delivered on the occasion by the veteran historian, Cesare Cantù.

DR. MENENDEZ PELAYO, the eloquent professor at Madrid, has just published, as the tenth volume of the series entitled "Arte y Letras," a new translation into Spanish of the *Odes of Horace*, illustrated by several of the best-known Catalan artists.

DR. TROELS LUND, of Copenhagen, is engaged on an elaborate History of Denmark and Norway during the second half of the sixteenth century, of which four parts have already appeared. The work is written in Danish; but Dr. Lund has just published a translation into German of that section (parts ii. and iii.) which treats generally of the conditions of

social life in Scandinavia at the period in question.

AN historical and ethnological society has been founded at Athens whose aim will be to do for the middle ages and modern times what the Archaeological Society does for ancient Greece. It is proposed to establish a museum for the reception of all kinds of historic objects, including MSS. and other documents.

SCHOOL libraries are greatly on the increase in France. In 1865 the number was only 4,833, and in 1874, 16,648. There are now 25,913. This does not include the teachers' libraries, which number 2,348, with an aggregate of five hundred thousand volumes.

M. MAX ROOSES, the learned Keeper of the Musée Plantin at Antwerp, has just published (Ghent: Hoste) a collection of essays in Flemish, or *Nieuw Schetsenboek*. These include a study of hymns and ballads in the Netherlands during the sixteenth century; notices of the dramatist Willem Ogier and the Jesuit Pointers, the only two remarkable Flemish authors of the seventeenth century; a paper on Flemish poetry during the past fifty years; and a critical appreciation of Hendrik Conscience.

M. PAUL BOURGET is contributing to the *Nouvelle Revue* a series of literary studies which he calls "Psychologie contemporaine." He has already discussed Flaubert, Baudelaire, and M. Renan. The article in the current number is devoted to Henri Beyle, the author of *Rouge et Noir*, who wrote under the pseudonym of "Stendhal."

THE first numbers have appeared (Stuttgart: Hallberger) of a serial edition of Goethe's complete works, edited by Herr Düntzer, and illustrated by several well-known German artists. It is intended to be a companion to the illustrated editions of Shakspeare and Schiller which were issued some time ago by the same publishers.

THE last volume in the series of "Deutsche Litteraturdenkmale" of the eighteenth century, published by Henninger, of Heilbronn, is Wieland's *Hermann*.

THE Académie des Inscriptions et Belles-Lettres has appointed M. Le Blant to deliver the discourse at its annual public meeting, which takes place on October 25. His subject will be "The Christians in Pagan Society during the Early Ages of the Church," upon which he has just read a paper before the Académie. He argues that the majority of the early Christians never acted up to the strict letter of that rule which forbade them to have any intercourse whatever with pagans or to recognise pagan ceremonies. Tertullian complains that in his day various subterfuges were adopted. Where the validity of certain contracts depended upon the form of an oath to the gods, weak-kneed Christians saved their consciences by signing their names to the oath instead of swearing it with their lips. They accepted public offices with the mental reservation that they would not offer sacrifices, enter temples, or consecrate money to the gods. There are many examples of their filling municipal posts—which, indeed, the law did not allow them to refuse. It is well known, also, that numbers of Christians served in the army, and would thus be compelled to take part in pagan ceremonies.

SWISS JOTTINGS.

THE annual festival of the Swiss Alpenklub was held this year at Neuchâtel on August 19, 20, and 21. About 250 "Klubisten" attended on Saturday. The conference of delegates, under the presidency of Prof. Eugen Rambert, dealt with the business of the club and arranged

its future programme. The club has determined to be well represented at the National Swiss Exhibition to be held next year. Bern was selected for the festival of 1882, and Herr Lindt elected Festpräsident. On Sunday a series of interesting papers were read, including one by Prof. Forel, of Lausanne, on the structure and movement of glaciers, and a monograph by M. Colomb, of Neuchâtel, on Creux-du-Vent. It was also proposed that the mountain-sections of the club should be relieved by the undertaking of the construction of club huts by other sections.

THE section "Oberland" of the Swiss Alpine Club has just issued a printed *Verzeichnis der patentierten Berg-Führer im Berner Oberland*. The names of 223 licensed or patented guides appear in the catalogue. In the Amtsbezirk of Oberhasli there are 76, who are divided among the communes as follows:—Gadmen 3, Guttannen 6, Innertkirchen 20, Meiringen 47. The district of Interlachen has 132, 58 belonging to Grindelwald, 58 to Lauterbrunnen, 7 to Gsteigwyl, and other communes 1 and 2 a-piece. The district of Frutigen has 12, 9 of whom belong to Kandergrund. The district of Obersimmenthal has 2, both of Lenk. One hundred and thirty-four of these licensed guides have insured in the Accident Insurance Company at Zürich, through the intervention of the Swiss Alpine Club, for a total sum of 323,000 frs. The lowest sum for which a guide has insured is 1,000 frs., and the highest 4,000 frs.

ERNEST STÜCKELBERG, of Basel, has just completed the last of his series of frescoes in the Tellkapelle, on the Lake of the Four Cantons. The bell of the chapel was rung on July 22 to announce the event to the world, and small cannon were fired by the passing steamboats. Herr Stückelberg has worked hard for three years upon these fine paintings, and upon the preliminary studies for the heads of the numerous figures, all of which are from natives of the three cantons of Uri, Unterwalden, and Schwyz.

SINCE the month of May in the present year, M^{re} Bertoni has edited and published at Lottigna, in the canton of Ticino, a periodical named the *Revista scientifica svizzera*. It is devoted chiefly to local natural science, statistics, anthropology, industry, and agriculture, but makes an occasional excursion into social questions. In order to widen the circle of its readers, the articles are printed both in Italian and French. It is published monthly, and each part contains forty-eight pages.

ACKNOWLEDGMENTS.

WE have on our table the following new editions and reprints:—*English Proverbs and Proverbial Phrases*, collected from the most authentic sources, Alphabetically Arranged and Annotated, by W. Carew Hazlitt, Second Edition, greatly enlarged and carefully revised (Reeves and Turner); *The Story of the Earth and Man*, by Principal J. W. Dawson, of McGill University, Montreal, Seventh Edition, with Corrections and Additions (Hodder and Stoughton); *Handbook to the Mastery Series*, by Thomas Prendergast, Fifth Edition, revised and greatly improved (Longmans); *Origin and History of the New Testament*, by James Martin, with Preface and Critical Notes by the Rev. Dr. David Brown, Fifth Edition (Hodder and Stoughton); *Money, Weights, and Measures of the Chief Commercial Nations in the World*, with the British Equivalents, by W. A. Browne (Stanford); *French Examination Papers*, especially adapted for the use of Schools and Students reading for Examinations, by Prof. C. Böhle, Third Edition, entirely new and enlarged (David Nutt); *John Ruskin: Aspects of his Thoughts and Teachings*,

by Edmund J. Baillie (reprinted from "House and Home"); *Quaint Industries and Interesting Places in Sussex* (reprinted from the "Sussex Advertiser"); *The Genealogy of Modern Numerals*, by Sir E. Olive Bayley (reprinted from the "Journal" of the Royal Asiatic Society); *Linear Associative Algebra*, by the late Prof. Benjamin Pierce, New Edition, with Addenda and Notes, by his son C. S. Pierce, extracted from the "American Journal of Mathematics" (New York: Van Nostrand); &c., &c.

ORIGINAL VERSE.

AFTER THE BATTLE OF MAHUTA; OR, ENGLISH GUNS AT THE CITY OF RAMESES II.

SON of the sun Ra-amnes, lord of war,
When from the North he drave his Syrian bride
With peace, the Hebrews in the clay-pits cried,
Our treasure city is too mean by far
For such a king!—the Baasilk like a star
Burned at his forehead, his great heart to guide
He held the Cross of Life, and at his side
The Lion ramped, grim footman of his car.
Oh, had they seen but yesterday the strife
That choked Bubastis' channel, and the dead
Plagueing its stream with loathsomeness, or heard
The Christian cannon speak its dreadful word
Above Mahuta's waste, they ne'er had said,
"Praised be the Lion-lord who bears the Cross of Life."

H. D. RAWNSLEY.

OBITUARY.

THE Rev. Pascoe Grenfell Hill, who for nineteen years has been the Rector of the City parish of St. Edmond the King and Martyr, died at his house in Finsbury Square on August 28. In early life he was a naval chaplain, and published, in 1844, an account of *Fifty Days on Board a Slave Ship in the Mozambique Channel in 1843*. This was reprinted in 1849 and again in 1853, and its success led to the publication of *A Voyage to the Slave Coast of West and East Africa* (1849). For the S. P. O. K. he wrote two pleasing little volumes descriptive of *A Journey Through Palestine* and *A Visit to Cairo*, which appeared thirty years ago, before the great band of English tourists had penetrated so far East. By far the most ambitious of his works was a *Life of Napoleon III.* It was issued in 1869, while the Napoleonic dream still brooded over France; and rumour said that some part of its inspiration had proceeded from the Tuileries. As a City incumbent Mr. Hill was one of the first who sought to attract merchants and clerks to his church in the middle of the day by means of bright services and stirring discourses. Many of the more active members of the extreme High Church party were allowed to display their earnestness in the pulpit of his church in Lombard Street. Mr. Hill started a practice which has since been adopted by many of his brethren.

THE city of Basel has just lost the oldest representative of one of its distinguished literary families in the person of Obersthelfer Abel Burckhardt, who died at the age of seventy-seven. He studied theology at Berlin under Schleiermacher. Together with the brothers Wackernagel, of Berlin, Prof. J. J. Herzog, of Erlangen, and the late Prof. Bluntschli, of Heidelberg, he was one of the founders of the so-called "Nameless Society for the Cultivation of Literature." The first edition of Wilhelm Wackernagel's poems (1827) was dedicated to his Swiss friends Burckhardt and Bluntschli. Their friendship resulted in the invitation of Wackernagel to a professorship at Basel in 1833. From 1830 to 1839 Abel Burckhardt was an assistant-clergyman in the city. In the latter year he became Pfarrer of

Gelterkinden-i-Baselland, and held that post until 1854, when he was elected one of the clergy of the minster of Basel. In addition to his historical work on his native city, a fifth portion of which remains unpublished and incomplete, Abel Burckhardt has left two abiding memorials of his influence upon his fellow-citizens. One is the popular annual festival of Basel—the celebration of the famous "Schlachtag bei St. Jakob," the great holiday of August 26; the other is his collection of original songs for children in the local dialect—"Baseldeutsch." He was one of the founders of the Basel Historische Gesellschaft. As a theologian, he belonged to the moderate or "mild-orthodox" school.

WE learn that Rudolf Rey, of Geneva, died at Bex a few days ago. He was well known to a wide circle by his interesting work on Geneva and the shores of Lake Lemán. He published a first instalment of a *History of the Political Regeneration of Italy* (1814-1861) and several minor works on history and art criticism.

THE BODLEIAN LIBRARY.

WE quote the following from the *Monthly Notes* for August of the Library Association:—"The Bodleian Library, having acquired the old examination schools, now occupies every floor of the quadrangle, and one of the old schools is already being shelved for 40,000 volumes. The "Curators" or "Clarendon" room has also been handsomely fitted up; all incunabula will probably be transferred to it, and arranged as a guide to the early history of printing. Open shelves, to contain all the bibliography (by subjects), have been erected in Duke Humphrey's reading-room; the reference collection attached to this room will also be revised and extended shortly. A new select library is being formed in the open cases in the Camera, and will be completed before term. Accession lists of new foreign purchases, and of the most interesting purchases of old works, will be posted in both reading-rooms. The 723 volumes of the Catalogue are being paged; and an official will be employed for some years to come in revising all headings and titles, and indexing all extensive articles. For accessions, the cataloguing rules of the Library Association will be adopted, with only such modifications as are essential to the Catalogue; the practicability of introducing print will also be considered. The sorting of the spare set of slips which are to form a subject-catalogue is being rapidly expedited by a special extra staff; whether they shall be laid down in volumes or on cards is undecided. The long-designed classified re-arrangement of the library will be carried out (as intended) by first arranging the slips relating to a subject, and then bringing the books on it into a corresponding order. University College has transferred to the Bodleian, as a deposit, its collection of 185 volumes of MSS. A rough list of more than 1,200 Oxford-published books not in the library has been compiled, and very many have been already obtained. Half-morocco binding has been substituted for half-calf, and a new cheap binding for tracts, &c.—paper boards with parchment back—has been devised. All printed volumes containing several distinct works (not being homogeneous tracts) are now broken up on rebinding."

THE ANNUAL MEETING OF THE LIBRARY ASSOCIATION.

THE programme of the proceedings at the fifth annual meeting of the association, to be held at Cambridge on Tuesday next and three following days, has now been issued to members. The chair will be taken on Tuesday morning at eleven o'clock by Mr. Henry Bradshaw, who

will open the proceedings by delivering his presidential address. After the council and treasurer have presented their Reports, papers will be read on "Cambridge Libraries in 1710," by Prof. J. E. B. Mayor, and on "The Printing of the British Museum Catalogue," by Mr. Richard Garnett. In the afternoon, papers will be read by Mr. Eirik Magnússon on "The Spread of Books in Early Times," by Mr. Cornelius Walford on "Early Book Fairs," and on "The Trinity College Library" by the Rev. R. Sinker.

On Wednesday, papers will be read on "The Work of the Nineteenth-Century Librarian for the Librarian of the Twentieth," by Mr. E. R. Bowker, of New York, late editor of the *Library Journal*; on "Electric Lighting in Public Libraries," by Mr. Peter Cowell, of Liverpool; and on "Public Historiography and Printing," by Mr. James Yates, of Leeds. The Reports of the committees on illustrations to the cataloguing rules of the association and on the training of library assistants will be considered. In connexion with the latter, Mr. H. R. Tedder will treat of "Librarianship as a Profession;" and the day's work will be concluded by a paper on "Some Recent Schemes of Classification," by Mr. E. C. Thomas.

On Thursday, Mr. Henry Stevens will ask "Who spoils our New English Books?" and it is to be hoped will answer his own question; and the subject of binding will be thoroughly discussed, Mr. Henry Bradshaw writing on the "History of English Binding," and Mr. F. T. Barrett, of Glasgow, and Mr. J. Y. W. MacAlister, of Leeds, offering practical suggestions. In the afternoon, Mr. H. B. Wheatley will offer some "Thoughts on the Cataloguing of Journals and Transactions;" Mr. Wright, of Plymouth, will read a paper on "Librarians and Local Bibliography," and Mr. Henry Bradshaw a note on "Libraries as Local Book Museums;" and a Report on Size-Notation will finish the day's work.

Friday will be given up to private business, although one question of public interest will be discussed upon a motion by Mr. E. B. Nicholson, Bodley's Librarian, in favour of the Sunday opening of libraries, museums, &c.

Arrangements will be made for visiting the various colleges and libraries of Cambridge, and a small exhibition will be arranged by Mr. Bradshaw to illustrate the history and progress of the art of binding. On Tuesday evening the president will receive the members at King's College; and on Wednesday evening a *soirée* will be given at the Guildhall by the Committee of the Free Public Library.

MR. BULLEN'S COLLECTION OF OLD PLAYS.

MR. A. H. BULLEN, whose admirable edition of the works of John Day was reviewed in the *ACADEMY* of January 14, is now engaged in the publication of his collection of old plays, which, seeing the importance of the alterations made in the original scheme, bids fair to prove the most valuable contribution to the study of Elizabethan dramatic literature that has appeared for very many years. The first volume of the series, including four hitherto unprinted plays, has already been published, and we hope shortly to notice it at length. The second volume, which may be expected about next November, is to consist entirely, we understand, of dramas now printed for the first time from MS. sources. Through Mr. Bullen's courtesy we have had an opportunity of looking over these newly discovered plays, and we have little doubt that many of them will, when published, take a place among representative Elizabethan productions. "Dick of Devonshire," an unpublished anonymous play from Egerton MS. 1994, treats of the adventures of a popular

Devonshire sailor engaged against the Spaniards. Its vigorously worded pages give repeated expression to a fiery patriotism and a fervid enthusiasm for the sea, almost in the best Elizabethan vein. Mr. Bullen conjectures that the play, which is certainly by no 'prentice hand, proceeded from the pen of Thomas Heywood. Another work, "The Tragedy of Sir John Van Olden Barnavelt," printed from Addit. MS. 18653, is also characterised by considerable intensity of sentiment and expression. Whether the editor is quite justified in attributing this play to George Chapman, although the choice of subject and its general treatment might support the assumption, must be left for future discussion. "The Lady Mother," from the Egerton MS. 1992, and probably a sprightly domestic comedy, entitled "Captain Underwit," from the Harleian MS. 7650, will complete Mr. Bullen's second volume. The concluding volumes of the series will consist of equally interesting and inaccessible productions. The collection, it will be remembered, is being published by subscription; and we are surprised to learn that the list of subscribers, though limited to 150 names, is not yet filled up. We should have thought that twice the number of lovers of Elizabethan literature would have come forward to aid so important an undertaking. Mr. Bullen's address is Clarence House, Godwin Road, New Town, Margate.

THE DUBLIN EXHIBITION.

Dublin: Aug. 23, 1882.

IRELAND has always taken kindly to exhibitions. Long before the Marquis d'Avèze in 1797 started an exhibition at St. Cloud in aid of the starving workmen of the Gobelins and Sevres and the Savonnerie (carpets), the Royal Dublin Society used to hold small triennial exhibitions, award prizes, give bounties, and otherwise, wisely or unwisely, try to foster home manufacture. But it did not succeed. Irish manufactures, with the one exception of linen, kept going down. William III. is answerable for this to a considerable extent. He undertook to do what he could "to depress the Irish woollen, and to promote the Irish linen." He certainly "depressed the woollen;" for, whatever may be said about the advantage of protecting an industry, it is unquestionably possible to crush it out. As to "promoting the linen," William did much less in that direction than an Antrim man, who, finding trade stagnant and hearing that the Bradford weavers had got a law for burying in woollen, started the custom of linen scarves and handkerchiefs at funerals. It took; and not in Ireland only. So great was the consequent consumption that within twelve months the imports of Irish linen into the port of London were nearly trebled, and the impulse thus given enabled Ulster to hold her own against the previously successful rivalry of Holland. This was in 1729. The Irish woollen trade (once so famous that, by a statute of Edward I., Irish *friesages* were admitted into England, although they did not conform to regulation size, and the *saie d'Irlanda* was in good repute in Italy and Spain till the latter part of the sixteenth century) fell into decay, and carried with it several smaller trades—hat-making, fringe- and tape-making, &c., which had thriven in various places. Ireland, too, was not in a condition to recover from a blow of that kind. Macanlay describes, only too faithfully, the state of prostration into which she sank after the breach of the Treaty of Limerick. Molyneux and Swift tried to galvanise into life what William's Parliament had killed; but in vain. A great part of the manufacturing population of Dublin emigrated into the country; and, finally, joined by many country-folk, went to America to swell

the Irish colony whose bitter hatred of England was such a marked feature in the War of Independence. Only two mills lived through these bad times—Foley (now Lucy), of Cork, and Mahony, then of Cork, now of Blarney, which latter house is now at the head of the woollen trade of the country. When, in 1779, the ruinous statutes were repealed, they had done their work; and even the Volunteer movement, with its motto, surmounting a cannon, "Free trade or this," failed to give permanent life to the almost extinct industry. It did something; the statistics talk of fifty master-clothiers, employing 5,000 hands, in Dublin within a decade of the famous 1782. In spite of the disturbances of '98, there was marked progress; but with the Union a more fatal blight settled on the country. This is not the place for politics; but it belongs to our subject to remark that the Union, without Catholic Emancipation and the consequent elevation of the mass of the Irish people, was simply illusory. The class which could have encouraged home manufacture began to live in England and to acquire English tastes; and the masses were too poor and too unenlightened to be of any use to the cause.

Ireland had not got her political grievances settled when the potato-famine came; and a desire to give the country some set-off for the misery she had been suffering was the origin of exhibitions on a large scale. They had proved so successful in France that they were being held all over the Continent; and in 1852 Cork set the example with a big show of purely Irish goods, many of the exhibits bearing touching witness to the crisis through which the country had just passed, being the work of those who had been five or six years in the workhouse. Dargan's exhibition came the next year. It was a fine show, with an exceptionally good loan-collection; but of the exhibits very few even professed to be Irish, and those which did were often English goods with Irish names. It failed financially; the expenses incident to the visit of royalty far exceeded the value of the "patronage," and it did very little good to Irish manufacture. On the contrary, it taught the Irish that English fabrics were cheaper and more sightly, if less honest and lasting, than the goods to which they had been accustomed. Indeed, from 1853 may be dated, not the improvement of Irish fabrics owing to the adoption of the improved methods exhibited by the English manufacturers, but the spread of shoddy, which, even in many country parts, has superseded homespun as completely as tea and white bread (a legacy of the days of famine weakness) have superseded stirabout. Dargan's exhibition did not help to fulfil Isaac Butt's prophecy, uttered in 1841, that "the revival of manufactures will make Ireland great, prosperous, and happy." Several small exhibitions followed, notably one in 1864, in which home manufactures were far more largely represented than in the 1853 exhibition, or than in the so-called "international" exhibition of 1865. Indeed, it would seem that Ireland has not hitherto been in a fit condition for international shows. They have done no good; while the more unpretending affairs devoted to home products have always given an impulse to trade.

With the circumstances under which the present exhibition was founded Englishmen have no concern. It was determined to hold an exhibition; and then there arose a dispute on the question of patronage, whereupon Lord Brabazon proposed that the whole project should be abandoned. This was accordingly done; but the people were resolved to have their show, and a joint-stock company limited soon found the necessary support. It is astonishing how little will start an industrial exhibition when we consider the cost of an

ironclad—nay, of a single discharge from the *Invisible*. Surely no one will blame the Irish for determining to “get rid” (in Mr. Butt’s words) “of that crouching spirit which depends upon patronage,” and with which, by-the-way, the English have been too fond of reproaching them. Certain it is that, not from any disrespect to the Queen, but from a determination to resist the domineering of a section of the Belfast folks did things take the line which they have taken. It was hard to get a site; Mr. Cecil Guinness refused the use of the old Dargan building. At last the Rotunda Gardens in Rutland Square were fixed on; and the greatest wonder is the speed with which the work was completed. There were only eighty-three working days between turning the first sod and the formal opening.

And it is a most creditable and interesting exhibition, small compared with that of 1853, but well fitted with well-made and admirably arranged exhibits. It will be best to take a very few subjects, and go through these with some care. Ceramic art is almost solely connected with the name of Belleek, where Messrs. M’Birney and Scott have been at work since 1852. Everybody knows the delicate little shells and vases, light as paper and beautifully iridescent, which may be called Belleek ware; there are plenty of these in two of the exhibition cases. It is a pity there is not also a selection of the good dinner and chamber ware which, as well as the toy-work, is largely made at Belleek. Anybody who wants to get a beautiful thing, and also to encourage Irish art, should order an afternoon tea-set. The things are sent carriage free to any English port. The only other “china” is some small vases, hand-painted, which Mr. Vorey, one of the exhibitors of the Belleek ware, has made by way of experiment. They are certainly a success; and here we may note that a good deal of English china is sent over to be hand-painted by Irish gentlewomen and in Dublin institutions. Of rough glazed pottery and also of artistic “terra-cottas” there is a good show from Coalisland, Co. Tyrone. Daniel Devlin, of this place, deserves notice as the first and only Irish manufacturer of vitrified sewage pipes. Fleming, of Youghal, also sends glazed ware, drain tiles, &c.; and so does M’Cormick, of Bray. Ferrumite, or artificial stone, is sent from Rocksavage Works, Cork; and Courtown, Queenstown, Athy, &c., send bricks and fire-bricks. Of flint glass, the only Irish maker is Pugh, of Dublin; his metal is excellent, and the engraving very good; but the latter is done by Austrian workmen. Of altar lamps and other brass-work there are many good samples by Hughes, and also by Mooney, of Dublin. Perry, of Cork, is more ambitious; his wrought-iron sanctuary gates are almost too elaborate. M’Loughlin, of Dublin, has some beautiful work; one spray, with rose and lily, sent in in the rough, would not discredit Matsys. J. Fagan, of Dublin, also shows good ironwork (it is a pity that in this case, as in others, all of the same class of exhibits are not placed together). His fire-grates with wrought standard are good; and he sends a fine oak door with richly wrought massive hinges. What a pity the work at Christ Church and St. Patrick’s was not entrusted to men like these, instead of being all got over from England. Bog-oak is well known; but the Kilmarney inlaid work—arbutus (the root for the darker shades) and box—will be new to many visitors. Some of this is as good as the best Tunbridge ware, and the veneers are much thicker. In bog-oak itself, some of Coggin’s blotting-cases and jewel-boxes are admirably done—rich in that peculiar ornament which is the charm of the *opus Scoticum*.

The machinery, really good and abundant, is beyond our scope; but Dublin has long been

famous for carriage-building, and the exhibits show that the art has not declined. Those, again, who want a cheap dog-cart can get one from Murphy, of Clonmel, at a good deal below the English price for a like article. Sisk, of Cork, shows wall-tiling and mosaic; M’Donough sends paper; Vere Foster (the father of inspection of emigrant ships) his well-known and excellent copy- and drawing-books; Marcus Ward has a good display not only of his cards, which are known everywhere, but of illustrated books and specimens of colour-printing. This firm may almost be called the restorers of Irish illumination. From their work the transition is easy to Art in its more limited sense.

One does not come to Dublin to see pictures; yet nobody should leave the exhibition without looking carefully through both the long upper gallery and the lower room which is to be opened to-morrow (August 29). In the former there are a characteristic Maclise—“King Cophetua;” several pictures of historical interest—“O’Connell as Lord Mayor,” “O’Connell at Olifden,” “O’Connell in Prison,” “Father Matthew,” &c.; some coast studies by P. V. Duffy; and two striking pictures by Thaddeus Jones, of Cork. G. Grey’s “Peasant Proprietor” is not bad, but it is by no means equal to James Grey’s “Home Manufacture.” The centre of the lower room is filled with cases of antiques—stone clubs, flint implements, bronzes, &c., most of them lent by the Rev. Jas. O’Lavery, P.P. of Holywood, Co. Down, author of the valuable *History of the Diocese of Down and Connor*. They were collected by himself, so that in every case their history is known. Other cases contain autographs, coins, &c. We are glad of this addition; the show of Irish products was not complete without some examples of the early metal-work for which she was so famous. It is a pity that the Irish Academy and Trinity College should not have lent for the occasion those marvels of early work such as the Cross of Cong and St. Patrick’s bell, better known, we fear, to the foreign archaeologist than to the British or Irish public. Among the pictures on the wall of this room may be named two sketches by Dr. Petrie (263, 264), interesting because they are his; “A Glen with Rocks” (470) and “A Seaweed Beach” (490), by O. Stuart, who has one excellent sea-side picture in the long gallery; two very clever dance programmes by O’Hen (354, 355), the painter of the big picture of “Punchestown—the Irish Derby;” and a portrait (412) of “Father O’Malley,” the father of Home Rule. There are several old pictures, and a good many English—among them Frith’s “Marseilles Prison.” In the sculpture Foley, of course, towers sublime. M’Dowell is not represented. There is a good deal by both the Farrells; but Foley’s “Goldsmith” (perhaps his masterpiece), his “Burke,” and his figures from the Dublin Prince Consort Memorial (all placed in the nave) are enough to set us thinking how much of “British sculpture” has been done by Irishmen. O’Neill’s pulpit, of different marbles with numerous small figures in white oolite, almost ranks with the sculpture, though it is placed in another room.

On the whole, the English stranger will be pleasantly surprised at the state of the Fine Arts in Ireland as set forth in the exhibition. So few on the east of the Channel are aware that, though men like Danby, Mulready, Maclise, have generally exhibited in England, several of those who are content with the Dublin Academy are very clever artists. But it is to arts other than what are called “fine” that I wanted to call attention. Everyone who can do so should come and see for himself how Ireland stands in glass ware, in woollen fabrics, in printing, in ornamental metal-work, as compared with England and Scotland. It is just

the time to see the Dublin people, too. They are enthusiastic, and in a good cause.

HENRY STUART FAGAN,
Rector of Great Cressingham, Norfolk.

PS.—A word about the needlework. The round room is nearly full of it, some gorgeous and intricate (Mr. Hill Burton says the Scotch art “runs too much into minuteness”—a good fault in needlework); some simple, like that sent by the poor evicted folks of Ounrao and Olymagh, the exhibitor of which, Miss Yates, with her quiet resolute enthusiasm, is *toto coelo* removed from the English idea of a lady Land Leaguer.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRENTANO, E. *Trois u. Neu-Illon*. Heilbronn: Hamniger. 3 M.
ESTUDIO crítico sobre la última guerra civil. T. I. Madrid: Fortanet.
LANDSPER, H. de. *Hortus deliciarum*. Réproduction héliographique. Texte explicatif par A. Scaub. 3^e Livr. Strasbourg: Trübner. 13 M. 50 Pf.
SCHREFFLER, L. v. *Ueb. die Epochen der etruskischen Kunst*. Jena: Deistung. 1 M. 60 Pf.

THEOLOGY.

- BICKELL, G. *Dichtungen der Hebräer*. Zum erstenmale nach dem Verlasse d. Urtextes übers. II. Job. Dialog üb. das Leiden d. Gerechten. Innsbruck: Wagner. 1 M. 30 Pf.
KINN, H. *Der Ursprung d. Briefes an Diogenes*. Freiburg-B.: Herder. 3 M. 50 Pf.
STEINMEYER, F. L. *Beiträge zur Christologie*. III. Die Christophanen d. Verherrlichten. Berlin: Wiegandt. 2 M.

HISTORY.

- BEITRÄGE zur sächsischen Kirchengeschichte, hrg. v. F. Dibelius u. G. Leohler. 1. Hft. Leipzig: Barth. 4 M.
BROCKNER, L. O. *Moderne Quellenforscher u. antike Geschichtsschreiber*. Innsbruck: Wagner. 3 M. 40 Pf.
D’IDVILLE, le Comte H. *Le Maréchal Bugeaud, d’après sa Correspondance intime et des Documents inédits*. T. 3. Paris: Firmin-Didot. 10 fr.
FRIEDRICH, A. *Beiträge zur antiochenischen u. zur konstantinopolitanischen Stadtchronik*. Jena: Deistung. 1 M. 20 Pf.
LEFFLAD, M. *Regesten der Bischöfe v. Eichstätt*. 3. Abth. 3. Fasc. 1275-1306. Eichstätt: Stilkrauth. 3 M.
LINDENSCHEITZ, L. *Tracht u. Bewaffnung d. römischen Heeres während der Kaiserzeit*. Braunschweig: Vieweg. 6 M.
MILLER, A. *Die Alexandergeschichte nach Strabo*. 1. Thl. Würzburg: Stahel. 2 M. 50 Pf.
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CORRESPONDENCE.

"THE LAST SUPPER" AT TONGERLOO.

Hortel House, Halifax: Aug. 19, 1882.

On a recent tour in Belgium, I paid a visit to the abbey of Tongerlo, belonging to the Order of St. Norbert, commonly called Premonstratensians, which was founded in 1130 by Giselbert. The religious were expelled from this monastery during the French Revolution in 1796, but were able to purchase back their own property and to return in 1840.

Some rare tapestries and pictures were saved; and out of the number was a superb tableau representing "The Last Supper," a reproduction on the same scale as the famous mural painting in the refectory of the convent of Sta. Maria delle Grazie at Milan. The existence of a work of this nature is not generally known in the art world, so that a brief description of the picture may be interesting to some of the readers of the ACADEMY. It may induce some of them to visit the monastery, and inspect for themselves this important work. There are not many reproductions of the original painting. The best-known, according to Eastlake, may be summed up as follows:—(1) In the Royal Academy, by Marco d'Oggione; (2) in the refectory of the convent of Castellazzo at Milan, by the same painter; (3) the more modern cartoon in the Leuchtenberg gallery at Munich, by Bossi; (4) the mosaic in the Ambras gallery, Vienna. The picture in the refectory of the abbey of Tongerlo is in an excellent state of preservation, though it has evidently been subjected at some time to rude treatment. Its history, apocryphal or not, is thus given by its present possessors; they are prepared to produce evidence as to its antiquity:—

It became the property of the religious in 1544, when it was sold by the heirs of one Jean le Grand as the work of Leonardo da Vinci himself, having been painted expressly for Pope Clement VII., who intended it as a present for Henry VIII. In consequence of the apostasy of the English king, it received another destination, and was sent to Flanders in order that a design might be woven from it in silk and gold. Whatever may be the truth of this narrative, and whoever may have been the painter, the work resembles in all its details the great painting at Milan, so that a general conception of the grandeur and power of the original may be easily gathered by the art student.

Tongerloo is situated about six miles from Herenthals; it may be reached from Antwerp, stopping at the station of Oosterloo; from Louvain, by Arschoot and Monchoveron. A pleasant walk of three miles through a flat, pine-clad country will bring the artist or art connoisseur to the monastery, where, I have no doubt, he will be courteously received by the Lord Abbot—the Right Rev. John Chrysostom de Swertz—more especially if he mentions his desire to see the tableau of "The Last Supper." The Lord Abbot is an accomplished scholar, speaking English, French, German, Spanish, and Latin fluently. The artist will find on his entrance to the monastery an avenue of lime-trees, planted about the sixteenth century, which will almost of themselves repay the visit.

TH. M. DOLAN.

"RESTORATION" AT THE TOWER OF LONDON.

The Society for the Protection of Ancient Buildings, 9 Buckingham Street, Adelphi, W.C.: Aug. 26, 1882.

In the June number of the *Nineteenth Century* appeared an article on the Tower of London by Mr. A. B. Mitford. Its aim was stated to be "to explain the object of certain works of restoration which have been carried on for some years past, and which it is hoped will shortly be brought to a good end." From the

position of the writer, the article may be regarded as a semi-official exposition of departmental intentions. It begins with a discussion of the questions at issue between "Restorationists" and the Society for the Protection of Ancient Buildings, which at once discloses that the writer hopelessly misunderstands the aim of that society; then follow a disquisition on the history of the Tower, and a eulogy of the "restoration" done from time to time, some of which is described "as not mere restoration in the sense of keeping together the existing state of things, but also of alteration." To our thinking, the restoration of the chapel in the White Tower and that of the Cradle Tower, the latter with joints of wide black mortar, neat dressed stonework, flat concrete roof, and rolled iron joists, of which Mr. Mitford boasts, are painful examples of that "barbarous stupidity" which he elsewhere deplures. They show to anyone who may see them, and who will take the trouble to think the matter out, the irreparable injury which old work suffers at the hands of restorers, however well-intentioned.

We are then told that no work at the Tower can be satisfactory till the great warehouse which succeeded the fire in 1788 is removed. Were it this warehouse only that it is intended to remove, no objection need have been made, as it is entirely modern and uninteresting, and is, moreover, said to be in an unsafe condition. But it is proposed also to clear away the whole of the buildings occupying the site between the Salt Tower on the east and the Wakefield Tower on the west. Now, between the end of the warehouse and the Wakefield Tower, which it connects, stands a modest building (of the existence of which Mr. Mitford is apparently ignorant) which is of genuine old workmanship and of considerable value and interest. Its loss would be as irreparable as that of the Lanthorn Tower which Mr. Mitford laments; yet this is quietly condemned to be swept away in order to make room for a modern presentment of the old inner ballium wall and Lanthorn Tower. Such a feeling we entirely fail to understand. The elevation of this house, which was formerly the residence of the Keeper of the Records, is of some architectural pretension. The wall, though not of continuous building with the adjoining Wakefield Tower, is of mediæval construction, altered by subsequent face repairs. It has been pierced in later times by a doorway and windows, the former of which is surmounted by a large and boldly ornamented and carved royal escutcheon of a date between Charles II. and Anne, which bears the motto "Semper eadem." In the interior there is a mediæval spiral stone staircase leading to the first and second stories, the front rooms of which are lined from floor to ceiling with oak panelling, and the windows of which have oak shutters, window backs, and seats, all of a date not later than the reign of Anne, possibly as early as Charles II. or James II. Some of the panels serve as doors to deep recesses in the wall, in which were formerly kept part of the records of England; and in these rooms lived and laboured Sir F. Palgrave and Sir T. Duffus Hardy. After lamenting the loss of the Lanthorn Tower, Mr. Mitford confesses that the new building proposed to be erected on the site of the warehouse will

"be but a reproduction," and that "no one will pretend that as a work of protection the inner ballium is now a necessity;" but he says that—"as a building of some sort must take the place of the warehouses removed, for a portion of the accommodation will be wanted—to put anything else in this place but a true representation of what stood there of old would be an act of stupidity and vandalism."

Will not the attempted reproduction, which is to be accomplished "by following strictly in

the old lines, which have been preserved in ancient drawings and engravings," be an act of greater stupidity? Where are the old drawings and engravings which show the old work sufficiently accurately to allow of its reproduction?

Mr. Mitford once challenged the society to say what other building should be put in place of the warehouses, if a presentment of the Lanthorn Tower, &c., be inadmissible. The society might reply, What would be the most useful building that the site allows? Is the cylindrical form the best? Rather, is it not the most inconvenient of all forms for the purposes to which the new building is to be put? Would not the new tower, with its side curtains, be but a sort of toy, the wonder and admiration of people who go to stare at the axe and the block? Could it possibly be accepted by educated people as a true image or presentment of the Lanthorn Tower, built at a time when English architecture was noblest? There are several reasons why anything approaching a "correct presentment" is impossible. We have no positive guide to the rebuilding, except what may be found of the foundations when the warehouse is removed. The old views of the Tower are too small and too general to be relied on for any detail. No drawing made before 1788 of a Gothic building would be accurate, whatever its size. We have no record whatever as to the arrangements and details of the interior; and restoration of this most important part of the Tower, in which Henry III. had his apartments, would be wholly conjectural. To this general, almost total, uncertainty must be added the disappointment attaching to all attempts to reproduce the character and style which belonged to mediæval work, which are quite unattainable at present, and our reproductions of which are always awkward, stiff, and spiritless in consequence.

These are some among the difficulties fatal to the work before it begins. They are stated, as the opinion of the society was challenged; but if it were merely a question of replacing tumble-down storehouses with something more picturesque, the society, which was founded for the protection of ancient buildings, and not by any means for the discouragement of studies in ancient architecture, any more than for the criticism of genuine modern architecture, would have nothing further to say. Whether it were the Lanthorn Tower or the Mausoleum of Halicarnassus, the exercise would not concern it more than other taxpayers. But in making the examination of the buildings proposed to be destroyed, other objections of a much more serious kind present themselves. It is not merely the fanciful reproduction of an ancient work, but the positive destruction of the old building before described, that comes in question. That building is in many ways beautiful; it is clearly a part of the original Tower, and is associated in various ways with its history.

Surely the reviving respect for the Tower of London, which Mr. Mitford so eloquently represents, would be better shown by preserving this fragment of the real building than by pulling it down to make way for a restoration which must be almost entirely conjectural, and, at the best, can never have the value of the smallest fragment of original work.

THOMAS WISE, Secretary.

SCIENCE.

Anecdota Oxoniensia. Classical Series. Vol. I., Part 2. Nonius Marcellus, Harleian MS. 2719. Collated by J. H. Onions. (Oxford: Clarendon Press.)

THE second part of the first volume of the "*Anecdota Oxoniensia*" (classical) is a new collation by Mr. J. H. Onions, of Christ

Church, of the Harleian MS. of Nonius, assigned to the ninth or early tenth century. This MS., of which Quicherat seems to have had but an imperfect collation when making his edition, contains a great number of valuable readings, partly new, partly already anticipated by conjecture; while others render correct conjecture easier than it had been before. In a scholarly preface Mr. Onions gives an account of the MS., which is written in three hands and annotated also by three.

Nonius Marcellus was an inhabitant of Thubursicum, in Numidia Proconsularis. An inscription, of A.D. 323, found at that town, and printed in the eighth volume of the *Berlin Corpus Inscriptionum Latinarum* (No. 4878), mentions a Nonius Marcellus Heraculus as restoring a pavement and baths. If this Nonius was the author of the *De Compensanda Doctrina*, we may imagine our scholar, like many other Roman *litterati*, as a citizen of the upper classes, and withal a man of substance and liberality.

The work which bears his name consists of twenty books, which may, for the sake of convenience, be said to fall into three classes—lexicographical, grammatical, and antiquarian. The first class comprises books i., "De proprietate sermonum;" ii., "De honestis et nove veterum dictis;" iv., "De varia significatione sermonum;" v., "De differentiis similium sermonum;" vi., "De impropriis." The grammatical books are—iii., "De indiscretis generibus;" vii., "De contrariis generibus verborum;" viii., "De mutata declinatione;" ix., "De numeris et casibus;" x., "De mutata coniugatione;" xi., "De indiscretis adverbis." The twelfth book, "De doctorum indagine" ("a selection from the researches of learned men"), is a miscellany of grammar and lexicography. The remaining books are antiquarian:—xiii., "De genere navigatorum;" xiv., "De genere vestimentorum;" xv., "De genere vasorum et poculorum;" xvi., "De genere calceamentorum;" xvii., "De colore vestimentorum;" xviii., "De genere ciborum et potuum;" xix., "De genere armorum;" xx., "De propinquitatibus et cognominibus." The sixteenth book is lost, and only a fragment of the twentieth is preserved.

For his supposed ignorance and stupidity Nonius has long been the butt of modern scholars; and no doubt there are mistakes enough in his book. But two considerations must be borne in mind. The text of Nonius has been handed down in a mutilated condition, all known MSS. having apparently been copied from an archetype in many places corrupt, and in not a few imperfect. Mr. Onions' collation of the Harleian MS. shows that in the ninth or early tenth century there were two differing recensions of this imperfect text, both of which the copyists had before them; but the complete text of Nonius has not yet been discovered. Secondly, there is nothing to show that the scholarship of Nonius fell below the average standard of his age. He was, if the title of his work as preserved in our copies may be trusted, a professed Peripatetic; and this implies that he was at least not destitute of philosophical culture. That he consulted excellent authorities there can be no question; that he was a genuine lover of antiquity appears from the

fact that he hardly ever quotes any writer later than the Augustan age. It is generally supposed that he borrowed largely and without intelligence from Gellius; but a close examination of the facts points, as I have elsewhere endeavoured to show, to the conclusion that Gellius and Nonius are independent, and derived their common information from the same sources. What were these sources? The grammatical books may be almost certainly traced to Pliny and Probus (see Conington's *Vergil*, vol. i., pp. lxxviii. foll., fourth edition). Much of the lexicographical work, notably much of that in the first book, must have come ultimately from Verrius Flaccus, though Nonius probably had several later treatises before him, such as that of Caesellius Vindex, from which the first, second, fourth, fifth, and sixth books were copied or abridged. The antiquarian books may with some probability be referred to the *Pratum* of Suetonius, or to some similar work of the same period.

The strong probability that when we are reading Nonius we are in many cases reading Verrius Flaccus, Probus, or Pliny lends a fresh interest to the work of the despised African scholar. His book is to all appearance an imperfect epitome of the scholarship of the first and early second centuries after Christ. This was, perhaps, the golden age of ancient Roman philology; at any rate, it was the period after which nothing at the same time new and true was contributed to ancient Italian grammar or criticism.

H. NETTLESHIP.

NORTH AMERICAN BUTTERFLIES AND MOTHS.

Papilio. Devoted to Lepidoptera exclusively. Organ of the New York Entomological Club. (8vo, 2 vols., in monthly parts. New York.)

Butterflies and Moths of North America. With Full Instructions for Collecting, Breeding, Preparing, Classifying, Packing for Shipment, &c. By Herman Strecker. (Reading, Pa.: L. Diurnes; 1878. Large 8vo, pp. 283.)

The Butterflies of North America. With Coloured Drawings and Descriptions. By W. H. Edwards. (4to, in parts, each containing five coloured plates.)

Lepidoptera, Rhopaloceres and Heteroceres, Indigenous and Exotic. With Descriptions and Coloured Illustrations. By Herman Strecker. (4to, in parts, each containing one coloured plate, with descriptions.)

An Illustrated Essay on the Noctuidæ of North America. With "A Colony of Butterflies." By Augustus Radcliffe Grote. (8vo, pp. 86, four plates. London: Van Voorst; 1882.)

Illustrations of Typical Specimens of Lepidoptera Heterocera in the Collection of the British Museum. Part IV., "North American Tortricidæ." By Lord Walsingham. (Printed by Order of the Trustees of the British Museum; 1879. 4to, pp. 84, seventeen plates.)

THE study of zoology, and more especially the entomological portion of the science, is making rapid advance in North America; and the various publications which have recently appeared upon the subject are formidable rivals to those of the Old World. In the heading to the present article we have given the titles of some of the more recently published works which we owe to the zeal of American writers, who, following the plan adopted by juvenile entomologists, have been especially charmed

by the beautiful insects, butterflies and moths, which have in all ages attracted the attention of the observer of natural objects. So far has this partiality to these particular insects extended that a periodical work, the first in our list, is in course of publication, entirely confined to the order Lepidoptera, in which we find the names of Messrs. Bailey, Grote (whose New Check List of North American Moths, brought down to July 1, 1882, is announced), Stretch, Henry Edwards (the editor), Samuel H. Scudder (who has given a series of articles on the anatomy of diurnal Lepidoptera), Riley, Packard, and others as contributors.

The synonymical catalogue of H. Strecker, as far as hitherto published, is confined to the diurnal species, or butterflies, of which 472 species are carefully catalogued, with hosts of their synonymical names and references, accompanied by a useful Introduction and a supplement of nearly 100 pages, containing a complete Index and bibliographical notes of all the works hitherto published in which descriptions of these beautiful creatures are described.

The work of Mr. W. H. Edwards on the American butterflies has been in progress for a considerable period, the plates being executed in a first-rate style, each giving the life-history of a separate species of butterfly, the insect being represented in all its stages with the utmost care, reminding the student of the beautiful works of Sepp and Hübner.

The illustrated work of Herman Strecker is devoted both to butterflies and moths in the perfect state only, which are represented with great fidelity and boldness in a series of plates, executed by the author himself as a labour of love; the species selected are quite miscellaneous, but do not extend to the Geometridæ or the Microlepidoptera, as the small moths are collectively termed.

Mr. Grote's *Illustrated Essay on the Noctuidæ of North America* is a valuable addition to our knowledge of the North American "thread-horned, full-bodied moths" (as the Noctuidæ were comprehensively termed by the older English Aurelians), although the title of the work is somewhat too comprehensive. In a Preface of sixteen pages, the author regrets that there is no work on any American species of Noctuidæ similar to Prof. Huxley's exhaustive volume on the cray-fish, instead of which he gives a rapid sketch of the life-history from the egg to the moth-stage of *Aletia argillacea*, the cotton worm of the Southern States—a very destructive species, which has already formed the subject of an extensive volume by Prof. Comstock, recently published by the Department of Agriculture, and a shorter one by Prof. O. V. Riley. But Mr. Grote considers that the history of this species is not yet fully ascertained, especially in reference to the relation of its appearance in widely spread districts according to the prevalence of certain peculiarities of atmospheric influences and prevailing winds. In respect to the objections raised by the author against the use of Paris green as a preventive against the attacks of this cotton worm and other insects injurious to agricultural produce, he grants that Paris green has saved a good many crops of potatoes in the United States from the attacks of the Doryphora, or potato-beetle, but he asserts that lime applied to the young insect, and an industrious use of the beating process, would have effected the same result; at all events, the attack made by the author upon Prof. Riley is in bad taste, and might have been well spared. In a chapter of fourteen pages the author rather vaguely discusses the classification and relations of the Noctuidæ. We are then treated with a critical revision of forty-five species of the family described by the late Mr.

F. Walker in the British Museum Catalogues, admitting at the same time that

"It will be only after much labour that Mr. Walker's names will cease to annoy the student. I have shown here the necessity which exists that this work should be undertaken by a competent hand. It will need a great deal more patience than the description of new species. In order that some conclusion be arrived at which will allow the study of American moths to go on with safety to the describers of species, I hope that the authorities of the British Museum will undertake this work, which, until it is done, will always be expected of the institution which sanctioned the printing of Mr. Walker's Catalogues."

This is followed by notes (chiefly referring to localities, names of captors, &c.) upon forty-five handsome species of the family previously described by the author in various American journals, of which an admirable series of coloured figures are given in four plates. The work terminates with a dissertation upon "a colony of butterflies" which is stated to have settled in New England upon Mount Washington, in New Hampshire,

"about one hundred thousand years ago [*sic*] during the decline of the Ice period, and their descendants occupy the rocky summit of that mountain to this day. Mount Washington is 6,293 feet high, and the White Mountain butterflies are not found below an elevation of about 5,000 feet,"—the caterpillars feeding upon the sedges which grow, as best they may, in hollows between the rocks. The butterfly is known by the name of *Oenete semidea*. The distance from Mount Washington to Long's Peak, Colorado, is 1,800 miles west, and 1,000 miles northward to Hope-dale, Labrador. In the intervening districts no butterflies like the White Mountain butterfly are to be met with; but on these mountains "species similar to the White Mountain butterfly, and probably one exactly like it, are found again occupying elevated lands."

"This is a strange distribution for a butterfly; and so the question comes up as to the manner in which it was brought about. By comparing what has been found out with regard to past conditions of the earth and the present state of things, a solution of the question has been offered. This solution gives us the Ice period in North America as the agent which induced the present distribution of the genus to which the White Mountain butterfly belongs."

This is followed by a dissertation on the geological aspect of the question, which will doubtless interest enquirers as to the present geographical range of plants and animals.

Lord Walsingham's beautiful volume, published by the British Museum, is an important addition to our knowledge of the smaller species of the order, being confined to the moths belonging to the family Tortricidae, of which the common Codling moth is a well-known British example. A large number of new species were collected by Lord Walsingham himself in California and Oregon, which he liberally presented to the British Museum; and many species in the national collection named and insufficiently characterised by the late Mr. F. Walker are fully described and figured in this work, in which 155 species are described, and beautiful figures given of 170 different species and varieties.

J. O. WESTWOOD.

CORRESPONDENCE.

THE CODEX AMIATINUS OF THE LATIN BIBLE.
Florence: Aug. 26, 1882.

For many years I felt almost certain—from intrinsic reasons—that the celebrated Codex Amiatinus of the Latin Bible, preserved in the Laurenziana at Florence, is not of the sixth, but of the ninth century.

Having come to Florence expressly to examine those parts of the document in ques-

tion which bear upon the Septuagint, and having been with much courtesy allowed at once to inspect the book and to re-collate what I wanted to get re-collated, I may be allowed to state that the external evidence fully agrees with what I had anticipated. I may, I think, go so far as to conjecture that the MS. was written in all probability at Reichenau on the Lake of Constance, by the same scribe to whom we owe the copy of Jerome's *Psalterium iuxta Hebraeos* now preserved at Carlsruhe, and made use of in my edition of this version.

Scholars desirous of forming a judgment of their own are requested to get put on the same table before them the celebrated MS. of the Pandeots, which appears to me to be of the beginning of the seventh century, and the Codex Amiatinus of the Latin Bible. They will at once see the difference between a genuine and an artificial uncial handwriting, between real old vellum and vellum of the Carolingian age, between the truly antique size of a book and a size chosen in order to make the most of the skins at hand.

PAUL DE LAGARDE.

THE BOOKS OF THE ANCIENTS.

Jena: Aug. 15, 1882.

In the last number of *Hermes* (17. 3. 377) H. Diels criticises the stichometry of Graux and Birt, and suggests that the normal *stixos* was reckoned, not at thirty-five letters, but at sixteen syllables, and finds an example in Galen (v. 655 κ). But the example is not clear, and the English printers' practice of paying compositors by the number of letters set up shows it is not hard to estimate this number; while lines reckoned by syllables only would vary too much for practical use. The line-length depended, rather, on the (hexametric) width of the *charta*, and the lines were reckoned simply from copies written on paper of this normal width. The number of letters would then naturally vary (33-37) in different lines. Diels also argues that Birt trusts too much to the subscriptions of the Herculean papyri, but this affects none of his conclusions. Objection has been taken (*Liter. Centralbl.* August 12) to two other of Birt's conclusions—that papyrus was dearer than membrane, and that the author received an *honorarium* from the publisher; but both need more discussion. It may be added that K. Püth, in *Rh. Mus.* 35. 468, notes traces of stichometric numbering in the Urbina MS. of Isokrates.

F. HAVERFIELD.

NOTES OF TRAVEL.

MESSRS. SAMPSON LOW announce for immediate publication a new book by Lady Brassey, entitled *Tahiti*. It will be illustrated with autotypes, after photographs taken specially by Col. Stuart-Wortley.

THE Bolivian Government has despatched an expedition of 100 soldiers, under the command of a Lieutenant, to avenge the death of the French explorer Dr. Orebaux, who was recently murdered with all his party by Toba Indians on the Pileomayo River.

M. ALPHONSE L. PINART proposes to publish in Paris the results of an expedition he has recently made through Central America and Mexico.

Polybiblion states that M. Laroche, of the Société de Géographie de Paris, is engaged upon a systematic bibliography of all geographical works relating to England.

MAPS of Egypt continue to multiply. Mr. Stanford has sent us two more—one of which, a large map of the country between the Suez Canal and Cairo, on the scale of four miles to the inch—will be invaluable to all those who

wish to follow the present military operations. Not only are names thickly printed, but the physical configuration of the country is very clearly indicated. The other of Mr. Stanford's new maps will be useful for its plans of Cairo, Ismailia, Suez, and Port Said.

WE have also received from the *Graphic* office an advance copy of their supplement to be issued to-day, which consists of a tinted bird's-eye view of the Suez Canal and the country as far as Cairo. It is hoped that this "will largely assist the public in following the course of events now transpiring in Egypt"—by which, we suppose, is meant events of which Sir Garnet Wolseley allows the news to leak out.

SCIENCE NOTES.

WE regret to hear that the collection of shells of the Mediterranean formed by the late Henry H. Calvert has been destroyed together with the consulate at Alexandria. This collection was said to be unique, and Mr. Calvert had announced his intention of presenting it to the British Museum this very summer. We fear that Mr. Calvert's valuable collection of Egyptian *anticas* must have perished at the same time.

THE French Government has decided to send out the following scientific missions:—M. Chapiet, vice-president of the Société géologique de France, to study the geology and mineralogy of India; Prof. Joret, of Aix, to examine the ethnology of Denmark and Norway; M. Babot, to explore the great glacier of Swarlisen, in Norway, and also Russian Lapland; M. Raffray, vice-consul at Tamatave, in Madagascar, to form a collection of the fauna of that island; and M. Munier-Chalmas, assistant at the zoological laboratory in Paris, to undertake zoological researches in the neighbourhood of Cormons, north of Trieste and Slavonia.

HERB. HELMERSEN has been appointed Director of the Geological Institute of Russia. A detailed geological map of the Russian empire is in preparation under the care of the Institute, a credit of 30,000 roubles (£3,000) having been provided in the budget of 1882.

THE botanical section of the *Encyclopédie der Naturwissenschaften* (Breslau: Trewendt), edited by Dr. Schenk, to which we have already more than once alluded, proceeds rapidly and satisfactorily. In the domain of Cryptogamic Botany, Falkenberg's *Algae*, which we have already noticed, has been succeeded by Pfitzer's *Diatomaceae* and Goebel's *Muscineae*, both the finished products of master-hands, and very valuable accounts of the most recent investigations in their special departments; while Dr. Haberlandt contributes a treatise on the physiology of vegetable tissues; and Prof. Detmer one on the physiology of growth.

PHILOLOGY NOTES.

MR. W. M. RAMSAY has been fortunate enough to obtain five Kappadokian cuneiform tablets, together with a scarab and a terra-cotta whorl closely resembling those found by Dr. Schliemann at Troy. He has also examined two curious stones discovered between Amasia and Amisos. They are covered with rude reliefs of an extraordinary description. One of them represents a king and attendants in the "Hittite" dress receiving some prisoners, whose costume Mr. Ramsay would call Phrygian. Above the scene is a cuneiform inscription of five lines, which are separated from one another like the lines of the Hittite texts. At the end comes the mark which denotes the end of a paragraph in the Hittite inscriptions. The forms of the characters are rude and remarkable,

and the language they embody resembles that of the Kappadokian tablets. The inscription on the other stone consists of two short lines of perfectly unknown characters.

DR. A. C. BURNELL has undertaken for Messrs. Trübner's "Oriental Series" a new translation, with introduction and notes, of the *Mānavi-dharma-sāstra*, commonly known as the "Laws of Manu."

M. EUGÈNE REVILLOUT, assistant-keeper of the Egyptian Museum at the Louvre and the first demotic scholar in Europe, has received a mission from the French Government to examine the demotic papyri in the British Museum, and also those at Dublin.

THE Madras Government has issued a series of Chronological Tables for Southern India from the sixth century A.D. onwards, compiled by Mr. Robert Sewell, of the Civil Service, for the use of archaeologists who may wish to fix the date of inscriptions and other early records.

WE learn from the *Revue critique* that two important monographs have recently been published at Athens upon the topography of the ancient Peiræus. The one, by Prof. Oh. Dragatsis, fixes the site of the two theatres at the Peiræus and of the harbour known as *κρητὸς λιμήν*; the other, by M. A. Meletopoulos, treats of the arsenal of Philo.*

THE Greek journal, the *Ἀθηναίος*, has ceased to appear.

WE have received two numbers of a journal entitled *Nyare Bidrag till Kännedom om de Svenska Landmälen och Svenskt Folkliif* (Stockholm: Samson and Wallin), which is published at irregular intervals on behalf of the three Swedish dialect societies at Upsala, Helsingfors, and Lund. The contributions principally consist of narratives and conversations in various provincial dialects. Many of these possess considerable interest as illustrations of folk-lore and of rural character and customs, although for the most part they have rather the appearance of literary compositions than of records of actual peasant utterances. For the representation of dialectal sounds an elaborate phonetic alphabet has been devised, containing more than sixty new characters, in addition to the ordinary italic letters. The editors have, however, wisely abandoned their original intention of printing their specimens of dialect entirely in this formidable alphabet, and have introduced a simple orthography, based on that of the literary language, and employing only three new letters. Dr. A. Noreen's severely condemnatory review of a work by one of his fellow-editors, Dr. H. A. Vendell, on the Swedish dialects of Esthonia, is rather a remarkable instance of plain speaking between colleagues. The editors would have done better to adopt some shorter name for their publication; the present long title can neither be easily quoted in full nor conveniently abbreviated.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BARR, 115, Strand, near Waterloo-bridge.

Albert Dürer: his Life and Works. By Moritz Thausing. Translated from the German. Edited by Fred. A. Eaton. (John Murray.)

(Second Notice.)

IN 1490, after Dürer's term of three years' apprenticeship to Wolgemut was finished, he set out on his travels, after the fashion of the German youth of that period. "And when I had served out my time," he writes, "my

father sent me away, and I remained away four years until my father wanted me back again. And as I set out in 1490 after Easter, so I returned in 1494 after Whitsuntide." This is all Dürer tells about these four *Wanderjahre*, which must have been so important for the development of his mind and art. Not a word as to where he went, or what he learnt during this period. Nor is this easy to find out from other writers. According to Neudorfer, whose statement is confirmed likewise by Pirkheimer and Christoph Scheurl, he was undoubtedly in Colmar in 1492, and there made the acquaintance of Martin Schongauer's three brothers, who "received him honourably and, entertained him in a friendly manner." Schongauer himself, whom Dürer had greatly desired to know, was dead at this time, but he must have been well acquainted with the engravings of this charming master, and possibly went to Colmar to study his mode of painting as well as engraving. It would seem he went to Basel also, where he was received by a fourth brother of Schongauer's; and, if we may believe an old inscription on two portraits formerly in the Imhof collection, he must have been in Strassburg in 1494.*

This is all that has been gleaned of authentic fact concerning Dürer's *Wanderjahre*, though many writers have tried to find a clue to his whereabouts during these four years about which he is so provokingly silent. It was supposed at one time that he spent some portion of this time in the schools of the Netherlands, while other writers have thought it more probable that he crossed the Alps and studied in Italy.

This latter view it is which, after having been long out of favour, has lately been revived, firstly by Hermann Grimm and the Baron von Rettberg, and more recently by Prof. Thausing, who certainly supports it by a finer chain of reasoning than any of Dürer's previous biographers, who, for the most part, indeed, were content with merely assuming its truth.

But, although the arguments Prof. Thausing brings forward in proof of Dürer having journeyed to Venice during the latter part of his *Wanderjahre* are undoubtedly worthy of consideration, they cannot be said to be convincing. They rest—

1. On the mysterious sentence in one of Dürer's letters from Venice, in which he says "the thing that pleased me so much eleven years ago pleases me now no more." This is interpreted by Prof. Thausing as a reference to the early school of painting in Venice, which had given place before Dürer's visit in 1306 to the more brilliant school of Bellini. But Dürer, immediately after this perplexing sentence, runs on to speak of a certain Master Jacob (presumably Jacob Walch), of whom he says, "Also be it known to you that there are many better painters within this city than Meister Jacob is outside it [da draussen], although Anthony Kolb swears there is no better painter on earth than Jacob. The others laugh at this, and say if he were good for anything he would stay here."

* Prof. Thausing believes in the probable authenticity of these portraits, but to suit his own views he changes their date from 1494 to 1490 or 1491, merely stating that most likely the figure 4 had been read wrongly. This, however, is pure assumption.

It seems more likely, therefore, that the "thing" (by which term Dürer usually means either paintings or engravings by himself or other people) was some work of Walch's, whom, as we have seen, Dürer greatly admired when he was young. Their intercourse would appear to have taken place just about the time mentioned in the letter—eleven years before, when Dürer, returning from his *Wanderjahre*, found Walch settled in Nürnberg.

2. Christoph Scheurl, in his *Liber de laudibus Germaniae*, writing of Dürer's journey to Venice in 1506, uses the words "qui quum nuper in Italiam rediisset." But, on the other hand, this same Scheurl, a distinguished citizen of Nürnberg, and one of Dürer's friends, states expressly in another place that he made a tour through Germany during his *Wanderjahre*, and says nothing about a visit to Italy, so that this one word *rediisset* forms a slight foundation for any theory.

3. But Prof. Thausing's strongest argument is derived from a number of highly finished drawings and studies from Nature, many of them in water-colour, which lie scattered in various collections. Among these are several representing towns and places in the Tyrol and the valleys of the Alps which would certainly seem to have been executed during a journey to Italy. The question is, At what period? Prof. Thausing holds that, being undated and unsigned, they must have been executed before 1503, after which date Dürer was accustomed to sign even his drawings with his monogram. But this rule is by no means without exceptions; besides, we do actually find one of these landscape sketches in the British Museum, executed with the same minute care as the others, which is so signed and is dated 1506. Why should this particular work belong, as Prof. Thausing admits it does, to this period, and a number of others strongly resembling it in character of scenery and mode of execution be referred to an earlier journey of which we have no other knowledge. Prof. Thausing asserts, indeed, that Dürer, journeying to Venice on business in 1505-6, would not have had the time to stop to make these elaborate sketches. But how do we know that he did not make them on his return journey; or, as M. Ephrussi ingeniously suggests, may he not have taken a little excursion from Venice in the summer of 1506, and have refreshed his health among the surrounding mountainous districts, studying landscape the while, and opening his mind to direct impressions from Nature such as no other artist before his time had thought of recording in art? It is significant also that, whereas we find very few landscape motives in his early prints, we constantly find them introduced into the prints executed after his return from Venice.

But the argument that seems to me most powerful against the supposition of an early journey to Italy is derived from Dürer's own works. Is it probable that, if he had been subjected to Italian influences for however short a period during the impressionable season of youth, before his style was formed, he would have remained so utterly impervious to them as not to allow them to affect in the least degree the national character of his art? It is true he copied a few Italian engravings

in his early time, and now and then he introduces an Italian motive, derived from Mantegna or from Barbari, into his prints and drawings; but for the rest, he is German to the core, and never makes the mistake of the poor Italianisers who followed him of trying to deck German thought in Italian clothing. Look, for instance, at the noble "Apocalypse" series executed immediately after his return from his *Wanderjahre*. Can anyone believe this to be the work of a youth who had received Italian training and who had worked in a Venetian studio as Prof. Thausing supposes? It has been, as before said, the lament of many writers that he should not have had the benefit of Italian culture; yet here we have a writer who claims it for him, and yet cannot find one instance in which it materially affected his style.

After his four years of travel were over Dürer returned, we know not from whence, to his native town. "And when I came back," he writes, "Hans Frey treated with my father and gave me his daughter, by name Jungfrau Agnes, and he gave me with her two hundred florins. The wedding took place on the Monday before St. Margaret's Day [July 7] 1494," less than two months after his return.

This is all Dürer tells us regarding his marriage, and he scarcely mentions his wife again except now and then incidentally in his letters and journal. But Dürer's silence has been more than made up for by his biographers, many of whom have woven quite a pathetic little romance out of the supposed unhappiness of his domestic relations. Now it must be distinctly understood that the belief in this unhappiness has not grown up, as such beliefs usually do, out of mere tradition and hearsay, but is founded solely upon a letter of Pirkheimer's which is still preserved in the town library of Nürnberg. In this letter, which is addressed to Johann Tscherte, architect to Charles V. at Vienna, after speaking with the deepest feeling of Dürer's death, and saying that he had lost in him "the best friend he ever had in the world," Pirkheimer brings a fearful accusation against the wife of the man he loved. "But what grieves me most," he writes,

"is to think that he died such an unhappy death, for, after the providence of God, I can ascribe it to no one else but his wife, who so gnawed into his heart [sein Herz eyngenagen] and worried him to such an extent that he departed from this world sooner than he would otherwise have done. He was dried up like a bundle of straw, and never dared to be in good spirits or to go out into society. For this bad woman was always anxious, though she really had no cause to be, and she urged him on day and night and forced him to hard work only for this—that he might make money and leave it to her when he died. For she always feared him, as she does still, though Albrecht has left her property worth about six thousand gulden. But nothing ever satisfied her, and, in short [*in summa*], she alone was the cause of his death."

These bitter remarks and others of the same kind that follow are the only evidence that exists regarding the unfortunate disposition of Dürer's wife, and the question is whether we are to believe Pirkheimer or not. Prof. Thausing, who has long been known as the champion of Agnes Frey, considers that

this letter, which was not written until two years after Dürer's death, was composed in a fit of rage and spite against the virtuous Agnes, whom Pirkheimer admits to have been "an honourable, pious, and very God-fearing woman," because she had sold some very fine stag's antlers belonging to Dürer that he wished to have. Pirkheimer was an enthusiastic collector of such objects, as was Dürer also; and he hints that Agnes, who evidently had no great affection for her husband's learned friend, merely sold them in order to annoy him, which is quite possible. But it is difficult to believe that any gentleman, even in a fit of the gout, would allow his temper so far to get the better of him as to cause him to invent all these fearful calumnies against an innocent woman merely to gratify his feelings of spite. The distinguished councillor, reformer, and humanist was not, it is true, of very exemplary conduct. The present writer has indeed characterised him elsewhere as "an immoral old pedant," but it need not therefore be assumed that he was an inventor of malicious lies, as we must do if we accept Prof. Thausing's view of the matter. It may be possible that his irritated feelings led him to exaggerate the worries from which his friend suffered; but unfortunately a nagging tongue in a woman is not so rare an attribute that we need go out of the way to frame hypotheses to disprove it, especially when certified by what in any other case would be received as credible evidence.

In his seventh chapter, entitled "The Painter's Workshop, Assistants and Falsifiers," Prof. Thausing gives an excellent account of Dürer's mode of working, the commissions he received, and the paintings he executed with the help of apprentices and assistants. He does not consider that any of the paintings ascribed to Dürer's early period, such as the triptych at Dresden, the Holzschuher altar-piece, the Baumgartner altar-piece, &c., can be affirmed to have been painted by Dürer's own hand, but they proceeded from his workshop, and were painted under his direction, in the same way that he himself had formerly painted under Wolgemut. The production of painted altar-pieces seems indeed to have been looked upon both by patron and artist more as a manufacture than anything else at this time, and it was only at a later date that Dürer really can be said to have painted his pictures with his own hand. Perhaps it was the example of the Italian masters that led him so to do, though the first work Prof. Thausing reckons as having been executed entirely by himself is "The Adoration of the Magi" in the Uffizi at Florence, painted in 1504, before the journey to Venice. So also in the chapter called "The Artist and the Man" much information is given of a kind to interest general readers, who, it is to be feared, will be inclined to skip the controversial chapters that have most charm for the Dürer student.

It is to be regretted that Prof. Thausing has not given in his work the letters and journal of Dürer which he translated into modern German in 1872; but, with the exception of this omission, his history of Dürer and his works leaves little to be desired in its clear and exhaustive treatment of the subject.

MARY M. HEATON.

THE PARIS MUSEUM OF MEDIAEVAL SCULPTURE.

THE museum of casts from French mediaeval sculpture (*Musée de Sculpture comparée*), so long the dream of antiquaries, has at length begun to take its place as an accomplished fact. The incessant labours of Viollet-le-Duc, seconded by Government support tendered with no niggardly hand, through the instrumentality of the Commission des Monuments historiques, are now producing visible effect; and one of the vacant wings of the Trocadéro building is being gradually but steadily filled with a collection destined to take its place as one of the most important in France. At present only about half the wing is occupied, and scarcely half the casts already prepared are placed in their destined positions. It is impossible, therefore, to attempt a detailed description of the museum, hampered, moreover, as the visitor is by the lack of a catalogue, and by the fact that only a small proportion of the objects have their names attached.

The name "*Musée de Sculpture comparée*" is certainly not yet, and probably never will be, justified. The object of the collection is to give the student an opportunity of satisfying himself that in the Middle Ages there did actually exist a school of sculpture in France of the very first order, worthy to take its stand among the great art-schools of the world. That object will be best attained by making the collection itself as complete as possible, and not by wasting space and money on casts of the few pieces of foreign sculpture—Egyptian, Greek, Italian, and German—for which alone room can be found. The space at the disposal of the commission is large enough if they will confine themselves within due limits; but, if they are led away to attempt any such thing as the name they have chosen seems to imply, they will end in getting together a collection representative of nothing except the whims of amateurs. There are some dozen Egyptian casts and some half-dozen Greek—a few Aeginetan marbles, and so forth—a few German tombs, and a few pieces of Tuscan work, but these are of little use; they are not enough for comparison, and they destroy the feeling of harmony which might be one of the pleasantest effects of a collection of works from the various periods of a single great school.

In the Trocadéro the student of art has at last got the chance of which many have long been desirous. He can follow up the growth of a most important school of sculpture from its rise as the rude decoration of masonry at the end of the eleventh century to its culmination as a really fine art in the first half of the thirteenth. In due time he will likewise be able to trace the excesses into which it fell in the fifteenth century, and the extravagances which gradually destroyed it as the Renaissance proceeded and other arts arose to take its place.

The first and most completely furnished of the rooms at present open contains an excellently chosen series of representative works of the end of the eleventh and of the twelfth centuries. There are also a few Gallo-Roman tombstones and pieces of ornament—the ruder works of a vigorous school whose roots had struck deep and were destined in time to grow again. Of these, however, there are not enough to do the student much good, and we must for the present pass them by along with the other things Egyptian and Greek.

The earliest work that attracts attention is a very remarkable doorway from Clermont (*Pay-de-Dôme*)—*Notre Dame du Port*—dating from the end of the eleventh century. On each side of the door is a full-length figure patched into the wall in very high relief—Isaiah on the left, John Baptist on the right. Over the

door, and broader than it, is a bas-relief in the form of a pediment cut into the masonry; it bears representations of the Adoration of the Magi, the Presentation, and the Baptism. Above this pediment is the figure of Christ seated on a throne supported by gryphons and with a seraph on either hand. A dripstone in the form of a round arch shuts all this in above. In the spandrels above the dripstone are two oblong carved stones patched into the wall, the one bearing the Annunciation and the other the Nativity. Throughout, the style of the sculpture manifests strong Gallo-Roman traditions, and seems to be completely free from Byzantine or Arab influence. The attitudes are natural, the drapery is well massed and deeply incised; unfortunately, there has been a general disappearance of heads all round. No attempt at finish of detail has been made; the work is swiftly shaped by the chisel, and not gone over again. Why, when Gallo-Roman traditions were still so strong, did they produce so little permanent visible effect?

The real commencement of the Gothic school of sculpture must be dated, as Viollet-le-Duc pointed out, from the time when Eastern influence began to prevail, returning with the Crusaders from the lands of their pilgrimage. Western eyes became habituated in travel to Eastern forms, and Eastern artificers found a new field open to them in the barbarous countries of the West. The first school to arise at once notable and distinct makes itself known by the adornments of various buildings erected by or for the use of the Oluny monks. The museum possesses a worthy example of their work in an excellent cast of the tympanum of the south porch of St-Pierre, Moissac (Tarn-et-Garonne), dating from the commencement of the twelfth century. It contains, in bold relief, a figure of Christ surrounded by the symbols of the four evangelists and the four-and-twenty elders, the whole being contained within a ribbon ornament of purely Eastern character, and the lintel below being carved with a row of splendid medallions of decorative work, each slightly different from its neighbours. The carving of details is bold, every line that is cut is cut strongly, every bit of work tells. The arrangement is weak, the figures being crowded by main force into their places; but the decorative effect of the whole is excellent. Nothing can exceed the beauty of the medallions on the lintel. The hand that shaped the eight leaves in each (based on the acanthus) and fashioned the boss from which they radiate could have done much harder things. There is no sign of weariness, no lack of thought. No two leaves are the same, no two bosses are alike; from point to point the hand has been guided by a mind and not a plaster model. I know of no more perfect piece of reserved ornamentation in stone than this; I can conceive of nothing finer, nothing better suited for place and purpose. There is no particle of space wasted, and yet the whole looks light and easy. There is no barbarity of over-magnificence, no monotony of repetition, no poverty of invention. Light and shade play softly over the surface with constant variety of intensity and form.

Of equal importance, though an example of a very different style of work, is the well-known portal of Vézelay—the satisfactory interpretation of whose sculptures has as yet baffled every attempt. A noble cast of the whole doorway and recessing occupies the end of the first room. The tympanum contains a figure of Christ surrounded by the twelve apostles, and round it are eight compartments of sculpture; on the lintel is apparently a procession of people bringing their rents in kind to the convent—so suggests Viollet-le-Duc. The recessing is in two degrees, the *voussures* of the inner of which bear twenty-nine medallions, containing the signs of the zodiac and so forth. A figure

of John Baptist divides the two entrances. The sculptor apparently did not care to make his door an intellectual whole, but he would have it an ornamental whole, and the decorative effect of the carvings cannot well be surpassed. The workmanship is very different from that at Moissac, but links itself in style with that of the tympanum of the central porch at Autun (Saône-et-Loire), a cast of which faces it. The two are separated by a period of some third of a century, and a considerable increase of power is observable in the interval—the Autun relief being exceedingly feeble in design. The most conspicuous trick, of which both give examples, is in the manner of dealing with drapery, the skirts of it being usually jerked up at the hem, and the folds being as fine and numerous as in the gold-outlined robes of a Byzantine miniature. The figures are in both exaggerated, and their height is solely determined by their relative importance.

We must be content with simply mentioning a pillar from Arles, part of the tympanum over the north door of Cahors Cathedral, a very remarkable tympanum from Donzy, and a small, but exceedingly rich, portal from La Charité-sur-Loire—all of the twelfth century.

Of later twelfth-century work the best-known and, in some respects, the most important examples are taken from Chartres. Place has been found for the tympanum and two full-length portions of the pillared recessing of the central west portal, as well as for some dozen or more small sculptures from the *voussures* and elsewhere—and this not counting the specimens of work of the following century.

It is necessary to take exception in this place to one unfortunate feature of the arrangement at present adopted. The sculptures above mentioned are all grouped along one wall of the first room; but, in order fully to understand their meaning as parts of a whole system of decoration, the visitor is forced to compare them with photographs of the whole porch. These photographs he has to search for among a mass of others—an excellent collection so far as they go—brought together in a little recess beyond the second room. He is consequently obliged to perambulate to and fro for perhaps an hour before he succeeds in fully identifying each of the casts upon the photographs, thereby running the risk of being taken up as a madman or turned out as a nuisance. The authorities ought at once to arrange the photographs of twelfth-century work in the centre of the twelfth-century room—the value of their collection would be thereby doubled.

The most important of the Chartres casts are those of the portal columns and statues. The latter are of various heights, some surmounted by canopies and some not, but all remarkably slim. Statues occupying this position, it must be remembered, were originally carved, or at least supposed to be carved, out of the masonry of the recessed doorway; the angles of the recessing were first rounded off into pillars, and the pillars were gradually changed into statues. Of the progress of this latter change the Chartres figures are examples. They are half column, half statue. Till a very much later period columns are always placed above the heads of statues in this position (e.g., at Reims and Amiens), and it is not till we come to the completely developed architecture of the central work of Gothic art—the left portal of Notre Dame at Paris—that we find the statues completely independent.

The Chartres figures remain subordinate to the structural ends of the stones out of which they are hewn, but in themselves they are much better than anything that had previously been done. The groups in the little capitals above them begin to be something more than decorative—that of the burial of Christ being a really fine work of art; the mere introduction of these

groups manifests the tendency from decoration to history-telling. We may call this the expiring triumph of the twelfth-century decorative school of sculpture. Ornament is lavished with astounding profuseness; undercutting is the rule. Columns and mouldings are incrustated with a perfect network of carving; toil has been bestowed on well-nigh every inch.

Angels and elders and a multitude of other figures occupy the *voussures*. Their attitudes are usually somewhat stiff, and their figures slender; the type of face is flat, the heads being large but not deep. The draperies fall very straight in a considerable number of small and, as it were, engraved folds; there is comparatively little massing of drapery. The line that forms the hem of a garment is treated with most care, and is usually of a zig-zag form. The bosom drapery is employed because it gives opportunity for the introduction of a large number of similar curves of the catenary type. There is, of course, very little expression in the faces—some wear a gentle smile, others a vacant stare. Yet the little "Visitation" shows that the sculptor was not wanting in feeling and the desire to manifest it—the way Elizabeth embraces Mary and clasps her hand and they put their two heads together is very pretty.

The figure of Christ in the tympanum is a great advance. It has no unnatural slimness, and the face is dignified and calm. The drapery is divided into large masses, and then engraved with folds; but it is stiff, and there is no figure beneath it. The hair, especially that of the moustache and beard, is good—indeed, Chartres hair is, as a rule, excellent.

Figures of a king and queen, originally at Corbeil, but now moved to St-Denis, may be advantageously compared with the pillar figures at Chartres, and it is now for the first time possible to do so. They are wrought in a similar, but somewhat more perfected, style; details of surface are brought to a much higher degree of finish. By the nature of the case both figures are slim, and the drapery has to fall in vertical folds; nevertheless, it is far and away the best drapery of its date. The way in which the king's arm and hand are indicated through the cloak that covers them is really masterly, and has none of the vulgarity of later *tours de force* of the kind; from the hand the cloak falls in a vertical mass, furrowed by vertical folds, and ending, not in a hard zig-zag, but in a freer line. The different textures of the various richly embroidered garments of the queen are excellently rendered.

From the ancient church of St-Remy at Reims comes a niche of twelfth-century workmanship especially valuable as marking the transition to the perfect style of thirteenth-century work. A figure of the Virgin and Child is carved against the wall within the niche; but the most remarkable figures are the little angels in the *voussures*. On the key-stone are two more raising a soul in a cloth to heaven; these alone have preserved their heads, which are rather too large in proportion to their bodies. The carving of these angels is far in advance of any other twelfth-century work known to me. The fluttering skirts of their garments recall at once those of the inhabitants of Fra Angelico's Paradise. The folds are simple, light, and sufficient; there is no trace of mannerism about them; their success is complete.

Thus far nothing has been said of sculpture from that magnificent museum, the exterior of Notre Dame at Paris. It was not, however, necessary to form a collection of casts in the Trocadéro to enable students in Paris to study that; and, though there is no finer Gothic sculpture to be found in Europe, our objection is, not that we have too few specimens of it, but rather that we have too many. All over

France, in remote places, there are important pieces of work that must escape the notice even of the most patient traveller, and it would be much better to spend money upon casts of these than upon casts of objects already within easy reach and well known to all. However, no one will object to the possibility being placed within his reach of closely examining his old friends.

Commencing from the last quarter of the twelfth century, it is possible to follow the development of the Ile de France school on Notre Dame alone down to the end of the thirteenth century. The portal of St. Anne links itself with the twelfth-century work at Chartres; then follows the great central portal with its Last Judgment, unfortunately much restored, and its wealth of other sculpture; and then the culminating work of the period, the beautiful portal of Our Lady. Later than these are the various bas-reliefs of the north side and the very rich portal of St. Stephen on the south. Of all these works the new museum contains representative casts, the best being that of the tympanum of the portal of Our Lady.

Similar series of works decorate the exteriors of the cathedrals at Amiens and Reims, and of these, likewise, representative portions are reproduced. It is impossible, however, in a brief notice like the present, to attempt a sketch of the schools of sculpture of the culminating epoch, and without that no remarks of any value can be made on the part of the Trocadéro collection which illustrates them. Moreover, the thirteenth-century casts are not yet completely arranged. Suffice it to say that sufficient materials will, in a short time, be brought together to render possible a thorough investigation into the characteristics and developments of all the leading schools of French mediæval sculpture, and the architectural student may rest assured that there is a rich treat in store for him.

One question in conclusion. At the other end of Paris, in the Hôtel de Cluny, there are a considerable number of very valuable pieces of sculpture and ornament of the Gothic schools. Among them is the beautiful altar-piece from St-Germer, which, with its fellows, is almost lost among tapestries, old furniture, and similar unfitting companions. Worse than this, there are in the gardens, exposed to the weather, several very fine works. Why should not these be given over bodily to the new museum, where they would be of real value? Cluny is crowded to a painful extent; the space thus acquired would be a real gain, the sculptures would be seen, and everyone would benefit. But red-tape is as strong on the other side of the Channel as it is here, and there is probably little hope of so natural an arrangement ever taking place. W. M. CONWAY.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the next exhibition of the Grosvenor Gallery will be devoted entirely to the works of Mr. Alma Tadema, with the exception of a few paintings by the late Cecil Lawson.

MESSRS. SAMPSON LOW announce for immediate publication several important art books. Among these are a new work in two volumes folio by Mr. G. A. Audsley, entitled *Ornamental Arts of Japan*, which will be illustrated with ninety plates, mostly in colours and gold; a translation of M. Charles Yriarte's *Florence* by C. B. Pitman, with 500 engravings; a translation of M. Auguste Chalmel's *History of Fashion in France*; or, the Dress of Women from the Gallo-Roman Period to the Present Day, by Mrs. Cashel Hoey and Mr. John Lillie, with twenty-one coloured plates after drawings by M. F. Six, and tail-pieces by Mr. Scott; and also a reprint of *Sir Roger de Coverley*, with 125

designs by Mr. O. O. Murray, engraved by Mr. J. D. Cooper, and an etched frontispiece.

MESSRS. GRIFFITH AND FARRAN, the successors of the Newberys, have recently discovered that they are the fortunate possessors of nearly the whole of the actual wood-blocks drawn and engraved for *The Looking-Glass for the Mind* by Bewick. They hope to be able shortly to complete the set, and they propose to issue a reprint of the edition of 1792, printing the illustrations from the actual wood-blocks. The following is the full title of this quaint and almost forgotten volume:—"The Looking-Glass for the Mind: an Intellectual Mirror; being an Elegant Collection of the most Delightful Stories and Interesting Tales, chiefly Translated from that much admired Work 'L'Ami des Enfants.'" The reprint will be prefaced with a brief introduction by Mr. Charles Welsh.

AN interesting exhibition of amateur art work was opened at Lancaster on Monday last. The undertaking owes its origin to a lady; and we observe that the work of lady artists is numerously represented in the Catalogue. Altogether, there are nearly four hundred water-colour drawings and thirty-four oil paintings. Under the circumstances we should have expected more paintings on china and embroidery. Lancaster is an historic town, but its population is not large. It deserves high praise for having set an example that may well be followed elsewhere. The exhibition will be open during the whole of September, at cheap rates of admission on certain evenings and some other times. Any profits will be added to the Lancaster contribution to the proposed Royal College of Music.

THE quarterly meeting of the Executive Committee of the National Society for Preserving the Memorials of the Dead was held on Tuesday, August 22. It was unanimously decided to hold a meeting of the society at Derby during the sitting of the Church Congress. Most satisfactory progress was reported in the enrolment of members, and the prospects of the society are most cheering. Several applications for assistance were entertained, and already the influence of the society has been used to good purpose. The secretary, Mr. W. Vincent, Belle Vue Rise, Norwich, will be happy to give further information.

THE New York *Nation* for August 17 contains a letter from Mr. P. G. Hamerton, defending at length his theory of "truth in art," which had been criticised in a review of his *Graphic Arts*.

A COMMITTEE has been formed at Urbino, under the patronage of the King of Italy, to celebrate the four-hundredth anniversary of the birth of Raphael. It is proposed to erect a statue of the "prince of painters" in Carrara marble, upon a pedestal bearing bas-reliefs illustrative of his art. A public competition is invited, and the models sent in will be exhibited together for twenty days, beginning with March 28, 1883, the birthday of Raphael.

L'Art has made another gift to the Louvre in the shape of a portrait by Allan Ramsay of Queen Charlotte, the wife of George III. The Louvre does not possess many pictures by English artists, but is now desirous of obtaining them, so that this portrait by our popular Scotch master will be a valuable acquisition. *L'Art* has also given to the Louvre six drawings by some unknown miniaturist of the French school.

ABOUT three years ago, Mr. Charles B. Curtis printed at New York a *Catalogue raisonné* of the works of Velasquez and Murillo, with a list of engravings after them, and historical and critical notes. We understand that the book will shortly be published in London by Messrs. Sampson Low.

THE French sculptor M. Bertholdi has been promoted to the rank of officer in the Legion of Honour, on the occasion of the unveiling of his statue of Rouget de l'Isle.

MUSIC.

THE BIRMINGHAM MUSICAL FESTIVAL.

I.

Birmingham: Aug. 30, 1882.

FOR the last half-century, the Birmingham Festivals have held a very prominent, if not the foremost, place among the musical institutions of this country. Important services have been rendered both to charity and to art by these gatherings; the sum of £111,862 has been paid over to the Birmingham Hospital since the foundation of the Festivals, and many secular and sacred choral works by eminent English and foreign composers have been specially written for, and produced at, Birmingham. The Festival which commenced last Tuesday at the Town Hall, if we may judge from the rehearsals and the first two days, bids fair to be very successful—at any rate, so far as regards singing and playing. The band, 142 in number, is excellent. There are 108 strings: M. Sainton is principal first violin, and M. Lasserre leader of the violoncellos; the woodwind, including the best London players, is, as usual, doubled. Mr. Stimpson is the organist. It was feared at one time that Sir Michael Costa would not be able to occupy his accustomed post; those fears have, however, proved groundless, and the veteran composer has now for the twelfth time wielded the baton here with his well-known skill and judgment.

The customary performance of the "Elijah" (Tuesday morning) attracted a very large audience, though not so large as at the previous Festival. The rendering of the oratorio was worthy both of the work and of the composer. "Elijah" is, as it were, the special property of Birmingham. There are many in this town, and some also in the band, who remember the memorable Festival of 1846; and everyone here is naturally anxious that Mendelssohn's masterpiece should be given in as perfect a manner as possible. Perfection is, however, well-nigh impossible; there were moments of unsteadiness in the choir, Mdme. Patey was once or twice sharp, and Mr. Santley was not in good voice. But, notwithstanding these slight flaws, the performance was exceedingly fine. The principal vocalists were Mdme. Albani and Miss Anna Williams, Mdme. Patey and Mdme. Trebelli, Mr. Lloyd, and Mr. Santley, who all sang in a manner deserving of the highest praise. Mr. Santley, in spite of the condition of his voice, gave an unusually fervid rendering of the "Prophet" music. The singing of the National Anthem before the performance gave one a taste of the capabilities of the choir; and throughout the "Elijah" choruses there were many proofs that the labours of Mr. Stockley, the chorus-master, have not been in vain. The quality of the voices is excellent, and the choir sing with much power and also with very great refinement. Particularly would we mention the "Baal" choruses in the first part, and "He watcheth over Israel" and "Behold! God the Lord" in the second. The work was given without encores, the president of the Festival wisely declining to make use of the power vested in him.

In the evening was heard Sir Julius Benedict's new cantata, "Graziella," originally intended for the Norwich Festival of last year, but not finished in time. It is a dramatic cantata in three scenes; the words are written by Mr. Henry Hersee. The plot is uninteresting, and the libretto is not calculated to inspire a

composer. Sir Julius Benedict has, however, produced a great deal of tuneful music and pleasing and effective part-writing. It is a pity that both in the music and orchestration he has at times yielded somewhat too freely to popular taste. The work was conducted by the veteran composer himself, who was greeted with enthusiastic applause. The vocalists were Mdme. Marie Roze, Mdme. Patey, and Messrs. Lloyd, King, and Champion. The second part of the concert was miscellaneous, including Mr. F. Cowen's *suite de ballet* "The Language of the Flowers," the "Eli" march, and Berlioz' overture to "Benvenuto Cellini."

This morning (Wednesday) every part of the hall was filled. The "Redemption" was to be performed. M. Gounod is known all over the world as the author of "Faust." He has now given us a new composition called a sacred trilogy, and he has himself described it as "the work of my life." It is evidently the work by which he would like to be remembered; but composers are not always the best judges, and, whatever may be its success, we do not think that it will ever eclipse that of "Faust." The subjects, however, are so totally different that one would scarcely think of comparing the one with the other; yet the same hand is visible in both works. The sacred trilogy, dedicated to the Queen, is not, as described on the Festival programme, an oratorio, but rather a sacred service suitable for a cathedral; and we believe that sections of it will often be thus given. The continual employment of "monotone" recitative is somewhat heavy and tedious in performance as an oratorio, but as part of a service would be effective and also appropriate.

In the Prologue we have first an instrumental introduction descriptive of Chaos. The Narrator then describes the creation, temptation, and fall of man; he explains the necessity of a divine mediator, and tells of the promised Saviour. A flowing and graceful melody "typical of the Redeemer" is heard three times during this Prologue, and is introduced not only here, but in other portions of the work. The first section of the first part is entitled "Calvary." First comes a narration of the condemnation and sentence of Jesus, and his answer. The going up to Calvary is divided into movements linked together so as to form a single musical series. An instrumental march represents the brutality of the pagan force dragging Jesus to execution. The author, in a note prefixed to the vocal score, has informed us that this march was already written in 1867, the year when he first thought of writing a work on the Redemption. As a march it is not unattractive, but appears to us far too orderly and graceful for the tragic scene which it is intended to depict. The "Lamentation," for female voices, which follows, and which is borrowed from a hymn of the Catholic liturgy, is rendered most effective by the wailing tones of the orchestra. The lamentations of the Holy Women, which are heard after the march has been repeated, are tender and plaintive. The words of Jesus to the women, "Ye daughters of Israel," are quite in M. Gounod's own manner. The Catholic hymn is now taken up *fortissimo* and in unison by the whole choir, the strains of the march being heard at the same time from the orchestra. The combination is very ingenious and telling. It is intended, the composer informs us, to signify "the duration of both persecution and compassion throughout the world." We have in the "Crucifixion" section some fine music. The opening passage, depicting, doubtless, the driving of the nails into the hands and feet, is striking. The chorus of the Priests mocking is bold and characteristic. In the third section, "Mary at the Foot of the Cross," there is a quartet and chorus, "Beside the Cross remaining," which we think one of the best numbers of the whole work. In the "Mystic Lamentation"

at the close, the solo voice is accompanied by the liturgical chant of the "Stabat Mater." In the scene of "The Two Thieves" we again hear the typical melody at the mention of Paradise. The "Darkness" and the "Earthquake" scenes are not in any way remarkable. The second part of the work, entitled "The Resurrection and the Ascension," contains the scene of "The Holy Women at the Sepulchre," much of the music of which is very graceful. In the next number occurs an effective use of the leading theme. It is most appropriately introduced as the women are singing of their risen Lord. The concluding number of this section is a broad and vigorous chorus. The end of the voice parts is, however, disappointing. With the exception of a short *fugato* at the end of the work, M. Gounod seems to have avoided everything in the shape of contrapuntal development; and, indeed, some of the choruses are scarcely worthy of the name. The third part of the work, "The Pentecost," is to our mind the weakest. The solo quartet, "He has said to all the unhappy," is pleasing; but there are some very strong reminiscences of Mendelssohn in one or two of the numbers, and the last chorus, in spite of its vigour, is long and tedious. The *fugato* already mentioned and the final *coda* are not very interesting.

The "Redemption" is the work of a great composer, but we do not think it a thoroughly inspired work. Much of the music is solemn and exceedingly effective, but, on the other hand, a great deal of it seems heavy and lacking in character. There is, too, a strange and uncomfortable mixture of styles. Some of it is very plain and diatonic; in other places it is strained and terribly chromatic. The Trilogy will scarcely be a popular work, but many portions of it will doubtless be often sung in detached form. The orchestration throughout, as would naturally be expected of the composer, is very effective.

The performance, under the able conductorship of the composer, was magnificent, and the hearty and prolonged applause at the close was evidently intended not only for the work, but also for the performers and for M. Gounod himself. The solo vocalists were Mdme. Albani, Mdme. Marie Roze, Mdme. Patey, Mr. E. Lloyd, Mr. W. H. Cummings, Mr. Santley, and Sig. Foli. They all exerted themselves to the utmost to secure a good rendering of the work. With the exception of the last chorus, the singing of the choir was splendid.

The "Redemption" is to be repeated on Friday evening, and every seat in the hall is already sold.

This evening a miscellaneous concert was given. The first part was devoted to "The Holy City," a sacred cantata by Mr. A. B. Gaul. The hall was crowded in every part, and the work was most enthusiastically received. Mr. Gaul has shown that he can write according to rule; and there are, moreover, some numbers which prove that he can do even something more. There is certainly a lack of inspiration in the work, but a great deal of good and skilful writing. Two of the movements were encored. The vocalists were Miss A. Williams, Mdme. Patey, Mdme. Trebelli, Miss Harris, and Messrs. Maas and King. The work was conducted by Mr. Stockley. The second part of the programme commenced with Mr. C. V. Stanford's orchestral serenade in G major, conducted by the composer. The work includes six movements, all of them cleverly written. The best are the first, an *allegro* developed at some length, and a very charming *allegretto* in E flat. The *scherzo* (No. 2) is very Beethovenish, and the *intermezzo* (No. 4) very Schumannish. The latter movement was encored. The whole work was most favourably received.

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LITERATURE.

Six Months in Persia. By Edward Stack. In 2 vols. (Sampson Low.)

In these compact and well-printed volumes Mr. Stack has embodied the results of a journey through Persia made in 1881 on his way to Europe, after eight years' hard work in the Bengal Civil Service. Complaints are often heard of the competitive system, by which public appointments are now almost exclusively made in India as well as in England. But the increasing number of valuable scientific works produced by members of the Indian service is sufficient proof that a superior class of men has been secured by this system. Among these works *Six Months in Persia* must take a high place as a solid contribution to geographical studies.

The ground covered lies mainly between the Persian Gulf and the Caspian. But the traveller, who landed at Bushir in the South, and embarked at Mashhad-i-Sar in the North, contrived to modify his route in such a way as to take in extensive tracts of unexplored or little-known country between these two points. Thus, on reaching Shiraz by the usual track from Bushire, instead of going northwards direct to Ispahán, he struck southwards through an almost unknown section of Farsistán to Firúzabád and Lar. From this place another fresh route was taken through Saiábád north-eastwards to Karmán, whence the traveller made his way over the lofty Kuh-Núgát range and round by the hitherto unvisited district of Kuhbanán to Bafk and Yazd. Kuhbanán, which was supposed to be an extensive tract of fertile upland valleys, proved to be quite a small uninteresting district in a plateau "not more than a farsakh square," and at about the same elevation as Karmán.

After a short trip to the romantic Shirkuh highlands, which seem to be a sort of Persian Switzerland in the Yazd district, the journey was continued via Ardakán and Nain to Ispahán. From this central point a detour was made south-westwards to the magnificent Chahar Mahal and Kallar-Kuh highlands, and westwards to the majestic Zarda-Kuh, the Kuh-i-Zerd of our maps, which appears to be the culminating point of Central Persia. It forms the water-parting between the Kuran and Zainda-rud, towering to an estimated height of 16,000 feet above the head-waters of the latter river. Here the gigantic works were visited which were undertaken by Shah Abbas for the purpose of diverting the Kuran into the Zainda-rud, not by tunnelling, but

by cleaving the intervening mountain in twain.

From the Zarda-Kuh quite a new route was followed through the Bakhtiari hills to Khonsar and Gilpaigan, whence the main highway led to Tehrán. Beyond the capital some useful exploration was done in the Elburz range, especially about the Shamrán-Kuh and mighty Damávand, which last was ascended in company with Capt. Wells from Tehrán. Thence a few stages along the banks of the Lar and through Mazandarán brought the traveller to Barfrúsh and Mashhad-i-Sar, whence he sailed by one of the Russian "Caucasus and Mercury" steamers for Baku and Astrakhan.

Throughout the whole of the journey thus briefly outlined minute and accurate observations were recorded of the main features of the land, of all the centres of population, distances, climate, and other useful details. Too little attention was, perhaps, paid to botanical and geological matters; and it is to be regretted that no attempts were made to determine or verify altitudes. At a certain point during the ascent of Damávand the elevation is "guessed" at 14,000 feet; and, of course, the opportunity was lost of confirming the new estimate (18,600 feet) made by the Russian Caspian Survey of the absolute height of that cone. But the topographical data are all but exhaustive, filling up many blank spaces on the map of Persia, correcting numerous errors of position, frontier lines, and distances, and supplying quite a store-house of information for the compilers of gazetteers and cartographers.

Of course much of this necessarily makes rather dull reading, the weariness of which is needlessly increased by a multiplicity of trifling details which might well have been spared for more important matter. The style also, which is generally clear and simple, is occasionally marred by some awkwardly turned periods, such as "we wended downstream for the space of three hours, till we were aware of a melancholy man who lay stretched along a grassy bank, and pored upon the Lar that babbled by" (ii. 174). But sentences of this curious type are not numerous, and are amply redeemed by many descriptive passages of considerable literary merit. Such is the vivid account of the desolate Kúm district as seen from a neighbouring eminence:—

"The plain and city were shrouded in a haze of heat and dust, blown up by the hot winds that had been moaning fitfully throughout the day. All the rest was a dolorous region of salt hills, twisted and tortured into strange cones and rhombs and angularities, their sides clothed with pale colours, green and gray, red and faint purple, and their bases merging in a sea of ridges and ravines, where the winter rains scour down salt, and the dry water-courses are lined with salt crystals" (ii. 137).

And, again, the night march towards Tehrán from the south:—

"The road led through a country known as the Valley of the Angel of Death, a dreary plain knobbed and seamed all over with ridges and knolls of black rock or gray hardened clay; and the track wound between and among these, and sometimes over them, half in shade, half in light, now giving a far prospect over the rugged contorted region, fantastically scooped and

carved and ribbed and buttressed in all directions, and now sinking between low walls of stone or stony earth, the sides of some dry torrent of salt, with white incrustations gleaming ghostly in the moonlight. A Persian couplet kept running through my head, to the accompaniment of a solemn hymn tune, till I could scarce refrain from breaking the silence of the night and chanting it aloud—

'Raftim o bardim dâgh-i-tu bar dîl,
Wadi ba wadi, manzil ba manzil.'

The words mean, 'We marched and bore thy wound upon our heart, valley by valley, stage by stage' (ii. 145).

Those who have travelled through the arid hilly tracts skirting the Kavir and Kafa wastes of Central Persia will appreciate the truth and beauty of these descriptions. While crossing one of these Kavirs Mr. Stack noticed a peculiar acoustic effect, "a strange hollow whistle, breaking the deep stillness and dying off more than once," which he was unable to account for. He seems to be unaware that this "music of the sands" is a common experience of travellers traversing extensive sandy wastes, such as those of Sinai, Hadramaut, Afghánistán, or Peru. The phenomenon is spoken of by Lenz during his recent visit to Timbuktu; and in the old Chinese accounts of the stony wilderness stretching east of Lob-Nor these mysterious sounds, due largely to the fevered fancy of the traveller, are referred to winged dragons and aerial demons mocking the wayfarer and inspiring him with vague fears. Here the voice of the sands is described as singing or sighing, or muttering like distant thunder, or uttering shrill whistling sounds as if the atmosphere were alive with invisible beings.

However, the general impression conveyed to the reader by a careful study of these volumes is that Persia does not consist altogether of "a salt desert and a saltless desert," as it has been somewhere described. The arable tracts seem to be both more extensive and more productive than is usually supposed. One is also glad to learn that the country appears to be gradually recovering from the effects of the recent famines. Thanks to crucifixions, bricking-up alive, and other caustic remedies, the highways are much safer from Baluchi and other marauders than formerly; postal routes are being extended, trade is reviving, and many of the provincial governors are really doing their best for the people. Among these, special mention is made of Zill-us-Sultán, prince-governor of Ispahán, who, however, since Mr. Stack's visit, has been involved in serious trouble with the neighbouring Bakhtiari tribes. But, on the whole, notwithstanding the great drawbacks of a deficient rainfall, general apathy at head-quarters, and the Shah's notorious avarice, "the progress made by Persia within the last ten years is unmistakable" (ii. 300).

At the same time, political storms seem to be pending in the near future. "The shadow of Russia hangs over the Northern provinces," and the writer was everywhere struck by the growing influence of that Power. The very name of England was unknown in many parts; in one place an English sportsman was supposed to be a Russian; the Ozar was the great Emperor; the traveller is asked, "Are

you a European or a Russian?" For the name of Russia outweighs all the rest of Europe, which is supposed to be divided into two States, "Farang and Rus, whereof the former was tributary to the latter, and China was included in Farang!" (ii. 129). But it may be more important to note that the approaching completion of the Tiflis railway to Baku

"will place the Caspian in immediate communication with Russia proper and all its resources; while at the other side is the railway from the head of Michaelofsky Bay to Kizil Arvat and thence (soon to be completed) to Askabad" (ii. 222).

There is an admirable supplementary essay on the Persian land-revenue system, about which so little is known. All the fresh geographical materials, together with the rectification of numerous errors on existing maps, are also summed up in a useful chapter, which to some extent renders the omission of an index less keenly felt. But the defect ought to be supplied in future editions, in which short summaries of the chapters might also be introduced with advantage. Meantime, the student will be grateful for the excellent series of sectional maps illustrating the various routes followed by the explorer. As these maps have been specially prepared for the present work, there seems to be the less excuse for the usual discrepancies between their orthography and that of the text. Mr. Stack is a good Persian scholar; hence his spelling of geographical names is usually accurate and consistent. But while he writes Linga, Pariz, Ormuz, Qum, Gulahek, the maps give us Linjah, Parhiz, Hormuz, Kóm, Gulhek, &c. And why Kuran and Kurand in the text itself? *Astrabad* occurring twice on p. 222 of vol. ii. is an obvious slip for *Askabad*.
A. H. KEANE.

Chapters in the History of the Insane in the British Isles. By Daniel Hack Tuke. (Kegan Paul, Trench & Co.)

THIS is, for all practical purposes, an exhaustive work upon a subject of great and painful interest, put together and written in a manner calculated to make it attractive to the intelligent general reader as well as to the special student. It is the outcome of much laborious research, directed by full knowledge and sober judgment; and, though it contains nothing that can fairly be called superfluous, covers too much ground to render an adequate sketch of its contents possible in a necessarily brief notice. Dr. Tuke gives a history not only of the medical treatment of the insane, including an interesting account of the principal institutions prepared for their reception, but of the series of legislative measures by which the mentally afflicted have been brought under the supervision and protection of the State, his work having all possible completeness given to it by separate chapters on criminal and chancery lunatics and on idiots and imbeciles, and by a reprint of his own presidential address to the members of the Medico-Psychological Association on "The Progress of Psychological Medicine during the Last Forty Years: 1841-81."

In the early pages, which deal with the time when the treatment of the insane was,

as Dr. Tuke puts it, "a curious compound of pharmacy, superstition, and castigation," there is of course much which will not be new to the fairly well-informed reader, but the familiar facts are interestingly summarised. And Dr. Tuke has also availed himself of material which has not been laid under contribution by earlier writers, particularly of a curious tenth-century work by an unknown author, entitled "Leechdoms, Wortcunning, and Starcraft of Early England," collected and edited by the Rev. O. Cockayne in 1865. The one odd characteristic of the early views—we can hardly call them theories—of insanity is not their want of accuracy (for that was a matter of course) but their want of consistency. While in the main regarding insanity as a form of demoniacal possession, and therefore belonging to the province of the exorcist rather than to that of the physician, our ancestors never seem to have been able to commit themselves wholly to the supernatural view of the matter. And, accordingly, prayers, holy water, and herbs were exhibited simultaneously, and supplemented, when ineffectual, by such very materialistic treatment as knocking the demented person backwards into a pool of water, and holding him there until he was all but drowned. What is really surprising in Dr. Tuke's record is not the existence of such remedial measures, for in a non-scientific age this was inevitable, but their survival into a time when, in the region of general pathology, careful inductions and sound generalisations had fairly established their ground. It is sufficiently surprising that Boerhaave, in the eighteenth century, should be found giving his adhesion to the drowning treatment, but it is still more surprising to find something almost equivalent to it recommended in a work published so late as 1813 by Dr. Currie, of Liverpool, who also makes the extraordinary suggestion that "it is certainly worth trying whether keeping a patient for days in succession in a state of intoxication would be beneficial where every other means has failed."

One of the most interesting portions of Dr. Tuke's work is his history of Bethlem Hospital—popularly known as "Bedlam"—the first, and for many years the only, institution in England devoted to the reception of mentally afflicted persons. Bedlam really dates from 1247, in which year houses and grounds in the neighbourhood of the present Liverpool Street Station were granted to the Order of the Star of Bethlehem for the purpose of building thereupon an hospital or priory. But for nearly two centuries the establishment seems to have been simply a religious house, and it was not until 1403 that there is any evidence of its being devoted to the special purpose with which its fame is associated. For many years the history of the insane in England is one with the history of Bethlem Hospital and its successor, St. Luke's, in both of which the old methods, with gradual modifications but no real improvement, reigned supreme. It was not until the year 1792 that a new departure in the treatment of insanity was taken by William Tuke, a citizen of York, and a member of the Society of Friends. A local asylum scandal drew Mr. Tuke's attention to the noble work which he was destined to make

so peculiarly his own; and his feeling that something should be done had been strengthened by a visit to St. Luke's Hospital, where he saw the patients lying on straw and in chains, and subjected in various ways to treatment which seemed to him calculated to intensify rather than to relieve their malady. Mr. Tuke suggested that a building should be erected for the reception of lunatics, "where there should be no concealment, and where the patients should be treated with all the kindness that their condition allowed;" and, his suggestion finding a ready acceptance among persons like-minded with himself, funds were soon collected, and the foundation-stone of the celebrated "Retreat" at York was laid in the year just mentioned. Mr. Tuke's views of the amount of liberty which might with safety be allowed to the patients were probably at first vague and tentative enough, but they quickly gained breadth and consistency, and before many years the "Retreat" had won a world-wide fame as the scene of the first successful trial of the system of non-restraint. For the details of the reforms instituted by Mr. Tuke, and of the results which followed from them, readers must be referred to this volume, which is not only a history but an argument, and an argument so conclusive that in every place the present century has witnessed a revolution in the treatment of the insane.

Dr. Tuke's account of the various legislative measures affecting mentally afflicted persons is admirably done, and its value is enhanced by the abstract of the more important Acts given in the Appendix. Of the elaborate address on "The Progress of Psychological Medicine" we have not left ourselves space to speak; but it well deserves perusal from all who are interested in the general subject of the volume.

JAMES ASHCROFT NOBLE.

Records of the English Province of the Society of Jesus. Vol. VII., Part I. By Henry Foley, S.J. (Burns & Oates.)

MR. FOLEY is a most industrious writer. To find a fit parallel to him we must go back to some of the laborious brethren of his Order who flourished in the seventeenth century, whose works are all but unknown in England except through the medium of Father de Backer's elaborate catalogue. We have no wish to depreciate the learning, industry, or zeal of the older members of the Order, but we are bound to say that we know of no Jesuit that ever lived who has laid English folk under such deep obligation. With matters theological it is not our place to meddle; but we may confidently assert that, whatsoever may be true or false regarding those things on which we must, as yet, be content to differ, it is beyond all question that the stream of history is still turbid with misrepresentation and falsehood, and that the ordinary boy or girl grows up with notions of the events which took place between the reign of Henry VIII. and that of George III. as much out of perspective as a landscape is when viewed through a knotted pane of glass. It may be true that a very few modern school-books leave but little to be desired, and that there are high-class periodicals

which commonly reject partisan writing of the cruder and denser type; but, notwithstanding this small improvement, Sir Francis Palgrave's little works, written thirty years ago concerning modern historians, are still true to the letter of much that has wide circulation and general credit. "An adequate parallel," he affirms, "to their bitterness, their shabbiness, their shirking, their habitual disregard of honour and veracity, is hardly afforded even by the so-called 'Anti-Jacobin' press during the revolutionary and imperial wars." Political passion has, it perhaps need not be pointed out, much to do with this; men fancy they see this or that modern question debated under another name in the sixteenth and seventeenth centuries, and become furious partisans accordingly. But the main cause of historical perversion and ignorance is theological passion. Novelists, and the historians who frame their books according to the plans of the novel-writer, know this, and turn out their wares accordingly. The students who are too conscientious to do so are voted dull, and their books consigned for the most part to the silence of the great libraries and the shelves of a few seekers after knowledge.

Mr. Foley's elaborate compilations have no claim to be considered light reading. This is the seventh, but we trust by no means the last, of a series devoted to telling the story of the Jesuit mission in England, not as its enemies or its friends would like to have it—all in black or all in white—but as from day to day things came to pass. There is no exaggeration in saying that no future English historian will be competent for his work until he has mastered a great part of the documentary evidence contained in Mr. Foley's earlier volumes. The Order of Jesus has been a potent factor in English history, and it is important to know what its doings were and what the brethren of the Order were really like. Were they dark plotters who were bent on the overthrow of the English monarchy and English freedom, with whom no terms whatever could be kept, and whose crimes went some way towards justifying the penal laws; or were they zealous missionaries only, who in no way interfered with political affairs except by defying those laws which were made for the express purpose of stamping out the old religion? We are bound to say that, speaking broadly—we do not deny a few exceptions—the political Jesuit, as far as England is concerned, was a mere creature of the imagination, and that the persecution which raged for so long a time and with such unrelenting bitterness had no excuse except the popular madness. The people and their rulers lusted for the blood of those whom they persisted in looking upon as the subjects of a foreign Power. The same tale may be told here as in other lands: the persecutors were not all, or even mostly, bad men. The wretched miscreant Richard Topcliffe, of Somersby, who spent his life in bringing priests, and those who sheltered them, to torture and death, may have been only an exaggerated type of his class; but he must by no means be taken as an example of the English gentlemen who were simple enough to believe that the existence of their country depended on the hunting down of Catholic missionaries.

It was a delusion akin to the witchcraft madness, but far more frightful and more intense in its unmitigated horror. There was also, we must add, far less justification for believing one than the other. It should, moreover, never be forgotten that the amount of suffering caused to the English people by the penal laws is in no sort estimated when we have counted up the list of those who were put to death, imprisoned, or tortured for their faith. The catalogue, it is true, can never be made; much of the evidence has perished. If it could, we should have a frightful picture, but one which went but a small way towards showing what the people really suffered. For one person who was killed or imprisoned for the faith we may be certain that there were many weak souls who would obey the law contrary to their convictions, and lead a life of misery by doing so. It has been represented that the suffering fell mainly on the upper classes—that houses such as Scrope and Towneley, Howard and Percy, felt the full weight of the State's anger, but that the storm passed lightly over the poor. This, if true, would perhaps not mend matters. It is, however—as may be most certainly proved from record evidence of a kind that cannot be disputed—an absolute mistake. A fair proportion of the martyred clergy were of gentle blood; but many of them were the sons of farmers and handicraftsmen. But it cannot be too distinctly pointed out that the prison and the scaffold were not the only objects of terror. The poor Catholic peasant felt as much as the Catholic noble that it was contrary to conscience to employ in any way the ministrations of a clergyman of the Established Church. Yet how was he else to be married, or to have his children baptized? The returns constantly speak of secret baptisms and secret marriages. In the latter case much scandal must have been often given; and we could quote cases where the want of evidence by which a marriage could be proved is almost certainly due to the fact that it was solemnised in some secret place by a wandering missionary, who, as a matter of course, could make no permanent record of the union. Yet, bloody and cruel as the administration of the law was, there were persons ever ready to petition that it should be enforced with increased vigour. Cruel beyond imagination as our rulers were, there was a lower depth of cruelty into which even they were unwilling to plunge.

The greater part of Mr. Foley's present volume is taken up with Lives of the English Jesuits from the foundation of the Order until the present day. All that we have the means of testing are well done, though in some instances we think they might have been extended with advantage. The recent Lives, as time rolls on, will be very useful. We confess that we have read with most attention those of the earlier time. The men who suffered death have naturally had the most attention given to them. We have photographic likenesses from pictures and prints where procurable. Of absolute errors we have detected none, except a few misprints and the seeming assertion (p. 62), which, after all, is perhaps but a misprint, that there was a university at Durham in the early part of the seventeenth century. A few cases also

occur where the county in which a man was born is given, but not the place. We apprehend that this does not in every case arise from want of information. We would urge on Mr. Foley the propriety of giving what he knows on these matters in full, as it may save future students many laborious days.

The horrible high-treason punishment by which the priests died is said to be "scarcely credible in the present day." So little do many of us know of the past that, notwithstanding the overwhelming evidence we have for these barbarities, many good souls who shrink from the contemplation of suffering treat them as old wives' fables, and stoutly maintain that such things could never have come to pass in Protestant England. The sentence, in all its naked horror, is given in the trials of the Regicides and many of our other old law-books.

EDWARD PEACOCK.

The Kentish Garland. Edited by Julia De Vaynes. With Notes and Illustrations by J. W. Ebsworth. Vol. II. (Hertford: S. Austin.)

THE admirable motive and design of this compilation, to the first volume of which the ACADEMY gave a fitting welcome (August 20, 1881), dispose the reader to a lenient criticism of any defects in its execution. In one of his happiest aphorisms, Mr. Tennyson declares

"That man's the true cosmopolite
Who loves his native country best."

Applying the same test to patriotism, we find its surest basis in the love of home and place. Provincialism has no doubt its weak side; and it is easy to ridicule the shallow dilettantism and the fussy trifling of county archaeological societies and the like; but it is still easier to underrate their real value and usefulness. In an age so specially prone as the present has shown itself to the temptation of worshipping false ideals of national glory, all influences deserve encouragement which help to remind us of the healthy tastes and homely virtues wherein our true distinction as a people consists. There can be no better application of literary activity to that end than the compilation of such a record as the present. The chronicle of our social history, of which it affords a panoramic view, is, of course, much chequered. There are evidences in the retrospect of the darkness of superstition, which clearer light has dispelled; of the mischievous working of oppressive laws, which timely reforms have since modified; of the prevalence of vicious and coarse habits, which a higher standard of morals and refinement has sensibly diminished. What is best, however, in our past has abided with us; and we have still the same admiration of heroic deeds, the same sympathy with sorrow and misfortune, the same interest in simple love-stories, the same enjoyment of Nature, of out-of-doors life and manly sports, the same love of hospitality, the same appreciation of broad humour and kindly satire, which Englishmen had of yore. All these tempers and dispositions find expression in the Kentish ballads and other metrical forms which Miss De Vaynes has diligently collected. With one or two notable exceptions, their literary merit is inconsiderable. Governed,

perhaps, by the maxim of the "ruler of the feast" at Cana, that "every man at the beginning doth set forth good wine, and when men have well drunk, then that which is worse," the compilers seem to have compressed their choicest *morceaux* into vol. i. Spenser's ornate and picturesque description of the "Wedding of the Thames and Medway," and Ben Jonson's vigorous apostrophe to Penshurst are, indeed, the only specimens of high poetical quality in this second volume; but it contains several pieces which, thanks either to their hearty spirit, plaintive pathos, or rough joviality, make very attractive reading. Laurence Price's "Seaman's Compass" (1651) and some of Dibdin's sea-songs, especially "Jack at Greenwich" and "Old Cunwell the Pilot," have the true English ring which atones for a thousand shortcomings. The satire on the Vicar of Orpington and his wife (1755) and the Vicar's retort have some really humorous traits. Perhaps the best of the modern pieces is the Nonconformist squib upon the audit of the Churchwardens' accounts of Deptford in 1835. Assuming to address the Churchmen of the parish, the satirist protests against the unreasonable outcry of the Dissenting ratepayers at such items as these:—

"For crimson cushions, trimm'd with gold,
The noisy yelping hounds
Object to pay, although they cost
But thirty-seven pounds.
Why! at the very last account
The incorrigible sinners
Murmured at six pound seventeen
For confirmation dinners.
Thus if we eat, or drink, or sleep,
And treat our carnal senses,
They are ever dingling in our ears,
'Pay, pay your own expenses!'

Miss De Vaynes has used a net with somewhat too fine a mesh, and swept up an undue proportion of doggerel that was scarcely worth preserving. The "Gallows Group," as she terms it, a sheaf of Catnach ballads on executions for murder, might have been reduced with advantage; and, considering the uniform type of the lyrics common to all seaport towns on the theme of faithful sailors and true or false maidens, it was hardly necessary to multiply the variations of those belonging to Kent which lack any local colour. Upon the whole, however, Miss De Vaynes has done her editorial work excellently, and her only serious mistake has been believing too blindly in her fellow-editor, Mr. Ebsworth, and overweighting the volume with so much of his mediocre verse. Mr. Ebsworth's labours, so far as the collection of materials is concerned, entitle him to gratitude; but his overweening belief in himself largely detracts from the value of his head-notes and comments. His own political opinions and antipathies—which are matter of concern to no one else, and quite irrelevant to his theme—are here obtruded with a persistence and violence that become offensive. It was probably absorption in the polemical interest of the subject that blinded him to the astounding blunder he has fallen into on p. 778, where he confounds John Wilson Croker with William Gifford, and credits the one with the achievements of the other. This carelessness is the more curious because in a previous page (707) Gifford's literary

credentials are correctly referred to. The tone in which Mr. Ebsworth allows himself to vituperate the objects of his animosity, including two of the greatest living statesmen, is censurable not only as an exhibition of individual bad taste, but as a grave abuse of his editorial function. A reader who, sickened by the spiteful virulence of which certain party newspapers are so profuse, and the vulgar flippancy from which few society journals are free, turns to a miscellany of old verse for purer and serenest air has just cause of complaint when he finds its notes bristling with allusions to modern controversies, and redolent of the very unsavoury taint from which he fondly thought to have escaped. If virulence and flippancy cannot be banished from literature altogether, they should at least be reserved for their proper mixen, and not imported into the fragrant atmosphere of a poetical "garland."

HENRY G. HEWLETT.

Kant. By William Wallace. (Blackwood.)

IN accordance with the design of the series of "Philosophical Classics for English Readers," about one-half of the present volume is occupied with a full account of the life of Immanuel Kant, the varied intellectual activity of the illustrious thinker being skilfully connected with the outward details. This biography of the Königsberg recluse is probably superior to anything we have yet had from an English pen; and it is not only rich in facts, but presented in a lively and entertaining style. Readers of Mr. Wallace's *Epicurus*, prepared for the Christian Knowledge Society, will not need to be assured that an essay of this kind, in which the philosopher and his work are intimately connected, is one peculiarly adapted to the author's talent. Mr. Wallace's estimate of Kant is at once lofty and sober. He does not indulge in the extravagant laudation fashionable in some quarters, although at the same time recognising the vast importance of the Critical movement. The closing words of the book are exactly to the point: "For those who have learned Kant, many questions have ceased to trouble; many are bright with a light unknown before; and others are at least placed in a fair way for further solution"—a statement open to but a single criticism: what is it to "learn" Kant? The learning is apt to be of so varied a description, and the Creed of Criticism does not always run in the same terms. As befitting a work written for a large public, Mr. Wallace's language is always cautious, and free from any hard dogmatic tinge. There is a "gulf between theoretical and practical reasoning in Kant's philosophy," but "his philosophy is not disconnected or self-contradictory;" and "the true perspective of the system can scarcely be gained unless we combine the insights derivable from the points of view successively given by the three criticisms." This is to take safe ground; and, as it is always easier to defend than impugn an orthodox creed, vexatious controversy is avoided by crediting one's authority with the virtues of practical logic, and confining oneself to careful exposition. The same guarded attitude is maintained with respect

to the two versions of the First Critique, when "the claims (by Schopenhauer and others) of superiority for the earliest" are pronounced "exaggerated;" "substantially, the two editions vary but little."

Coming to Mr. Wallace's actual handling of his subject, little need be said of the first part of the book except in the way of praise. We are glad to see that Mr. Wallace's reverence for the eighteenth-century Socrates is yet sufficiently measured to allow of some plain-speaking in regard to the Professor's attitude in the matter of the Government attack in 1794 on the *Lehrfreiheit* of intellect. It must always be a serious blemish in the career of this stern advocate of an Absolute Moral Law and ardent sympathiser with the principles of political independence that, on the sole occasion when he was called upon to show a practical example of adherence to his social ethics, he should have been found wanting. The incident, indeed, cannot fail to weigh somewhat in determining our estimate of some more serious matters—for instance, the deeper question of Kant's intellectual veracity. I do not say that the instance of moral cowardice under notice would tell for much on that wider question; but when one bears in mind the remarkable admission—

"The balance of the understanding is not altogether impartial, and that arm which bears the inscription, 'Hope of the Future,' possesses a mechanical advantage, the effect of which is that even slight reasons on the one side lift speculations of far greater weight placed in the other scale. This is the only inaccuracy which I cannot remove, and which I never will"—

when suspicion is once aroused by such emphatic declarations, it will not be strange if the student does not come to the general discussion of the coherence of the Kantian system prepared to meet with the plainest dealing. In short, it is by no means clear that Kant ever was a *disinterested* thinker. He was scared by Garve's allegation of Idealism, by Fichte's development of his own half-thought, and recoiled before the suggestion of a continuity of Nature in these terms: "I know a not altogether unmanly fear—the fear which shrinks from whatever unsettles reason from her first principles, and opens the gate for her to rove through boundless fancies."

Mr. Wallace has evidently found it no small difficulty to condense his exposition of the *Critique of Pure Reason* into something like a score of pages. We are not sure that he has been altogether successful in this attempt. The account of the Transcendental Aesthetic is unquestionably clear, but the *exposé* of the Analytic will, we fear, be a stumbling-block to the unprepared reader. But the shortcoming must not be wholly credited to the expositor. Might it not even be well if a writer for the average reader forsook the order of the original and remodelled the "Analytic" for the benefit of the less leisured modern student? The cumbrous formalism of this middle region of the Transcendental Doctrine of Elements might be suitable enough for a Professor of a secluded Prussian university in the eighteenth century, but is hardly, we venture to think, the fashion in which a nineteenth-century Kant would approach the same

problems. With regard to the "Deduction of the Categories"—which, judging from the variations of the editions, did not readily acquire a fixed form even in the writer's mind—Mr. Wallace adds the remark "that it is elsewhere described as comparatively unimportant." We do not know to what allusion is here made, but a very different opinion is expressed by Kant on p. 147, vol. v., of Hartenstein's edition of his works.

Mr. Wallace's familiarity with what may be styled the legitimate development of Kantism stands him in good stead in enabling him to form a clear idea of the significance of those leading terms or thoughts of the system (if system it may be called), form and matter, objectivity, and the relation of things-in-themselves to phenomena. On all these points Mr. Wallace's exposition seems to be very satisfactory. Indeed, whatever may be said with regard to the obscurity of certain details of the exposition, the explanations generally given are so clear and consistent that the reader, even though new to the subject, should rise from the perusal of this little work with a very distinct notion of the philosophic problem as it presented itself to the mind of Kant, and the results actually reached.

One or two simple questions will possibly occur to such an ingenuous reader at the close. What was it that Kant really sought, through all these subtle windings of the Pure and Practical Reasons? Agnosticism? Then why didn't he stop short with his analysis of the operations of the Understanding and the resultless conflict of the antinomies? Or was it Dogmatism? A new practical creed on the basis of a purified Reason? Then how could he have been irate with a moral enthusiast like Fichte, and have declined so decidedly to take his own trust in noumena at its real worth? Much may be said for each view. Anyhow, the opinion at one time prevalent (strongly expressed in a passage quoted from Heine, where a comparison is drawn between Kant and Robespierre, "Had the citizens of Königsberg divined the full meaning of this subversive, world-bruising thought, they would have felt before that man a far more gruesome awe than before an executioner—an executioner who puts only men to death"), the view of Kant as a pitiless Sceptic, is, as observed by Mr. Wallace, very wide of the mark; but it is not by any means self-evident that he really held any positive creed. That he wished to believe in God, Freedom, and Immortality there can be no doubt, but it is not beyond the bounds of credence that the wish was father to the clothing of those hyperphysical Ideas in forms to which they could assert no direct claim.

W. O. COUPLAND.

L'Île de Rhodes. Par Edouard Biliotti et l'abbé Cottret. (Compiègne: Cottret.)

THIS is a book which deserves notice, if only as being thoroughly indigenous to the interesting island of which it treats. The author, M. E. Biliotti, was born at Rhodes; and, after writing down the results of his investigations, local and literary, into all that relates to his native place, he has found time in the intervals of a busy life to instruct himself in com-

positors' work and to print his own book by means of a private printing-press. Although it cannot of course be expected that a work produced under such circumstances should answer all the ordinary conditions of European typography, the result is a fairly presentable volume of 720 pages. The numerous plates and cuts which accompany it were executed at Smyrna. It is but fair to mention here what is well known to everybody at Rhodes, but what the modesty or carelessness of M. Biliotti has allowed to be somewhat obscured in the Preface—namely, that the share of Abbé Cottret, his coadjutor in the work, has, with trifling exceptions, been limited to that of editing the materials furnished by the real author, and passing them through the niceties of a tongue which is not his own.

With the name of Rhodes, the Colossus in ancient times, the Knights in mediæval history are familiarly associated. It is with regard to the latter of these subjects that the work before us contains most original matter. An inedited Turkish MS. by Ahmed Hafyz (an ancestor of Damad Mahmoud Pasha, well known in contemporary history), of which copious extracts are given, furnish some new and interesting details about the memorable siege by Suleiman the Great. By the unlucky omission of a paragraph relating to this interesting MS., as the author has informed us, its value as a new historical source is not made apparent in his work.

Another event connected with the rule of the Knights, of which a more lively recollection is traditionally kept up in the island itself than exists outside it, is also fully treated by M. Biliotti—namely, the episode of the Dragon killed by Dieudonné de Gozon, in 1342. Fabulous as this exploit may *prima facie* appear, there can be no doubt that it had some foundation in fact, inasmuch as the valorous knight was rewarded with the grand mastership in virtue of it; and, moreover, the actual head of the monster, whatever it was, affixed to the gate of Amboise, was in existence down to the year 1837. In order to arrive at a solution of this quaint problem we may, of course, dismiss at once the "small" wings, the mule's ears, the fiery eyes, and the poisonous breath with which the dragon is invested by the chronicler de Boissat. As to the first three of these peculiarities, we are authorised in discarding them even on other contemporary testimony of a more sober kind—that of a fresco-painting, now, unfortunately, no longer extant, but of which a copy is preserved in the work of Col. Rottiers (*Monuments de Rhodes*, Brussels, 1880). In this interesting pictorial record of the exploit the "dragon" is at once recognisable as nothing more nor less than a *crocodile*. Its forefeet, in deference probably to the popular belief, are so disposed as to do duty as nearly as possible for wings. As to the head, which is drawn somewhat more round in form than that of a crocodile, de Boissat's description of it as "long and flat" may safely be preferred as the most correct. On the other hand, with regard to the head, which was still in existence forty-four years ago, the impression left on the mind of M^{me}. Biliotti, the author's mother, who saw it in 1829, is that it had the form of the head of a serpent rather than

that of a crocodile. While this lady describes it as flat-fronted, and with round and large eye-holes, she states that it was broad in its upper part and narrow towards the extremity; the cartilages and lower jaw were wanting, and no traces of integument were left. The size of the skull, according to the same authority, was rather smaller than that of a horse; which may be compared with the chronicler's description of the body of the dragon as being as large as that of a middle-sized horse. Thevenot, who saw the head in 1655, when it was apparently in a more perfect condition than as seen by M^{me}. Biliotti, describes it as follows:—"It is much bigger and broader than that of a horse, the maw reaching to the ears [la gueule fendue jusqu'aux oreilles], the teeth and eyes large, the nostrils round, the skin of a whitish gray." The head escaped the notice of Col. Rottiers, who visited Rhodes in 1825. Upon the whole, the balance of recorded evidence is in favour of the crocodile theory, which, for the rest, seems the only possible solution of the enigma. To suppose, however, that the hypothetical crocodile was a natural zoological product of the island would involve nothing less than the theory of spontaneous generation; the "dragon," whose habitat was a small marshy spot a few miles from the town, being clearly a new-comer without native progenitors. In this connexion the present writer is indebted to Prof. Sayce for a parallel fact which seems to furnish a clue to the problem. In the cathedral of St. Bertrand de Comminges, in the Pyrenees, is still preserved, says Prof. Sayce, who saw it, the skin of a "dragon" killed by the patron saint. To his heretical eyes, however, he adds, it seemed nothing but the armour of a small crocodile. St. Bertrand became Bishop of Comminges about 1084. It may, then, be further heretically presumed that this Pyrenean exploit suggested the Rhodian one of de Gozon. Crocodiles are known to exist as far north as the middle course of the Jordan and the stream of 'Ain Zerk, which flows into the Mediterranean near Cesarea, in Palestine; and it is not inconceivable that one of these saurians may have been imported by the astute knight for the purpose of playing the part of dragon, and of being killed as such.

Readers curious on the subject of monsters will find further exercise for their ingenuity in the traditional account, too specific to be entirely without foundation, of a great serpent killed on the peak of Kerioniati 110 years ago (p. 154). Snakes of the kind and size common throughout the Levant still abound as in ancient times; and, as the author aptly remarks, the Greek name Rhodos is probably but the Hellenised form (by *paronomasia*, as Strabo would say) of the Phœnician word *Rod* or *Iarod*, meaning, according to Bochart, "a serpent;" while "Ophiussa," one of its numerous other appellations, would be a translation of that word. In any case, the received Greek etymology, "a rose," will not hold good, inasmuch as that flower is not indigenous to the island.

There is much that will be found new and interesting to archaeologists in the notices of Kamiros, Kyrvi, Krêténia, Mnassyron, and other ancient sites; and the concluding part

of the work forms a useful gazetteer of all that relates to the modern condition of the island.

EDMUND CALVERT.

CURRENT THEOLOGY.

History of the Church of England from 1660. By William Nassau Molesworth. (Kegan Paul, Trench and Co.) This History, though written by a clergyman, is yet from the pen of one who is better known as a political author than as a theologian; and, accordingly, it has the peculiarity (which will be adjudged as a merit or a defect by readers of unlike temperaments) that it has a distinctly lay flavour about it. It is more concerned with the outward polity and civil position of the Church during the period of which it treats than with the inner religious working which shaped and conditioned its course, though this aspect is not intentionally passed over. For ourselves, we incline to think it an advantage for the reading public to have a History accessible to it sketched on these lines; and the very theological colourlessness which is a feature of the book will help to conciliate prejudice in some quarters—especially as it is a real neutrality, and not an exclusive devotion to the school of Tillotson, pretending to neutrality, but, in truth, as fanatically sectarian in temper as the most high-flying of acknowledged partisans. Canon Molesworth starts with the Restoration, on the ground that the overthrow of the Church of England under the Commonwealth was so complete that its revival under Charles II. may be viewed for practical purposes as a new foundation, sufficient for a full understanding of its existing condition. This does not strike us as a very philosophical view, but this fault of conception is not material so long as we get a clear narrative of what actually did happen; and, on the whole, we do get that. But there are occasional marks of haste and want of thoroughness visible. For example, when sketching the outlines of the persecution of the Church under the Puritan rule, the penal suppression of the Book of Common Prayer is the only leading fact cited; whereas, in estimating the true merits of the extrusion of the Nonconforming ministers in 1662, it is of the first importance that a reader should know that, even if the largest calculation of their numbers—that of Calamy, which Mr. Molesworth accepts—fixing them at 2,000, be received, even so that is only about a fourth of the clergy who were expelled by the Triers appointed by the Long Parliament, and who were, besides, exposed to sufferings and indignities which were not imitated when the whirling of time brought in its revenges. And as Mr. Molesworth writes as a politician, he should not have contented himself with repeating the now popular commonplaces as to the unwisdom of the Act of Uniformity, whose blame he lays chiefly on Archbishop Sheldon. He ought to have told us what intermediate course could have been taken in the restoration of an episcopalian and liturgical communion, without exposing it to a fresh overthrow at the hands of its old opponents if allowed the same opportunities as Archbishop Abbot had afforded them. Among minor inaccuracies, we note that the Earl of Manchester in 1662 is twice spoken of as Duke. The first Duke was his grandson, so created in 1719. The account of the constitutional struggle against James II. is the best part of the book, and next to it may be placed the Sacheverell episode under Queen Anne. But the subsequent treatment is too perfunctory, and three pages are not enough to devote to the rise and progress of the Wesleyan and Evangelical movements; nor, in the otherwise commendably simple and temperate summary of the last forty years of English Church

life, is notice directed to the extraordinary plethora of ecclesiastical legislation by Parliament which has marked them, altogether unparalleled as it is since the time of Henry VIII.

The Revelation of the Risen Lord. By Brooke Foss Westcott. (Macmillan.) The purport of this volume may be best gathered from the words of the author's Preface:

"The following short studies are intended to serve as an Introduction or a Supplement to *The Gospel of the Resurrection*. It has been my aim in writing them to realise as distinctly as I could the characteristic teaching of each manifestation of the Risen Christ, both in relation to the first disciples and in relation to ourselves."

Ten successive studies deal with all the principal incidents of the gospel history of "the forty days," and there is an additional study on the appearance of Jesus to St. Paul, as related in the Acts of the Apostles. The work is not written with critical objects primarily in view; but it need not be said that Canon Westcott writes throughout with eyes fully open to the present state of the critical controversy on the gospels, and now and then interesting side-lights are thrown on questions of exegesis. The dogmatic bearings of the following words from the study on "the Great Commission"—"Whosoever sins ye forgive," &c.—will be apparent:—

"The words were not addressed to all the apostles, nor to the apostles alone. Thomas was absent, and there were others assembled with the apostles, as we learn from St. Luke. The commission and promise were given, therefore, like the Pentecostal blessing which they prefigured, to the Christian society, and not to any special order in it. The power which is described deals with sin, and not with the punishment of sin. In essence it has nothing to do with discipline."

Charges delivered at his Second Visitation. By James Russell, Lord Bishop of Ely. (Macmillan.) The most interesting discussion in these Charges is that on the Royal Commission to enquire into the Laws and Courts Ecclesiastical. The parallel suggested by a passage in Sir H. Maine's *Ancient Law* between the process under which the *Responsa Prudentum* modified the Decemviral Law of ancient Rome and the process under which the Statute Law of England as effecting ecclesiastical causes is modified by judicial decisions is drawn truthfully and effectively. It is beyond all question that successive interpretations of the Statute Law have issued in the practical construction of a code altogether remote from the thoughts of the original legislators.

Notes on the History of the Liturgical Colours: a Paper read before St. Paul's Ecclesiological Society. By J. Wickham Legg. (J. S. Leslie.) In these Notes will be found the result of learned and extended research in a curious and difficult subject. Dr. Legg's investigations will have a sadly disquieting effect upon those youthful curates who are fond of proving to their fair parishioners the natural fitness of the sequence of colour in "parafronts" and "stoles." The variety also of the liturgical colours for the same day in different places is strange and perplexing; for example, on Trinity Sunday we find green at Exeter, red at Wells (the Sarum colour is unknown), yellow at Poitiers, blue at Toledo, violet at Soissons, white at Auxerre, &c. Dr. Legg justly observes, as to mystical reasons for the various colours, that "it is not hard to manufacture such in abundance." We have no doubt that a deep spiritual significance could be found in peacock-blue or "greenery-yallery." If the problems here suggested be approached in the spirit in which Mr. Herbert Spencer discusses the origin of the two buttons that ornament the back of an English gentleman's frock-coat, some interesting side-lights may be thrown on sociological as well as ritual questions; but mystical

reasons may henceforth be relegated to the region of fruitless imaginings.

What is the Truth as to Everlasting Punishment? By F. N. Oxenham. Part II. (Kegan Paul, Trench and Co.) The writer succeeds in proving that the fifteen anathemas of the Patriarch Mennas and the much more sweeping nine or ten anathemas of the Emperor Justinian were drawn up for the Home Synod, not by or for the Fifth General Council. He does not succeed in showing beyond doubt that they were not rehearsed or endorsed there; the working tradition of Eastern canonists always cites the Fifth Council against Origen. And the anathemas, whenever enacted in the first instance, seem to have received whatever authority they can gain from Catholic consent. The author regards his promised analysis of patristic testimonies on the subject of future punishment as superseded by Dr. Farrar's *Mercy and Judgment*.

The Natural Truth of Christianity. Selections from the "Select Discourses" of John Smith, M.A. (Paisley: Gardner.) The editor has been permitted to reprint from Mr. Arnold's review of Principal Tulloch's *Rational Theology* what most readers will think an extravagantly generous estimate of John Smith, who was intruded as a Fellow on Queens' College, Cambridge, in 1644, and died there, at the age of thirty-four, in 1652. The extracts from his discourses would gain by references to a complete edition; they show a very fine and liberal temper, and are an interesting specimen of Calvinism breaking down into rationalism. Most readers will find such interest as they have literary or historical rather than religious.

Canons of the Second Council of Orange. Edited by F. H. Woods. (Oxford: J. Thornton.) This does not aim at being more than a text-book for the Oxford Theological School, but the work is done well, with a good acquaintance with the subject. Perhaps, even with the modest aim avowed, a somewhat more ambitious mode of treatment might have been justified. Original sin is a subject, unlike most others, on which modern physical science tends to render the traditional doctrine of Christendom more and not less easy of belief; and it is almost a pity that the opportunity was not taken of illustrating and estimating the bearing of one upon the other.

Corpus Scriptorum Ecclesiasticorum, editum consilio et impensis Academiae literarum Cæsareæ Vindobonensis. Vol. VI. Magni Felicis Ennodii opera omnia ex recensione Gulielmi Hartelii. (Vienna.) The first edition of the works of Ennodius was printed at Basle in 1669, in the "Monumenta S. Patrum orthodoxographa," from a very faulty MS., and with a large lacuna in the Life of Epiphanius. The next was that of Schottus in 1611, which, however, for the most part, followed the corrupt Basle text, but with marginal corrections. In the same year appeared the edition of Sirmond, giving a greatly improved text, though not after the best MS. authority, and with the works arranged for the first time in some kind of intelligible order. There was thus ample room for the edition now supplied by the labours of Prof. Hartel, of which it is only necessary to say that the greatest pains have obviously been taken to give as accurate a text as is now attainable, while the margin exhibits with a minuteness which may be thought excessive the most trifling variations of the MSS., as well as the conjectures of previous editors. The value of the work is enhanced by the copious indexes which are appended to it.

Theodori Episcopi Mopsuesteni in epistolas B. Pauli Commentarii. The Latin Version, with the Greek Fragments. By H. B. Swete. Vol. II. (Cambridge: University Press.) The

publication of the second volume of Dr. Swete's scholarly edition of the commentary of Theodore of Mopsuestia on Paul's minor epistles has been delayed to give time for the preparation of a valuable Appendix containing the fragments of Theodore's lost dogmatic works. Another Appendix on the text followed by Theodore, with a table of assumed readings, will be found serviceable to the student of textual criticism. The present volume, which completes the work, is furnished with no less than five carefully prepared Indices; and the two, beautifully printed at the Cambridge University Press, form an important contribution to patristic learning.

Life and Letters of St. Paul. By Alfred Dewar. (Longmans.) This translation has been undertaken in the conviction that the Revised Version is often unintelligible, and that the Authorised continually misleads. It is accordingly constructed on principles directly opposed to those followed by the late company of Revisers, and aims at putting Paul's words into intelligible English, without too strict a regard to verbal accuracy. But though it may be admitted that it is sometimes very happy in its renderings, we are by no means inclined to prefer it, on the whole, to either of the versions with which it puts itself in competition. What, for instance, is the advantage of saying "he took his meals with them," instead of "he did eat with them," in Gal. ii. 12? The Life of St. Paul contains some unusually plain speaking as to the consistency of the apostle's conduct on his last visit to Jerusalem, but is otherwise without any marked literary or critical power.

Commentary on the Epistles of Paul. With Illustrations. (Edinburgh: T. and T. Clark.) This is the third volume of the Popular Commentary on the New Testament, by English and American scholars of various Evangelical denominations, edited by Dr. Philip Schaff, of New York. The translation is that of the Authorised Version, but it is accompanied by running marginal emendations following more or less closely the Revised English text. The notes, both exegetical and critical, are full and copious; and the introductions, while dealing fairly with difficulties and objections, supply all the information the ordinary reader can require to enable him to enter intelligently on the study of Paul's writings. In short, if any commentary on Paul's epistles is likely to be popular, there is no reason why this should not be so.

We have also received *The Authentic Gospel: Sermons*, by George Dawson (Kegan Paul, Trench and Co.); *The Friendship of God*, and other Meditations upon Holy Scripture, by the late Rev. Henry Wright, Prebendary of St. Paul's (Sampson Low); *The Doctrine of the Cross: a Contribution to the Theory of the Christian Life*, by the Rev. E. P. Scrymgeour (G. Bell); *Practical Sermons*, by the Rev. P. T. Ouyry (Rivingtons); *The Divine Patriot*, and other Sermons, by Archdeacon Blunt (Kegan Paul, Trench and Co.); &c.

NOTES AND NEWS.

MR. SWINBURNE, in company with Mr. Theodore Watts, is now at Guernsey, where M. Victor Hugo is also staying.

We regret to hear that Dr. Sohliemann is suffering from a malarious fever, contracted during his excavations in the Troad last winter. He is at Marienbad, in Bohemia, drinking the waters.

MR. W. M. RAMSAY has returned from his archaeological tour in the South of Asia Minor, which has been fruitful of discoveries that may throw much light upon the obscure early history of that region. He is at present on a visit to Edinburgh. His companion, Sir C. Wilson, has been summoned to Alexandria.

MR. N. BODINGTON, of Lincoln College, Oxford, and now Professor of Latin and Greek at the Mason Science College, Birmingham, has been appointed to the principalship of the Yorkshire College, and also to the Chair of Greek, which two offices were vacant by the transfer of Mr. Marshall to the Rectorship of the Edinburgh High School.

THE proposal to erect a memorial in England to Longfellow, to which allusion was made in the ACADEMY a fortnight ago, has been taken up more warmly than we ventured to anticipate. Mr. Tennyson, Sir Frederick Leighton, Mr. Matthew Arnold, Sir Theodore Martin, Sir John Lubbock, with many other eminent men, have already given their adhesion; and much interest has been aroused in the scheme on the other side of the Atlantic. We still beg leave to doubt whether a bust in Westminster Abbey is the most appropriate mode of honouring an American poet. But this, perhaps, may be left to future arrangement. That Englishmen should acknowledge their debt to Longfellow in some way is a mere matter of honest dealing. The promoter of the movement, who deserves all the success he has received, is Mr. W. O. Bennett, 63 Royal Hill, Greenwich.

MR. TENNYSON's fine poem, "To Virgil," in the current number of the *Nineteenth Century*, is stated to be "written at the request of the Mantuans for the nineteenth centenary of Virgil's death." Virgil died at Brundisium on September 21, 19 B.C., and lies buried between Naples and Puteoli. He was born at Andes, identified with the modern Pietola, a hamlet two miles from Mantua. The Mantovani do not propose to erect any permanent monument to him. The programme of the anniversary consists of a literary competition, horse-racing, pigeon-shooting, and a cattle show.

THE twenty-fifth anniversary of the death of Auguste Comte was celebrated at Paris on September 5. A large number of his disciples met at his grave in Père-la-Chaise at 10 in the morning, where a discourse was delivered by M. Lagarrigue, of Ohili, who dwelt upon the international character of Positivism. In the afternoon, a meeting was held in Comte's house, rue Monsieur le Prince, at which M. Lafitte, the French director, gave an address, mainly devoted to Comte's institution of a systematic education in the sciences. In the evening there was a large dinner at the Palais Royal, at which many workmen and their wives were present. The English Positivists were represented by Dr. J. H. Bridges and Mr. Frederic Harrison, among others.

PROF. SEELEY's *Life and Times of Stein* is being translated into French, slightly shortened. The German translation is nearly printed, and will soon be out.

MR. FURNIVALL has happily been able to arrange for the printing of Mr. Huth's unique MS. of the French *Merlin*. This MS. was pointed out many years ago by the late Paulin Paris to Mr. Furnivall as unique, inasmuch as it contained the only known original of Malory's story of Balin and Balam and other incidents in the English *Morte Darthur*. Mr. Furnivall induced the late Henry Huth to buy the MS. and have it copied. He procured the copy a short time ago from Mr. Huth's son, for M. Paulin Paris's son, Prof. Gaston Paris, who, on appeal made to him, agreed to edit the MS. for the Old-French Text Society. Mr. Alfred H. Huth has now kindly deposited his unique MS. at the British Museum that the copy may be collated with it for printing; and we shall see, in 1884, we hope, this other of Sir Thomas Malory's originals made accessible to Arthur students.

THE Calcutta *Liberal*, Keshub Chunder Sen's paper, writes: "We are glad to learn that Max

Müller's 'Science of Religion' is one of the text-books in the Philosophy Course for the M.A. degree in the Calcutta University for next year."

WE hear that Mr. F. W. H. Myers has ready a new volume to be entitled *The Renewal of Youth, and other Poems*.

THE new volume in the "English Men of Letters" series is *Swift*, by Mr. Leslie Stephen. This will be shortly followed by *Macaulay*, by Mr. J. Cotter Morison; *Sterne*, by Mr. H. D. Traill; and *Sheridan*, by Mrs. Oliphant.

MESSRS. MACMILLAN AND Co. announce a new edition of the works of Emerson, to be published uniformly with the "Eversley Edition" of Charles Kingsley's novels. It will be in six volumes, with an introductory essay by Mr. John Morley.

MESSRS. TRÜBNER are the publishers in this country of a sketch of the life of Sir Louis Cavagnari, written by a native of India, Kally Prosono Dey.

MESSRS. GRIFFITH AND FARRAN will publish shortly a new edition of Bogataty's *Golden Treasury for the Children of God*, consisting of devotional and practical observations for every day in the year; and *The Churchman's Manual*, compiled from the writings of English divines, with graces and devotions for the seasons, litanies, and an entirely new selection of hymns. The aim of this is to provide a volume of family and private devotions drawn as far as possible from the liturgical storehouses of the English Church. Full use has been made of the English primers published during the Reformation, and of the manuals of Bishops Andrewes, Coan, Ken, Laud, and Wilson. Special features in the work will be the full series of graces (from Eton and Winchester manuals and from the primers), the devotions for the seasons and litanies, and a series of hymns from sources not hitherto examined, or as yet in MS. It will form a companion volume to *The Churchman's Altar Manual*.

AMONG their new books for boys the same publishers are preparing *The Belton Scholarship*: being a Chapter from the History of George Denton's School-life, by Bernard Heldman; and *Won from the Waves*; or, the Story of Maiden May, by the late W. H. G. Kingston, with sixteen full-page illustrations. This story was written many years ago, when Mr. Kingston was at his best. It has never before appeared in book form.

MISS CONCORDIA LÖFFLING, late Inspector of Gymnastics to the London School Board, will publish next week, with Messrs. Sonnenschein, a little work entitled *Physical Education and its Place in a Rational System of Education*, dedicated by permission to the Princess Louise. It advocates the more general introduction of gymnastics into the school course.

THE unprecedented attraction of the Birmingham Musical Festival has induced the publishers of the *Musical Times* to issue a special supplement devoted to a full report of the Festival.

MESSRS. A. HEYWOOD AND SON, of Manchester, have in the press a new edition of the late B. W. Proctor's *Barber's Shop*, which was first published in 1856. It will have the additions made by the author from time to time, and several fresh illustrations from the pencil of his friend Mr. William Morton.

THE Chetham Society has just issued to its members the second part of the *Vitiation of Lancashire (1533)*, edited by the late William Langton, and after his death by Mr. J. P. Earwaker. Prefixed is a memoir of Mr. Langton (who was the first treasurer of the society), with a portrait. This volume represents the third and last of the issues of the Chetham

Society for 1879-80. It is announced that a new series will begin with the current year; but some dissatisfaction has been expressed that nothing is said about the issues for 1880 and 1881.

M. MIGNET, the "father" of the *Académie française*, who is in his eighty-seventh year, has been spending the summer at Aix in historical investigations.

A bust of Pierre Lanfrey has been placed in the public library of Chambéry, his native town.

The centenary of the Swedish poet Esaias Tegner is to be celebrated by a translation into German of his complete works.

THE fourth volume has just appeared (Paris: Germer Baillière) of the *Histoire Illustrée du Second Empire*, with sixty illustrations, including several from the pencil of M. Frédéric Régamey. It comes down to the end of 1866.

THE last addition to the "Petite Bibliothèque Charpentier" is the first volume of the complete works of Alfred de Vigny, with two illustrations by Jeannot, reproduced by heliogravure.

THE National Association for the Promotion of Social Science, which holds its annual meeting at Nottingham from September 20 to 27, commemorates this year its twenty-fifth anniversary. The president-elect is Mr. G. W. Hastings, now Member of Parliament for East Worcestershire, who may be regarded as the founder of the association, for it was on his invitation that the first preliminary meeting was held at the residence of Lord Brougham in 1857. Mr. J. L. Clifford-Smith, the present secretary of the association, has taken the opportunity to write an excellent little *Manual* for the forthcoming congress, giving a narrative of past labours and results. He has been well advised to arrange it, not according to chronological order, but according to subject-matter. In this way the actual progress can best be seen, and also what remains to be done. Photographic portraits are given of Lord Brougham and of Mr. Hastings; and there is a convenient Index.

AMERICAN JOTTINGS.

MR. HERBERT SPENCER landed at New York on August 21, where he stayed with Prof. E. L. Youmans. His visit to America is solely for the sake of health and change. He proposes to go to Boston, St. Louis, Chicago, and parts of Canada.

MESSRS. CHARLES SCRIBNER'S SONS are issuing what they style a "subscription edition" of the *Encyclopædia Britannica*. This is said to be printed from the original plates, though with much narrower margins. The only new feature is a series of United States maps revised to the latest date.

MESSRS. HOUGHTON, MIFFLIN AND CO., of Boston, will shortly publish the letters of Lydia Maria Child, with a biographical Introduction by the poet Whittier, and an Appendix by Mr. Wendell Phillips.

MESSRS. G. P. PUTNAM'S SONS announce a work on *The Development of Constitutional Liberty in the English Colonies*, by Mr. Eben G. Scott; and a *History of English Prose Fiction*, by Mr. Bayard Tuckerman.

AMONG the announcements of the *Century* magazine are a series of papers by Mr. Henry James, Jun., to be entitled "The Point of View," being letters supposed to be written by American men and women in Europe; and a new novel by Mr. W. D. Howells, "A Sea Change," which will treat of the problem of self-help among women in New England.

A STORY by Mr. William Black, called "An Adventure in Thule," is appearing in an American magazine for boys—*The Youth's Companion*.

WE have before referred to a *History of the Negro Race in America*, which is a good deal talked about as in preparation. The author, Mr. G. W. Williams, is himself a mulatto, and commanded a coloured regiment during the war. Afterwards he was elected member of the Ohio State Legislature, and is now a successful lawyer at Cincinnati. In his forthcoming work he begins with the African tribes from whom the majority of American slaves are descended, and traces the history of the Negro in the United States down to the present day. It will be published by Messrs. Putnam's Sons, in two volumes, but probably not until the beginning of next year.

MR. G. STANLEY HALL has been appointed to a Chair of Psychology at Johns Hopkins University, Baltimore.

As the *Critic* appears to be not indifferent to our good opinion, we must take the liberty of commenting upon the "spread-eagleism" that we have noticed more than once recently in its pages. The last number that we have received (for August 26) has two examples of this. In commenting upon the decay of French art—which, we venture to think, is to be found mainly in the candour of French critics—it takes the opportunity to observe that "the chances of supremacy in the fine arts are noticeably tending towards America." This may be so, but it had better have been left to someone else to say. However, it is against us poor English that the *Critic* waxes most bitter. Mr. Matthew Arnold recently presumed to write his mind about American culture, or want of culture. He is told, in what is proud to see itself called "the first literary journal in America,"

"As a man of letters, Mr. Arnold has not a very high place in American esteem. He is a writer, writer. To the mass of Americans he is unknown; to the mass of Englishmen he is only known by his father's name. As a critic of our ways, he is not entitled to a hearing, for he has never been to America."

Mr. Freeman scarcely comes off better. He has only "travelled on American railroads." In short,

"Englishmen may make up their minds that their criticisms on American society will neither correct nor instruct. With all the vulgarities that inhere in a democracy, and which run without restraint in the United States, we cannot accept reproof or advice from a country so snob-ridden as England. Caste has eaten up English good manners. Tory or Radical, bishop or coetermonger, all are smitten by the terrible social gangrene from which the mass of Americans are free. On the life of the Latin races we can afford to model ours, for to them base hero-worship is almost unknown."

OBITUARY.

MOUNTAGUE BERNARD.

WE regret to announce the somewhat sudden death last Saturday of the Right Hon. Mountague Bernard, a man no less distinguished as a teacher of the theory of the law than as an expounder of its practice.

Born at Tibberton Court, Gloucestershire, in 1820, Mr. Bernard was educated at Sherborne School and Trinity College, Oxford, where he took a first class in the classical and a second class in the mathematical schools. Thence he proceeded to London and adopted the law as his profession, studying for a time in the chambers of the present Lord Chancellor, then Mr. Roundell Palmer. As a barrister he became more notable for his comprehensive grasp of the law than for superficial proficiency as an advocate.

About this period the law of nations—of which Mr. Bernard had thus early made himself a master—began to be recognised in England

not only as an interesting study, but as a science of practical utility. Out of the revenues of All Souls' College a Professorship of International Law and Diplomacy was founded at Oxford, and Mr. Bernard had the honour of being elected in 1859 as the first occupant of the chair. For this position he was eminently suited; and the various works which he published from this date—revisions chiefly in a more elaborate form of the notes constructed by him as the bases of his lectures—testify to the wisdom of the appointment.

His reputation, however, was not confined to the limits of the university, and while engaged in his duties as professor he was nominated by the Government a member of the Commission appointed in 1866 to Enquire and Report on the Law of Naturalisation and Allegiance. In 1871 the Government again departed from its usual practice of ignoring academical jurists, by choosing him as one of the High Commissioners to negotiate and sign the Treaty of Washington. As a mark of appreciation of his services, he was in the same year made a member of the Privy Council, and almost immediately afterwards a member of the Judicial Committee. In this capacity he assisted in deciding the well-known ecclesiastical appeal of "Sheppard v. Bennett," his coadjutors being the late Lord Chancellor Hatherley and no less than eight others, ecclesiastics and judges. In 1871 the services of Mr. Bernard were again called in request by the Government, this time also as an authority on international law. He was appointed to assist his old friend Sir Roundell Palmer in supporting the British case in the famous Alabama Arbitration at Geneva.

After holding his professorship at Oxford for some fifteen years he terminated his immediate connexion with the university in 1874; but his temperament was of too active a nature to allow him to be idle. The year previous (in 1873) two important international associations had been founded, both having for their object the practical study of the science which Mr. Bernard had so much at heart—international law. These associations are the Association for the Reform and Codification of the Law of Nations and L'Institut de Droit international. To both Mr. Bernard gave his cordial support, becoming a member of each from their foundation, and officiating as president of the latter once at least and as a vice-president of the former for several years. In 1877 he again served on a Royal Commission appointed for Enquiring into the Duties of Commanders of British Vessels with reference to Fugitive Slaves; and shortly afterwards he accepted an appointment as a member of the University of Oxford Commission. He was, indeed, a diligent worker almost up to the time of his death, being personally occupied until quite recently in drafting and redrafting the Code of Statutes which forms the new Constitution of his university.

In comparison with many less distinguished men, Mr. Bernard was by no means a voluminous author. Beside the works originating out of his Oxford lectures, a pamphlet on the Schleswig-Holstein Question, and an *Historical Account of the Neutrality of Great Britain during the American Civil War*, his reputation as a profound lawyer must rest rather in what will be written of him than on what he wrote himself. Eminent as a scholar, a lawyer, a practical diplomatist, and a theoretical jurist, he used his talents unostentatiously and well. There is little fear that the work he performed during his life will soon be forgotten by either his country or his university.

CHARLES STUBBS.

THE *Biga Gazette* announces the death at Dorpat of the distinguished Estonian poet Dr. F. R. Kreutswald, in his eighty-eighth

year. Dr. Kreutzwald obtained a European celebrity by the collection of popular Esthonian songs which he edited under the title of *Kalewipoeg*, and which have been translated into several European languages.

MAGAZINES AND REVIEWS.

THE current number of the *Fortnightly*—the last, we regret to say, that will bear the familiar name of the editor on the cover—opens with "A Study of Sensibility," by Mr. Saintsbury. This is, we may say at once, a criticism of a certain school of French writers, written with a profuseness of knowledge which none but Mr. Saintsbury himself could profess. Yet in one little matter, rather of history than of literature, he has been guilty of a curious slip. Of M^{me}. de La Fayette, whom he takes as the founder of "sensibility novels," he writes:

"She has left . . . some still more interesting memoirs on Henrietta Maria of England, of whom she saw much in the miserable days when the Queen had to depend on Mazarin's bounty."

We do not venture to say what M^{me}. de La Fayette did not write; but surely this must be an allusion to her *Histoire d'Henriette d'Angleterre*, which has just been reprinted in Paris. And the subject of this is not Henrietta Maria, but Henrietta Anne, the daughter of Charles I., and wife of the duc d'Orléans. Of the other articles, we think Mr. Freeman's second instalment of "Impressions of America" far and away the best. His former paper disappointed us. It might have been written by someone else as a parody upon Mr. Freeman. But this, though not less characteristic, covers a wider area and goes deeper in its criticisms. Mr. Grant Allen asks "Who was Primitive Man?" and gives an answer that we beg leave to think purely imaginative. And, until better instructed, we must renew our protest against his use of the word "Euskarian." Mr. F. Pollock continues his "History of the Science of Politics" in a second paper which is open to the same comment as the first. The subject is far too large to be adequately treated in such limits. "The House of Lords," by Mr. A. F. Leach, begins well, but ends weakly. The desirability of a second chamber is a most fit subject for theoretical investigation, upon which history has by no means said its last word. But an attack upon the recent behaviour of the Upper House has much less interest.

ALL Mr. Tennyson's admirers—and what English-reading person has not been such at one time or another?—will be delighted with his address "To Virgil" in the *Nineteenth Century*. The circumstances under which it was written preclude its being any other than a very recent production. Both the subject and the execution are alike worth notice. That Mr. Tennyson, in his old age, should thus profess his appreciation of that one among the poets to whom he has himself been so often compared is a very interesting circumstance. Not less interesting is it that he should go back to a metre similar to, though not absolutely identical with, that of "Locksley Hall," than which he has used none that stamps itself so readily on the memory. We venture to say that this little poem will do more for Mr. Tennyson's reputation in the future than any we have had from him since his sonnet on the Montenegrins. Of the other articles in the *Nineteenth Century*, by far the most striking is that on "The Egyptian Revolution" by Mr. Blunt. The writer may be an enthusiast, easily impressed and over-sanguine. But we defy anyone to read what he has written and then deny that Arabi has had hard measure. There are two articles which are not so well translated from the French as they ought to have been. M. Jules Claretie, if he understands English, will be surprised to find himself called a

"chronicler;" and "publisher" is certainly not the equivalent of "publiciste." Mr. Brodrick's paper on "Merton College" contains nothing new. We hope that he intends to devote his learned leisure to more important work.

In the *Revista Contemporanea* of August 15 Don Narciso Pagés begins an important study of "Municipal Government in Spain under the Romans," as to which he differs from all previous enquirers. Another archaeological note is a visit to Brabum, or the Ciudad de Montecarlo, to the north-west of Nuez, in the province of Burgos. The remains consist of walls of rough uncoemented stone, within which human bones have been found in sufficient quantities to be employed in manufacture; a few ornaments in iron, and many in bronze. Coins are said to have been found, two in gold, but are not described by the writer. No other inscriptions, sculpture, or wrought stone have yet been discovered. An excellent lecture on "What is Energy?" by Rodriguez Mouralo, is the scientific contribution; and a paper on the old and new Hôtel de Ville of Paris, by Dupuy de Lôme, make up an interesting number.

INTERNATIONAL COPYRIGHT.

AT the recent meeting at Liverpool of the Association for the Reform and Codification of the Law of Nations a report from a committee upon international copyright was read by the secretary, Mr. C. H. E. Carmichael. As regards the burning question between England and the United States, Mr. Carmichael admits that there is no progress to report, and he seems to think that this is due to the fact that the Americans are busily engaged in reforming their municipal law of copyright. We fancy that the true cause is revealed in the following clipping from the *New York Nation* of August 24:—

"According to a cable despatch published the other day, Mr. Lowell has abandoned all hope of the international copyright negotiations coming to anything. Nobody is likely to be very much surprised at the news; it was anticipated by all who have followed the negotiations with any attention. The pirates have now a great opportunity, which they probably will not neglect, to reap a rich harvest; and we trust they will do so, for nothing but unlimited piracy will ever convince the great publishers that their attempts to establish international copyright on the basis of protection to the American book-manufacturers will not work. The 'Harper' treaty has broken down because the publishers have attempted, under pretence of making literary property sacred, to compel the foreign author to publish his book in America. Sooner or later the publishers will find out that they must all come into the market on equal terms, or else that they will be permanently driven out of the market by the pirates. The authors' best friend at present is the pirate, for it is the pirate alone who can bring the publishers to their senses. He has already half-converted most of the publishers, and in time he will make his work of regeneration complete."

Mr. Carmichael proceeds to comment upon the copyright convention concluded last October between France and Belgium, to which reference has already been made in the *ACADEMY* as introducing "the most favoured nation" clause; and to the municipal copyright Act recently passed by the Dutch Legislature. The special feature of this Act is that it adopts the term of fifty years, without any regard to the duration of the author's life.

THE SOCIETY OF FINNISH LITERATURE.

LAST year the Society of Finnish Literature celebrated its jubilee. On that occasion Dr. E. G. Palmén, of Helsingfors, compiled a sketch of the work accomplished by the society during

its fifty years of existence, which has now been translated into French by his brother, M. H. F. Palmén, and published by Klincksieck, of Paris, and Brockhaus, of Leipzig.

We know of no national movement more interesting than that which has been taking place in Finland during the present century. A remote and rude people, weak in numbers and in ethnic alliances, standing almost alone in Europe, conquered by the Swedes and afterwards annexed by Russia, the Finns might well have despaired of their nationality. But their very disadvantages have proved their safeguard. Russia could not feel jealous of a people that had no history, and whom she herself had not deprived of independence. To this day the Grand Duchy of Finland is the only portion of the empire which enjoys some measure of "self-government"—a word, we observe, that requires to be printed in English.

But the creation of a Finnish literature within our own day is a still more striking achievement. The Finns themselves trace their literature back to Michel Agricola, who translated the New Testament into Finnish in 1548. During the seventeenth century Finland shared in the military glories of Sweden, but ran near to losing her national existence in that of her more powerful neighbour. Swedish became the language, both of the administration and of the cultivated classes. Finnish was left to the peasantry and to the worship of the Protestant churches. The language threatened to grow extinct, as Cornish has done, and as Irish is doing under our very eyes. The eighteenth century forms the lowest period of the national life and literature. The power of Sweden was decaying, and Russia was beginning to dismember Finland. Porthan, the father of Finnish history, who died in 1804, wrote only in Swedish and Latin. But the rejuvenescence of Finnish nationality came from a quarter least expected. When the whole of Finland had been overrun by Russian troops in 1808, Alexander I. astonished the world by re-establishing the Grand Duchy with its widest historical frontiers, and by granting to it a liberal Constitution modelled on that of Sweden. Shortly afterwards (in 1827), the ancient capital of Abo was destroyed by fire, and the seat of Government was fixed at Helsingfors on the Baltic. From this time dates the hope of a Finnish nationality, growing up under the shelter of Russian indifference, in opposition to the alien influences of Swedish culture.

This hope took shape in the Society of Finnish Literature (*Suomalaisen Kirjallisuuden Seura*), which was founded in February 1831. The three chief promoters were Lönnrot, Runeberg, and Snellman. Lönnrot was the son of a peasant and himself a doctor by profession. He was the collector and editor of the popular poems entitled the *Kantele*, the *Kalevala*, and the *Kanteletar*, the second of which is widely known as the Finnish national epic. Runeberg was an original poet of no mean rank, who chiefly wrote in the cause of patriotism; Snellman, who had studied at German universities, was first a schoolmaster and afterwards a senator of the Grand Duchy. The main object of the society—in which it may be said to have succeeded beyond its expectations—was to create a literature that should satisfy the aspirations of a nation. Beginning, with Lönnrot, by publishing the ballads and folk-lore of the peasants, it has gone on to compile grammars and dictionaries, to translate the classics of other languages, and to print school-books. We may here note that in 1867 it published an English Grammar (*Englannin Kieloppi*) and in 1879 a translation of "Hamlet," and that it now has an Anglo-Finnish dictionary in the press. Englishmen will be familiar also with the names of the two philologists—Castrén and Ahlqvist—each of whom was for a time secre-

tary to the society. The premature death of the former in 1862 was a loss to European learning.

During its life of fifty years the society has passed through many vicissitudes. Under the rule of Menchikoff, and at the time of the Crimean War, its funds languished, and it fell under a sort of censure of the press. Its present flourishing condition is partly due to the liberal policy of Alexander II., who encouraged the extension of education in Finnish and granted to the society a subsidy of 10,000 marks a-year. Never has a people more deservedly won by peaceful means the recognition of its nationality.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- COETZ, A. Hygiène sociale contre le Paupérisme. Paris: Germer Baillière. 6 fr.
- DAROT, A., et J. GUILLIARD. La Stromatourgie de Pierre Dupont: Documents relatifs à la fabrication des Tapis de Turquie en France au XVII^e Siècle. Paris: Charavay. 10 fr.
- DE BACOURT. Souvenirs d'un Diplomate. Lettres intimes sur l'Amérique. Paris: G. Lévy. 3 fr. 50 c.
- GASCO, G. L. Il Credito e l'Agricoltura. Turin: Brero. 4 fr.
- GAUTHIER, A. Etudes sur la Liste civile en France. Paris: Plon. 6 fr.
- GIOTANNI, V. di. Sopra alcune Porte antiche di Palermo. Palermo: Fedone-Laurel. 3 fr.
- HAUBERT, B. Les Mélanges poétiques d'Hildebert de Lavardin. Paris: Durand. 5 fr.
- HARDEN, J. G. Denkmal Johann Winckelmann's. Eine ungekürzte Festschrift aus dem J. 1776. Hrg. v. A. Duncker. Cassel: Kay. 2 M. 50 Pf.
- HUOT, Victor. Œuvres complètes de. Actes et Paroles. T. I. Avant l'Exil. 1841-51. Paris: Hessel, and Quantin. 7 fr. 50 c.
- PERRIN, P. Le Pays basque, et la Basse-Navarre. Paris: Oudin. 12 fr.
- REISMANN, A. Christoph Willibald v. Gluck. Sein Leben u. seine Werke. Berlin: Gutentag. 6 M. 50 Pf.
- SINGOGLIA, G. Saggio di uno Studio su Fiesco Arellino. Roma: Tip. di Roma. 5 fr.
- VOIGT, G. Die Briefsammlungen Petrarca's u. der venezianische Staatskanzler Benintendi. München: Franz. 3 M.

HISTORY.

- ADDOLFI, P. Roma nell'età di Memo. T. 2. Roma: Perini. 8 fr.
- BOZZO, S. V. Note storiche Siciliane del Secolo XV. Avvenimenti e Guerre che seguirono il Vespere della Pace di Calabritto alla Morte di Federico II. l'Aragonese (1802-37). Naples: Detken & Rothell. 12 fr.
- DOMAROWSKI, J. Ivo, Bischof v. Chartres. Sein Leben u. Wirken. I. Teil. Breslau: Köhler. 1 M.
- HISTORIÆ hungaricæ fontes domesticæ. Pars I. Scriptores. Vol. II. Leipzig: Brockhaus. 8 M.
- PETRARIUS, H. Ueb. den Gottesdienst u. den Götterglauben d. Nordens während der Heidenzeit. Autoris. Uebersetzung. v. M. Riese. Gerdlingen: Manger. 4 M. 50 Pf.
- STRUB, F. Churkreis Maximilian I. v. Bayern. München: Franz. 1 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BARTHOE, M. Beiträge zur Anatomie u. Entwicklung der Umbelliferenfrüchte. I. Teil. Breslau: Köhler. 1 M.
- BRODAUTUNOV, angestellt am astrophysikalischen Observatorium in Ogyalla, hrg. v. M. v. Konkoly. 4 Bd. Halle: Schmidt. 12 M.
- COMES, O. Le Oritogame parasite delle Fianze agrarie. Naples: Furohheim. 15 fr.
- DEVILLES, A. Traité élémentaire de la Chaleur, au point de vue de son Emploi comme Force motrice. Paris: Baudry. 25 fr.
- KLEIN, L. Bau u. Verzweigung einiger dorsiventral gebauter Polypediasen. Leipzig: Engelmann. 8 M.
- KOELLIKER, Th. Ueb. des Os intermaxillare d. Menschen u. die Anatomie der Haasschnecke u. d. Wolfrauhens. Leipzig: Engelmann. 12 M.
- MORGAN, J. de. Géologie de la Bohême. Paris: Baudry. 20 fr.
- NOËL, L. Die Lehre Kants u. der Ursprung der Vernunft. Mainz: Diemer. 9 M.

PHILOLOGY, ETC.

- BURIAN, O. Der Rhetor Menandros u. seine Schriften. München: Franz. 5 M.
- OUHMANN, F. W. Etymologische Aufsätze u. Grundriss. V. Umfassung auf dem Gebiete der verglichenen Sprachforschung. Strassburg: Schmidt. 1 M. 30 Pf.
- MAURER, Th. Oratio philologica. Beiträge zur Erläuterung der Schulautoren. Mainz: Diemer. 1 M. 50 Pf.
- RUCH, P. De Fœdore Lacerd Carl auctore in carmine de verum natura VI. Jena: Frommann. 80 Pf.
- SCHWAB, A. Die Toxika d. Tractatus Eribin in ihrem Verhältniss zur Mischina kritisch untersucht. Karlsruhe: Bielefeld. 6 M.
- WOLFF, P. De epigrammatum graecorum anthologis libellus. Bonn: Schönd. 1 M. 30 Pf.

CORRESPONDENCE.

M. LÉNORMANT AND THE "HERMES."

Boulogne, par Orlès, l'Ain: Sept. 4, 1882.

I avail myself of the hospitality of the ACADEMY to publish a few brief remarks with reference to the scandalous attacks made upon me in the last number of the *Hermes*. But I will leave to their authors the unenviable privilege of using violent and offensive language. Such weapons are not needed by one who has right on his side, and who can produce substantial facts.

These attacks—which always come from the same group of scholars, and of which the motive (altogether foreign to learning) was naively revealed in one sentence on the last page of Herr Khoell's article in the *Hermes* of 1872—contain nothing new. I have waited my own time to reply to them, because it does not become me to adopt the attitude of an accused on his defence. I wished to find an opportunity of showing, by striking examples, in what manner my opponents have proceeded, and with what carelessness (to use no stronger word) they neglected the most necessary and easy verifications before aiming their attacks at me.

After the facts about the leaden plates from Styra and the terra-cotta from Aegina, to which I have already directed public attention, they have supplied me again, in the last number of the *Hermes*, with examples not less conclusive, which I am anxious to point out.

The nineteen sepulchral *stelai*, with inscriptions, in the Palais Romas at Zante, which they seek to prove by internal evidence to be invented by me (pp. 451 *et seqq.*), exist to this day on the spot where I copied them in 1860. To assure themselves of this, it would have sufficed for them to do what I have just done—write a letter to M. César Romas, member for Zante in the Greek Parliament, the present owner of these monuments. They would have received from him an immediate reply. But they have not written to him. Germany has now an archaeological institute at Athens, whence it is only a voyage of twenty-four hours to the town of Zante. They might have taken the trouble to go there to see the *stelai* in the Palais Romas, and verify their existence, their genuineness, and the truth of my copies. That would have been a good opportunity of learning on whose side lies the bad faith, and of revealing the truth.

The *stèle* of Xopivn, which is likewise made the subject of a charge against me (p. 452), is at the present time to be found in Paris, at the house of MM. Rollin and Feuillant, where it may be examined by anybody. Here is another fact which the slightest investigation would have brought to their knowledge.

The original of the ox's head with a Sabæan inscription (p. 448) which was brought from Abian by M. Gaudrand has been for fifteen years preserved at the Institut de France, in the collection of the Commission of the *Corpus Inscriptionum Semiticarum*, to which I presented it. It would have been easy to see it and verify its entire genuineness.

In 1878, I deposited in the library of the Institut, where all may consult them, the squeezes which I had kept of the inscriptions numbered 221 and 328 in the *Corpus Inscriptionum Atticarum*. They prove the actual existence of those marbles, which has been deliberately impugned (pp. 461, 464). The deposit of the squeezes was not secret, but public. That my opponents did not know of it is astonishing.

Again, I am represented as having kept carefully from all eyes, without permitting anyone to examine them (p. 460), the inscriptions of La Chapelle Saint-Eloi. Whereas, as a matter of fact, twenty-one years have passed since I placed these monuments, in 1861, in

a public collection, open to the visit and examination of all—in the museum at Bernay, the chief town of the arrondissement in the department of l'Eure, in which they were discovered. By what strange chance is it that nothing was known about this at Berlin?

Here, then, is a complete series of facts of a nature to allow the unprejudiced to appreciate the character of the attacks that have been made upon me.

I have yet more facts to bring forward not less decisive; but they require of me certain verifications which are at this moment beyond my power, for I am in the country and on the point of starting for Italy. I undertake to lay them before the public very shortly. My enemies will gain nothing by the delay.

F. LÉNORMANT.

KAFFIR FOLK-TALES.

Ramilton Rectory, Northumberland: Sept. 1, 1882.

Mr. Theal's *Kaffir Folk-Lore* and Prof. Sayce's review of the book (*ACADEMY*, August 20) raise a question of much interest to the children of Mother Goose:—May we compare European and African folk-lore? Prof. Sayce says we should not do so.

"With all their general resemblance to the nursery tales of other lands, they [the Kaffir stories] have a peculiar and striking physiognomy of their own which shows how far wrong those scholars have gone who have attempted to compare South African and Indo-European folk-lore together. They have simply been misled by collections of Kaffir stories which have received a European colouring."

As a folklorist accustomed to compare African and Indo-European folk-lore, may I say a few words in defence of the practice? In the first place, it is only to be expected that the "physiognomy" of European and Kaffir tales should be different. The "physiognomy" of Scotch, Serbian, Hindoo, French, Scandinavian, Romaic, and Russian tales is also different. The manners vary; the animals introduced as persons in the tale are not the same. But the chief situations and general conduct of the plots are recognisably the same in the tales of various Indo-European peoples. My argument is that the situations and plots of Kaffir folk-tales are often identical, in spite of differences in local colour and in detail, with the familiar legends of Indo-European races. This I purpose to prove from stories in Mr. Theal's collection. According to Prof. Sayce, Mr. Theal's collection has not been "'cooked' for the English market, nor derived from natives who have been influenced by intercourse with Europeans." The opposite opinion has been expressed by another critic (*Athenæum*, August 26). But Prof. Sayce, at least, will not explain the points of contact between European and Kaffir tales by the hypothesis of borrowing from Europeans. I proceed to enumerate some ten *formulae* common to Kaffir and Indo-European *Märchen*.

1. *Formula* of the "Run-away Children." Greek: "Phrixos and Hællê;" Romaic: "Asterinos and Pulja;" Scotch: "Milk White Doo;" Kaffir: "The Bird that made Milk."
2. Portion of "Beauty and the Beast," or "Sir Gawain and the Loathly Lady." The Kaffir Run-away Girl licks the face of a friendly crocodile, who then casts off his skin, and becomes "a man of fine appearance."
3. In a variant of "The Bird who made Milk," we have a Kaffir "Hop o' my Thumb," who, when carried off by a "cannibal" (ogre), sprinkles ashes (white stones in Europe) to mark the trail.
4. Two girls who undertake the same adventures, the good girl with success, the bad girl unsuccessfully. Kaffir: "Five Heads;" English: "Toads and Pearls." The trials of

the two girls resemble in character those which befall Psyche in Hades.

5. Incident of an object left behind him by the hero to indicate his success or failure in a dangerous quest. *Finnish*: Comb of Lemminkäinen; *Egyptian*: Flower which withers when hero fails. Another European formula is the precious stone which clouds over in sympathy with hero's ill-fortune. *Kaffir*: The assegai of Sikulume, which stands when he is safe, and falls when he is dead.

6. The "swallowing" formula, in the Kaffir story of Sikulume. The swallowed people are disgorged alive. The most famous European parallels are the story of Kronos and his children and one conclusion of "Red Riding Hood." The incident occurs in Australian *Märchen*.

7. Pursuit of girl and lover by father of girl. He is discomfited by magical devices of the girl's. *Greek*: Jason and Medea pursued by father of Medea (?); *Russian*: "Tsar Morakoi"; *Scotch*: "Nicht, Nocht, Nothing"; *Gaelic*: "Battle of the Birds"; *Kaffir*: "Sikulume."

8. Opening of Scotch "Rashin Coatie" ("Cinderella") and of Serbian story on the same lines. A child is left an orphan, with an unkind step-mother, and is befriended by a red calf. *Kaffir*: "The Wonderful Horns." Here the child is a boy; the calf becomes an ox.

9. "Black Bull o' Norway" (*Scotch*): a girl rides off on a friendly bull, which fights the De'il; *Kaffir*: Boy rides off on an ox, which fights other oxen. Scotch bull says, "Eat out of my right ear, drink out of my left ear, and put by your leavings;" *Kaffir* ox provides food out of his right horn, and stores "leavings" in his left horn. The Scotch bull, on his death, leaves the lassie apples, which contain beautiful dresses; the *Kaffir* ox, on his death, leaves the boy his horns, which contain "a new mantle and handsome ornaments." With these gifts the Scotch girl wins back her lover; the *Kaffir* boy wins "a beautiful girl." A form of the "Black Bull" occurs in Sir Philip Sidney's *Arcadia*.

10. The formula of the substituted bride, as in "Berthe aux grands Pieds" and in some variants of "Cinderella," occurs in *Kaffir* and Zulu *Märchen*.

11. The "Cannibal Mother" (*Kaffir*) has a form of the "Fee Fo Fum" incident, which appears also in Bleek's *Bushman Folk-Lore*.

These coincidences I have borrowed from notes of my own, in a review of Mr. Theal's book, but the book I have not by me. Though much might be added, I cannot but think that the number and character of these coincidences justify us in venturing to compare African with Indo-European, and, indeed, with universal folk-lore. If Prof. Sayce rejects, as he has done, the theory of borrowing from Europeans, then the agreement of "The Black Bull" and "The Wonderful Horns" must be considered at least remarkable enough to excite curiosity, whether it be possible to satisfy our curiosity or not. Folk-lore, of course, includes much more than *Märchen*, and, in point of fact, the magical folk-lore of African, Australian, and Indo-European peoples has many points of absolute identity. As the magic is introduced into the *Märchen*, the various *Märchen* inevitably resemble each other in such details as that of the spittle which can sustain a conversation in Gaelic and Zulu. It will, therefore, be difficult to persuade folklorists that they must renounce the comparison of savage and Indo-European folk-lore. If I had books by me I could doubtless add a good many formulas common to Indo-European and African *Märchen*, but those already adduced may serve as specimens not unworthy of attention. If Dr. Köhler would annotate Mr. Theal's book, his knowledge of *Märchen* would make the resemblance of

African and European incidents still more noteworthy. These considerations, whatever they may be worth, do not interest enquirers who suppose that the Kaffir stories are simply borrowed from European settlers. A. LANG.

WALTER SAVAGE LANDOR.

15 St. Mark's Crescent, Regent's Park, N.W.:
On Goethe's Birthday, 1882.

In his review of Prof. Colvin's *Selections from the Writings of Walter Savage Landor*, Mr. W. E. Henley says (*ACADEMY*, August 26, p. 144):—"A Landorian anthology has long been wanted, and badly."

And Prof. Colvin himself says in his excellent book on Landor in the "English Men of Letters" series, pp. 219, 220:—

"A selection or golden treasury of Landor's shorter dramatic dialogues . . . would be, as was said long ago by Julius Hare, 'one of the most beautiful books in the language—that is to say, in the world.'"

This was written in 1881. Will it appear too egotistical if I observe that such a book has been already placed before the world, in 1878, by me? My *Manners und Frauen*, etc.: *Auswahl aus den Imaginary Conversations* (Paderborn: Schoeningerh; 1878), was, of course, in the first instance addressed to the public of Germany, but it has not only found a favourable reception there, but also attracted a very appreciable amount of notice in England, having been, among other papers, mentioned in the *ACADEMY* of February 22, 1879.

My book contains sixteen of the, according to me, choicest dialogues, showing the different grave and light touches that we admire, from the highly dramatic "Tiberius and Vipsania" or "Hannibal and Marcellus," to "Bossuet and the Duchess of Fontanges;" from the tender grace of "Dante and Beatrice" to the hatred of tyranny in "Peter and Alexis" and "Katharine II. and Dashkow;" from the patriotic inspiration of "Henry IV. and Arnold Savage" and "Cromwell and Noble" to the philosophical spirit (with a dash of Voltaire) of "Xenophon and Cyrus the Younger" and of "Soliman and the Mufti." The collection is preceded by a Life, a biographical and critical essay, not so good, of course, as Colvin's or Forster's, for I wrote it with much less material at my disposal in 1867, at which time, indeed, my book was finished, though it had, with intervals, to go the round of the publishers for ten years longer. A bibliographical list closes my volume.

Prof. Colvin says, with reference to an anthology, p. 220: "True Landorians may at present be counted on the fingers." I believe this is an exaggeration. It was probably true at a time when the contemporaries of his youth had died and the young generation had not been educated into a knowledge of him—the time marked perhaps by the year 1858, when a popular paper gave the ass's kick to the wounded lion. It will certainly be less true for some time after the publication of Mr. Colvin's *Selections*; it would have been more true previous to his volume in "English Men of Letters;" and I venture to say it would have been more true previous to the publication of my own volume, which not only introduced Landor into the domain of German literature, where he was before unknown, but has indirectly served—I am sure of the fact—to introduce him to a certain number of English men and women who, previously, were unaware of the precious treasure with which the world has been endowed by Landor's mighty genius.

One word in addition. On p. 196 of his Life Prof. Colvin says: "He wrote a small, now almost undiscoverable, volume of *Italics* in verse." On consulting my bibliography he will find this booklet mentioned as "Rare; not in

the library of the British Museum; a copy in mine." On going to the British Museum now, he will find that my copy has been added to the national collection. EVG. OSWALD.

SCIENCE.

CLIFFORD'S MATHEMATICAL PAPERS.

Mathematical Papers. By William Kingdon Clifford. Edited by Robert Tucker. With an Introduction by H. J. Stephen Smith.

Mathematical Fragments. Being Facsimiles of his unfinished Papers relating to the Theory of Groups. By the late W. K. Clifford. (Macmillan.)

IN these days of intellectual activity as regards both the patient labouring after new results on the part of investigators and the desire on the part of an ever-widening circle of enquiring readers to obtain a knowledge of these results when published, there is an increasing appreciation of the works of eminent men, and especially of such as are pioneers in the progressive sciences. For the most part their memoirs are scattered over the *Transactions* of the learned societies of Europe and through a vast wilderness of journals and periodicals; and the very number of these practically excludes them from any private library. This, with the additional disadvantage arising from the fact that good public libraries are, and must be, from the nature of things, rare, makes it difficult for many to get at the original papers; and so the appearance of an author's works in a collected form puts results which might not otherwise be accessible within the convenient reach of students who are anxious, either for the sake of keeping abreast with the actual progress of any subject or of proceeding to ulterior investigations of their own, to know what has been done without devoting time that can ill be spared to a merely mechanical search for memoirs. Text-books often, and indeed usually, cover only the elementary ground of a subject, and little in such a case may therefore be expected from them. There are minds which leave a distinct impress on their respective subjects; the work done by them has a long, sometimes an unceasing, usefulness, though at first it may only interest and engage the attention of experts who see its utility and extend its applications. Yet the original papers remain ever fresh, while the trains of investigation to which they have given rise increase their importance; and they will be consulted, if only they can be obtained, long after their publication. This is peculiarly true in mathematics; were instances needed, those of Newton, Laplace, and Lagrange, of Abel and Jacobi, of Gauss and Riemann, and of Maxwell might be cited. Much is being done in the way of satisfying this necessity for editions of the complete works of famous writers, and, at the same time, of rendering to them what is at least only a tribute due to their genius; and in late years, either from private enterprise or from the munificence of academies and governments, the world has been put in possession of the productions of the greatest mathematicians of modern times. It will therefore be as a welcome addition that this collected edition of Clifford's *Mathematical Papers* will be received.

And this volume will be rendered all the more welcome in that it is preceded by an Introduction by Prof. H. J. Stephen Smith. Its character renders any apology for it unnecessary. It certainly cannot be said to be one "which can offer but little interest to those who do not intend to study the volume itself, and which to those who do must seem at the best superfluous" (p. xxxvi.). The hesitation with which Prof. Smith expresses a hope that it may prove useful to some few friendly readers who have "a general sympathy with scientific results or curiosity about new mathematical ideas" will not be justified, while the hope itself will be more than realised, as the Introduction will prove of the utmost value to all classes of readers. His systematic analysis of the contents will be found of the greatest help for the study of the subjects, as will also be his description of the way in which Clifford was led to some of the developments of his work; and Prof. Smith's general exposition of the theory of biquaternions will form a useful introduction to those who may wish to understand the investigations occurring later in the volume. By his sympathetic grasp of the dominant ideas he succeeds in imparting a personal charm to the volume; and his account of the effect on Clifford's mind of the works of others who influenced his writings forms an interesting chapter in the history of that department of pure mathematics which peculiarly attracted Clifford.

The editor, Mr. Tucker, has evidently spent much labour in obtaining the opinions of the best living authorities, especially in reference to papers now appearing for the first time; quotations are frequently appended to these from letters of Profs. Cayley, Smith, and Henrici, and of Mr. Spottiswoode. It is, perhaps, unfortunate that the first of the "unsolved questions" (pp. 623 *et seqq.*) should have been allowed to remain, as it is obviously incorrect.

Clifford's turn of mind was essentially geometrical; to see this, one has but to turn to the list of the subjects on which he wrote. Yet it was not such as to exclude analysis in the manner of the school of pure geometry; nearly all his papers will be found to make extensive use of the analytical methods which he turned to account in his geometrical investigations. What engaged his attention most systematically was the properties of space. On this he produced his best work, having been influenced towards it by the ideas enunciated by Lobatschewsky and Riemann; and in it he evinced more particularly that originality which is so striking a feature of much of his thinking.

As an introduction to, and for the easier comprehension of, this part of his work it is advisable to read his third lecture on "The Philosophy of the Pure Sciences" (*Lectures and Essays*, i. 295). Before classifying the assumptions of the science of space as we have it and as Euclid laid it down he remarks:—

"The geometer of to-day knows nothing about the nature of actually existing space at an infinite distance; he knows nothing about the properties of this present space in a past or a future eternity. He knows, indeed, that the laws assumed by Euclid are true with an

accuracy that no direct experiment can approach . . . but he knows this as of Here and Now" (p. 300).

And he then proceeds to point out the fundamental postulates involved in the assumption. These are that of continuity—according to which two adjacent portions of space have the same boundary; that of elementary flatness—according to which the "aggregate of directions" or the complete solid angle "round one point is exactly to that round another;" that of superposition—according to which space has all its parts exactly alike; that of similarity—by which any figure may be magnified or diminished without altering its shape. This last postulate includes the theory of parallels proceeding on the basis of Euclid's twelfth axiom; but of this axiom there has never been given a satisfactory proof. To Lobatschewsky occurred the idea of doing without it; and he made a supposition which alters the theorem that the three angles of a triangle are equal to two right angles into a theorem that they are less than two right angles. On this he built up a consistent theory, and his plane geometry becomes identical with the geometry of a surface, the curvature of which is everywhere negative and constant. Of such a surface, we have as an example the inner surface of a spherical hollow.

But while this train of ideas had great influence over Clifford, that which most affected his investigations was the hypothesis—alternate from that of Lobatschewsky—of the constant positive curvature of space. Of a surface of constant positive curvature we have as an example the surface of a sphere. To the working out of the consequences of this hypothesis many of his papers refer, and these are they which are more peculiarly original; they form one of the most striking memorials of his power in the exercise of his genius.

Many other subjects engaged him, of which only two will find mention here. One was the establishment of connexions between geometry and the theorems of advanced analysis in connexion with Abelian integrals and their offshoot the theta functions. Another was the theory of graphs, of which his applications are far from completed, and many of his notes have been left in a fragmentary condition; it is a geometrical mode of representing functions obtained by the use of a particular method of analysis which finds its exposition in Grassman's *Ausdehnungslehre*.

The mathematics of the present day deal more with algebraical analysis than with geometry, and we seem to be receiving and accepting much of the generalised work which was done by Gauss, Abel, and Jacobi. But there has now sprung up a new school of geometry, bringing in new ideas, of which Lobatschewsky and Riemann have been the earliest exponents. And, when the time comes for the acquaintance with, and the generally accepted use of, these methods, it will be not the least of Clifford's claims to honour that he gave to their views, even in the comparatively short time during which he worked, precision and clearness as well as material advancement,

A. R. FORSYTH.

'PHILOLOGICAL BOOKS.

Libyan Vocabulary. By F. W. Newman. (Trübner.) Age seems in no way to have diminished Prof. Newman's power of work and love of philological research. He has returned once more to those Libyan or Berber studies to which, nearly half-a-century ago, he was among the first to direct the attention of scholars. The *Libyan Vocabulary* he has now published, notwithstanding its modest form, is a work of high value. It contains lists of words from the four leading Libyan languages—the Kabail, the Shilha, the Ghadamsi, and the Tuarik. The Kabail, spoken in Algeria, may be regarded as the representative of the ancient Numidian; the Shilha, of the mountains of Morocco, takes the place of Mauritanian; while the Tuarik, or Tarkieya, now heard beyond the Atlas, seems to be the ancient Gaetulian. It is only of Kabail and Tuarik that we have much knowledge. Our acquaintance with Shilha, and still more with Ghadamsi, is but scanty. What is known about them has been put together by Prof. Newman, who has made use of MS. sources of information as well as of published works. We learn from him that there are at least three sub-dialects of Tuarik, and that the language of the Beni Menasser is an old and corrupted Kabail. It will be seen that what Prof. Newman has given us is a good deal more than a mere vocabulary. It is the first attempt at a comparative dictionary of the Libyan tongues, and an endeavour to reach back to that mother-speech out of which they have severally sprung. Its importance to the Semitic philologist need hardly be pointed out. It has long been admitted that the general resemblance between Semitic and Libyan grammar is too great to be the result of accident, and it has even been proposed to term the North African languages sub-Semitic. But with all this grammatical similarity there seemed to be a lexical diversity for which it was difficult to account. Have the words of the Libyan vocabulary, it was asked, been borrowed from unallied African languages, or are they the changed and disfigured descendants of the same roots which we find in the Semitic family? It is only a comparative Libyan dictionary that can give an answer to this question, and solve, at the same time, the problem of Semitic trilateralism. Prof. Newman has prefixed to his lists of words a comparative Libyan Grammar, which the student will find very serviceable. One of the most striking facts it brings to light is the agreement between the forms of the Libyan verb and those of the Semitic parent-speech as revealed by the monuments of Assyria. Just as in Assyrian *isakun* is "he made," *isakkin* "he makes," so in Libyan *ifren* is "he chose," *ifrenen* "he chooses." The forms are practically identical. Prof. Newman has been careful to give his authorities for each word that he records. His work may accordingly be used with confidence by scholars, who will everywhere find in it the marks of years of patient labour and conscientious research.

Linguistic Essays. By Carl Abel. (Trübner.) The greater part of the essays included in this volume have already formed the subject of an article in the ACADEMY (November 15, 1879). We there drew attention to the attempt of that author to approach the study of language from a point of view hitherto too much neglected by scholars. Dr. Abel maintains, with justice, that sounds do not constitute a language until sense and meaning are breathed into them, and that, consequently, in linguistic investigation we must have regard quite as much to psychology as to phonology. Language is the mirror in which the ideas and beliefs of a people are reflected, and in dealing with it we cannot afford to forget this fact. Dr. Abel

views on the origin and growth of speech are best exemplified in an essay which is now published for the first time. Taking Old Egyptian as his text, he argues that language began with the confused and indistinct, with words that denoted many things, and were at once homonyms and synonyms. Gradually, as the mind of man developed, his ideas, and therewith the words which expressed them, became clearer; homonyms and synonyms tended to disappear; and grammar and vocabulary alike grew definite and exact. The attractive style and admirable English of Dr. Abel give his views an unusually good chance of being heard.

Ueber den Geist der indischen Lyrik. By H. Brunnhofer. (Leipzig: Otto Schulze.) Dr. Brunnhofer has given a pleasant and popular account of the Vedic and lyrical literature of ancient India. His enthusiasm for the subject rises at times to a high pitch of eloquence. He has introduced into his "Essay" a number of excellent translations into German verse, which give a good idea of the spirit of the original. Weber's recent publication of Hâla's Anthology has furnished him with the materials of his remarks on Hindu lyrical poetry. We cannot, however, follow him as regards the high antiquity he would assign to the hymns of the Veda.

Kurzfassende Geschichte Babyloniens und Assyriens nach den Keilschriftentexten. By F. Würdter. (Stuttgart: D. Gundert.) We can thoroughly recommend this History of Babylonia and Assyria, in which the writer, though not himself an Assyrian scholar, has put together the leading facts of Assyrian decipherment. The value of the book is increased by some additional remarks by Prof. Fr. Delitzsch, who gives an account of Mr. Rassam's recent discoveries, and corrects certain misstatements of the text. The book has been written with special reference to the Old Testament, and contains several well-chosen illustrations.

SCIENCE NOTES.

THE Council of the Parkes Museum have acquired new premises in Margaret Street, Cavendish Square, to which the collection will be removed from University College as soon as the necessary alterations have been completed—probably by Christmas. The new building will consist of a central hall, a library, and corridors, all lighted from the top, and well suited for exhibition purposes. Meetings and lectures on matters connected with the health of the people will henceforward form a permanent feature of the institution. Mr. Thomas Twining, of Twickenham, has given £100 towards the expenses of removal. The work of adapting the new house is being done under the direction of Mr. Mark H. Judge, the secretary and curator of the Museum.

MR. SULLY's *Illusions*, in a French translation, will be the next volume to appear in Germer Baillière's "Bibliothèque scientifique internationale." The title is modified to *Les Illusions des Sens et de l'Esprit*.

THE Musée royal d'Histoire naturelle de Belgique has just published three new volumes of its *Annales* (Brussels: Hayez). These are (1) the first part of an elaborate monograph by the late H. Nyst on the shells of the Tertiary beds of Belgium, treating specially of the Pliocene shells of the Scheldt valley; (2) the third part of M. L.-G. de Koninck's monograph on the fauna of the carboniferous limestone of Belgium—the Gasteropods; and (3) the third part of M. P.-J. van Beneden's description of fossil bones from the neighbourhood of Antwerp—the Cetacea.

PHILOLOGY NOTES.

MR. W. G. RUTHERFORD, author of *The New Phrynichus*, is now passing through the press an edition of the Greek fabulist Babrius. It forms the first volume in a set of two entitled *Scriptores Fabularum Græci*, and is an attempt to clear away, without any sacrifice of learning, the obstructive erudition which has hitherto obscured the merits of this simple and charming writer of doliambics. The text is based upon a new collation of the Athoan MS., and upon the recent discovery by Pius Knocell of the long-missing Vatican codex, which contains some of the fables wanting in the mutilated Athoan MS. It will be furnished with critical foot-notes in Latin and philological annotations in English, and will be preceded by introductory dissertations on Babrius, on the history of Greek Fable, on the diction of Babrius, and on textual questions. The book will also contain a complete "Index Græcitatibus Babrianæ." Messrs. Macmillan and Co. will be the publishers.

In their "Classical Library," Messrs. Macmillan announce, besides Prof. Sayce's edition of the first three books of Herodotus, the *Annals of Tacitus*, edited with Introductions and notes by Prof. G. O. Holbrooke, of Trinity College, Hartford, U.S.

In addition to the volumes in Messrs. Trübner's collection of "Simplified Grammars" which we have already announced, Mr. J. W. Redhouse has undertaken Turkish, Dr. Parker Malagasy, Mr. H. Jenner Cymric and Gaelic, M. Torceanu, of Bucharest, Rumanian, and Prof. Otto Donner, of Helsingfors, Finnish.

DR. LEITNER has given to the Indian Education Commission the following list showing the proportion in which different languages and dialects are spoken in the Punjab:—Hindustani, 4,211,499; Bagri (Hissar and Sirsa), 118,755; Punjabi (miscellaneous dialects), 14,210,854; Jathi, 1,604,769; Baluchi, 25,748; Pushtu, 903,818; Pahari, 1,376,789; Kanauri, 12,209; Lahauri, 10,303; Tibetan, 5,000; Kashmiri, 49,534; Sindhi, 5,128; Persian, 6,145.

DR. A. HOLDER will shortly publish (Freiburg-i-B.: Mohr) a critical edition of Caesar's *Bellum Gallicum*.

AMONG the new announcements of Teubner, of Leipzig, are the two following works on Homer:—*Homeri Iliadis carmina, dejecta, discreta, emendata, prolegomenis et apparatu critico instructa*, ed. W. Christ; and *Kunst und Gewerbe im homerischen Zeitalter*, by Wolfgang Helbig.

FINE ART.

ART BOOKS.

Indo-European Porcelain: an Essay; with Descriptive Catalogue. By W. Watkyns Old. (Hereford: James Hull.) Indo-European porcelain—or, more correctly speaking, Chinese porcelain decorated by Chinese artists with European designs—though of little artistic beauty, is of much interest. Owing to its ugliness in comparison with even the most ordinary ware of China, it has been little studied. Most writers on ceramics either omit all reference to it, or describe it with a mixture of contempt and ignorance. One of M. Jacquemart's numerous blunders was to ascribe it to Japan—a blunder the more extraordinary as made by a man who was well acquainted with Oriental porcelain, and who should have been able to distinguish as Chinese the colours of the enamels employed, even if he were puzzled at the paste. He was probably misled by the known fact that the Roman Catholic missionaries had once obtained a footing in Japan,

and had been thence expelled or there massacred. So many of the pieces are decorated with Christian subjects that the name of "Jesuit china" has been given to them. They are, nevertheless, comparatively rare, and none are of recent date, so that the theory that they were manufactured in Japan during the "Christian period" was not without plausibility. Thanks principally to Mr. Franks, who may be said to have finally exploded the theory which ascribed this description of porcelain to Lowestoft, we know more about this and other kinds of Chinese porcelain than our fathers did; but it has remained for Mr. Old to make a special study of this curious attempt by the natives of the Celestial Empire to imitate the designs of the West. The talent of the Chinese for imitation is proverbial; but in this enterprise they singularly failed. Given an engraving of the Crucifixion, they could indeed copy the cross-hatching with great patience; but their attempts to give the shape and expression of the human figures were ludicrous. Scarcely more successful were their efforts to reproduce the resemblance of European leaves and flowers. Europeans have, however, no right to laugh at their incapacity. Their failure was not more ridiculous than that of those artists trained in Gothic conventions who attempted to copy the antique in the thirteenth century. In M. Muntz's *Les Précurseurs de la Renaissance* will be found facsimiles of two such futile endeavours. Not at once can artists of any country cultivate their eyes and hands to see and draw facts unfamiliar and beauty that is strange. Objects which furnish such a convincing proof of this fact are not wholly without artistic value; but it is, as Mr. Old points out, "from an antiquarian, historical, and philosophical view that Indo-European porcelain deserves attention." The subject is not one of absorbing interest, even when so considered, and we should perhaps be all the more grateful to Mr. Old for devoting himself to it. In knowledge every little helps, and this pleasant monograph on "Jesuit china" shows that even the barrenest spots will repay careful cultivation. Mr. Old may be said to have established its claim to this title. Though much of it bears groups secular and profane, Mars and Venus, as well as the Virgin and Child, Lord Portman as well as Potiphar's wife, and even descends to heresy in a portrait of Martin Luther, Mr. Old avers that "the most ancient specimens are invariably those with sacred subjects, and some of them evidently date from the sixteenth century." Such ancient examples are, however, very rare; and Mr. Old gathers from his examination of collections abroad as well as at home that, "prior to the eighteenth century, very little was manufactured," and "that the bulk of the designs must have been furnished by the Dutch and French traders in the seventeenth and eighteenth centuries." "Nine-tenths of the specimens that have come under my notice," he adds, "show evidence of their connexion with France or Holland. Our own East India Company introduced latterly pictures of shipping, hunting scenes, and armorial bearings. Denmark and Spain also appear to have contributed; but their examples are few and far between." Of the numerous European engravings copied by the Chinese, Mr. Old has strangely enough found only one—an illustration engraved by Gribelin to a French edition of *Télémaque*, published in England by J. Tonson. Not the least interesting part of the pamphlet is the descriptive catalogue of Mr. Old's collection of "Indo-European," which appears to contain interesting specimens of the four classes into which he divides it—viz., sacred, classical, historical, and domestic.

Beautiful Houses. By Mrs. Haweis. (Sampson Low.) This is an example of real "too too" in

literature, and we doubt whether some of our modern Della Cruscas of art will be able to refrain from tears as they read some of its most precious passages. It is for them alone, and not for us, to feel the joy of a *coup d'œil*, concentrated by an Indian brassen font, or cauldron, burning like a flame; for them, and not for us, to feel their flickering pulses leap at the sight of the sun sweeping the rainbow purples of a stuffed peacock's drooping tail; for them, and not for us, to fully appreciate the necessity of Egyptian jugs of red copper to mark the balance of form or accentuate an angle. As we read page after page of this (to us bewildering) eloquence, we cannot help being struck with the comparative dullness of our own senses when we visited some of these very houses. We must confess, for instance, that it never occurred to us when we saw the gold and silver ceiling of Sir F. Leighton's passage that it was meant to represent "the shining lake above" the little bronze figure of Narcissus below. There is indeed something "poetic and original" about this notion of the water looking down on the youth; and, though we don't quite know what she means by the phrase, we are willing to believe that Mrs. Haweis is right in thinking that this version of the old myth is "not repeating *point-blank* the hackneyed tale." "There is undoubtedly here," continues the authoress, "an imperial stateliness and strength of flavour, and the silence is like a throne;" and again, "the impression given is purple, like a Greek midnight, circling round a point of softest green (the bronze boy), and falling into a warm gray on the floor." In the Arab hall is "a fountain that patters and sings in its pool of chrysolite water—most perfect colophon to all the colours and the outer heat." These extracts will show but imperfectly Mrs. Haweis' supreme power of description; but she not only describes, but reflects. "The fly in amber," she tells us in words that linger in the memory, "cannot be called happy, because he is dead; but if we could conceive a live fly in such a bright and glowing home, it is impossible but he must enjoy himself, given a door and food." Ah! what might he not enjoy thus happily provided? If we ourselves may be allowed to indulge in a little dream, might he not realise the bliss (given a door and food) of listening to "the twitter of spring birds and the colours of spring buds during the pleasant process of toasting his toes" in Sir F. Leighton's drawing-room? Nay, more than this (given a good education and an exquisitely sensitive temperament), might he not even enjoy Mrs. Haweis' book? Perhaps—we only know that we have done so greatly, though our pleasure has been of a quality quite different from that intended by the authoress.

The Hall-marking of Jewellery practically considered. By George E. Gee. (Orosby Lookwood.) This book contains, in a brief and clear form, a large amount of useful information on the subject of hall-marks. Mr. Gee is in favour of voluntary hall-marking and the simplification of the stamps, and supports his views with practical arguments. There can be no doubt that the employment of different marks at the different assay offices in the United Kingdom produces needless difficulty, and that compulsory marking is often a hardship to the silversmith and a discouragement to the production of new designs. The duty once paid is irrecoverable, and those makers who wish to introduce novelties and improve taste are severely handicapped in the struggle for existence. After employing labour and capital in the production of an expensive piece of plate, if the design does not suit popular taste, or, in other words, if the piece does not sell, not only is the money spent in design and labour wasted and the rest of the capital employed idle, but they suffer the extra loss of the amount of duty paid. This is an argument

against compulsory hall-marking which might have been mentioned by Mr. Gee.

Art Instruction in England. By F. H. Hulme. (Longmans.) Like everything which Mr. Hulme writes, this book is to be recommended. It commences with an interesting sketch of the progress of art teaching during recent years, continues with a comprehensive survey of the different schools and systems of art education now existing in England, and concludes with some eloquent words on the mission of art and its educational value. We are not aware of any other work which contains so much information on the subject of which it treats. It will be of service to the student as well as the teacher, and to all who are interested in art and education.

AUTUMN EXHIBITION OF THE GLASGOW INSTITUTE.

SINCE the commencement of its autumn exhibitions in 1880, the Glasgow Institute of the Fine Arts has done more for the art instruction of the Scottish public than present it with a view of the progress of contemporary painters. It has aimed to exercise a wider and perhaps more valuable educative influence by bringing together the collected works of eminent deceased artists—works of acknowledged and, in some sense, standard excellence. There have accordingly been displayed in their rooms interesting collections of Bough and Chalmers in painting, and of Turner in the entirety and sequence of his *Liber Studiorum* prints; and this year the directors have been enabled, through the liberality of Mr. B. B. Macgeorge, to enrich their exhibition with his valuable collection of Méryon etchings, which includes many treasures from the cabinets of M. and Mlle. Niel, and of M. Burty and the Rev. J. J. Heywood. The prints are all but as numerous as those included in the Burlington Exhibition of 1879; and the interest of their carefully described successive states has been increased by the large number of original pencil sketches which accompany them, and render possible a full study of the gradual growth of the designs in the artist's mind. It would be manifestly out of place here to enter on any critical examination of this great series, which is already sufficiently well known to the art world of the metropolis, but to not a few of the Scottish visitors to the exhibition the display will disclose a new and fascinating personality.

Among the other designs by deceased artists may be mentioned a series of slight, but very delicate, pencil-drawings by George Manson, some of which were shown in the exhibition held at Messrs. Dowdeswells' in the beginning of the year. The most important of the subjects in black and white by contemporaries come from Dutch and French artists, who are largely represented on the walls. Among such Continental works may be mentioned the masterly charcoal drawings of interiors of Lhermitte; the large and excellent landscape etchings of Van Gravesande, so simple and direct in their execution; those of M. Lalanne; the dainty renderings of still life by F. Buhot, which recall and almost rival the work of Jacquemart; and, among reproductive etchings, the minute book-illustrations by Los Rios, Champollion's admirable rendering of Orchardson's "Hard Hit," and A. Blanchard's transcript of Tadema's "Torch Dance." The last-named painter is represented by a clever pen-sketch of a head; and from M. Legros come a large number of subjects of widely varied method, including some very striking portraits executed in a combination of etching and mezzotint. Of French caricature we have brilliant examples in the "Monsieur Gambetta" and the "Congrès

Anarchiste du Havre" of Paul Renouard. The most telling of the works by Englishmen are those contributed by the illustrators of the magazines and weekly papers. We have characteristic drawings by Du Maurier, Gregory, Small, and Hopkins; and R. O. Woodville shows a design full of impetuous motion and power, "Saving the Guns at Maiwand," which formed the subject of his Academy picture.

Turning to the works by the Scottish Society of Water-Colour Painters, which, as usual, occupy two rooms in this autumn exhibition, we find much that is interesting and excellent. The display is certainly an advance upon those of former years; there seems to be a general gain in quietude and delicacy, less of the crude and forced colouring, which was formerly only too noticeable. Especially original and striking are the subjects contributed by Mr. D. Murray. The distance in his "Haunt of Oot and Hern" is very beautiful, with its space of quiet water and soft masses of opaline cloud; and in "Calling the Ducks" we have a charming glimpse of brick roofs and tiled gables, with their shapes, grown softer and rosier, reflected in the depths of a glassy stream. The powerful handling and colour of Mr. Lockhart is seen to advantage in an "Interior of the Courtyard of Greyfriars Hospital, Coventry." Mr. M'Taggart has several of his boldly painted coast scenes; Mr. B. W. Allan, in his "Market-place of Seville" and his "Fish Stall in Venice," revels in the rich hues and splendid tinting of the South. From Mr. Tadema, an honorary member of the Society, comes one of his accomplished, quietly complete studies of old Roman life, "Counting the Passers-by"—a girl reclining on a couch and looking from a window. Sir W. Fettes Douglas and Mr. R. Herdman show some excellent landscape work; and Messrs. Waller Paton, J. Smart, Hugh Cameron, and Colin Hunter are all represented. J. M. Gray.

NOTES ON ART AND ARCHAEOLOGY.

A DISCOVERY of the highest interest is reported from Holland. Two old MS. lists have been found, each affixing the prices to several masterpieces of Dutch painting. The one is a Catalogue of a State lottery held at the Hague in 1649; the other is an inventory of the pictures bought by some unknown person about the middle of the eighteenth century, with the prices that he paid. For the lottery in 1649 Teniers' "Alchemist" was valued at 25 florins; a group of peasants by the same painter, also 25 florins; "A Great Battle," by Cuyp, at 52 florins; five other works by Cuyp, from 45 to 52 florins; a Jan van Goyen, 25 florins. In the middle of the eighteenth century the following prices were actually given:—A sea piece by van de Velder, 400 florins; a battle piece by Wouverman, 44 florins; "A Lady at her Glass," by Gabriel Metsu (measuring eight inches by seven inches and a-half), 105 florins; a group of peasants by van Ostade, 70 florins; "Peasants at Home," by Teniers, 70 florins.

ACCORDING to the *Courrier de l'Art*, Mr. Ruskin's little Meissonier, which recently sold for £6,000, has become the property of Defoer Bey, whose house on the Boulevard Haussmann already contains a very valuable gallery of modern pictures.

MESSRS. SONNENSCHEIN will publish immediately a *Short History of Art*, by Mr. Francis C. Turner, illustrated with a large number of wood-cuts and reproductions of famous pictures.

THE eleventh annual exhibition of the Kirkcaldy Fine Art Association was opened last Monday, September 4. This is always one of the best of the minor exhibitions in Scotland.

THE last number has just appeared of the *Dictionary of Needlework*, by Miss Oaulfield and

Miss Seward, which Mr. Upcott Gill has been publishing as a serial. We understand that the Queen has been pleased to accept a copy of the complete work.

THE London Institute for the Advancement of Plain Needlework opens for the winter term on September 9. The next examination for certificates will be held at 2 Connaught Street, Edgware Road, in December.

THE Musée Carnavalet in Paris is growing rapidly. Formed but a few years ago, its library already needs enlargement, and an annexe is now being built to it running from the public reading-room to what is known as the Hôtel des Drapiers. This museum is especially devoted to memorials of old Paris; and in the new annexe will be placed a large number of sepulchral and other monuments, with inscriptions of interest in connexion with the history of the city. An immense plan of Paris in 1734 has lately been placed on the staircase leading to the library; and a large gallery on the first floor is filled with pictures and engravings of Paris in all stages of its development. One room, assigned to the Revolutionary epoch, has had its treasures augmented lately by twelve views of the Seine, signed by the Revolutionary painter Ragnuet. Altogether, the Musée Carnavalet affords a rich store of information for all students of their country's past history and culture, and it is pleasant to see that full use is made of it.

A NEW room has been opened in the Exposition des Arts décoratifs at Paris, to contain the collection of engravings illustrative of costume lent by M. Victorien Sardou, who has himself drawn up the catalogue.

THE death is announced at Munich of Johan Helbig, Professor of Sculpture at the Bavarian Academy of Fine Arts. His most celebrated work is perhaps his group of "The Crucifixion" at Oberammergau, which was presented to the village by the King. But his statues are to be seen throughout Germany and Russia, and even in the United States.

At a recent meeting of the Société nationale des Antiquaires de France (now reported regularly in the *Revue critique*) M. d'Arbois de Jubainville read a paper upon certain vitrified forts which he had visited in the North of Ireland, similar to those in France, Scotland, and, we may add, England. He was disposed to attribute them to the Picts. At the same meeting M. Schlumberger exhibited some seals of the Byzantine governors of Bulgaria which have never been published.

In some recent excavations at Mainz, on the bank of the Rhine, at the south end of the town, a considerable number of Roman remains have been found. Two of the latest discoveries are a bronze statuette of Mercury, and an iron dagger-scabbard, inlaid with silver, and bearing the inscription LEG XXII. PRIMI (i.e., primigenia, the name of the legion). Both have, unfortunately, passed into private possession.

M. HEUZEY, keeper of Oriental antiquities at the Louvre, has just published (Paris: de Mourguet) the first volume of his Catalogue of the terra-cotta figures in that museum. It treats of those that come from Assyria, Babylonia, Phoenicia, Cyprus, and Rhodes. It is announced that M. Ravaisson-Mollien, keeper of Greek and Roman antiquities, has almost ready for publication his Catalogue of Greek sculptures in the Louvre.

L'Art is enriched this week by an etching from Julien Dupré's pleasant Salon picture called "Au Pâturage." It represents a determined young peasant girl trying to pull back a refractory cow who wishes to join his peaceful companions. The etching is by E. Yon, and

the effect of wind is sought to be conveyed by a somewhat blurred, blotchy appearance. It does not seem to us quite successful.

THE current number of the *Zeitschrift für bildende Kunst* contains a striking portrait of Prince Bismarck, reproduced from a chalk drawing by Leubach. The character of the man is well seen in it, though the high lights and shades are somewhat too recklessly contrasted.

A NEW quarterly, devoted specially to the history of the fine arts, is to be published this month by Fr. Muller, of Amsterdam. Its title will be *Oud Holland*, and the editors are A. D. de Vries, keeper of the prints, and N. de Roever, keeper of the archives—both of Amsterdam. The special object of the editors is to do for their own city what Dr. van der Willigen has done for Haarlem. The first number will contain information hitherto unpublished upon the life and etchings of Rembrandt, and a new portrait of the old Dutch sailor Willem Barents.

THE STAGE.

OF a sudden the theatrical world has shown signs of revival, though, after this week, again for a few weeks there will be a time of quietude. On the whole, however, it is noticeable that, as in the world of art, so in the world of the theatre, the period of cessation of activity gets year by year shorter; and enterprises, if not of great pith and moment, yet at all events worth the playgoer's attention, are to be chronicled now and then even in the month of September. Mr. Henry Irving has, during the last week, re-opened the Lyceum; Mr. Charles Wyndham has brought out, at the Criterion, a new and skilful adaptation from the French by Mr. James Albery; and the Globe has re-opened with a revised and distinctly improved version of "The Vicar of Bray." There are but two changes in the cast of "Romeo and Juliet," Mr. Benson, who acted and looked so agreeably in the Oxford performance of the "Agamemnon," having now assumed the part of the Count of Paris—a being of whom, though he is recommended to Juliet as a very proper man, but little is seen in the course of the drama. Miss Pouncefort plays with discretion no doubt, but without distinction, the part of Lady Capulet, of which a somewhat colourless rendering was given by her predecessor. In the Mercutio there is no change, an announcement in the papers to the effect that Mr. Irving was to play the part instead of enacting Romeo having been at the least premature. Mr. Irving will, we understand, play Mercutio for a few nights some time or other before the withdrawal of the piece; but, though he will thus afford gratification to the intellectual curiosity of a few, he will best consult the wishes of the large public by continuing to appear as Romeo. And his rendering of Romeo, with whatever disadvantages may attach to it, has distinct value. We are nevertheless anxious to see him in Mercutio. He will be more unconventional than Mr. Terriss—more of a poet, less of a hearty sportsman. The delicate and fertile fancy of Mercutio demands delicate interpretation.

At the Globe "The Vicar of Bray" must be accounted fair provision for an evening of light entertainment. If the newer work of Messrs. Solomon and Grundy has no one thing quite so "etching" as the "We're all brought up on charity" of their earlier piece, it has an abundance of what is, at all events, tuneful, exhilarating, or droll. The main defect of the piece is that it wants story—wants even that modest measure of dramatic interest which belongs generally to a play of its kind. The fortunes of the Reverend William Barlow and of his

curate, Mr. Sandford, cannot deeply engross us; and the laudable anxiety of the emancipated ballet girls to introduce a wise toleration into the habits of mind of Evangelical clergymen, though amusing, is hardly of sufficient importance for the scenes in which it is portrayed to give much support to the piece. But Mr. W. J. Hill is admirably comic as usual, without seeming to know it, and Miss Lizzie Coote is pleasant to see and to hear. Nor is the dialogue without humour. Likewise the little bit of ballet is really graceful, which is more than can generally be said for the dance in England.

MUSIC.

THE BIRMINGHAM MUSICAL FESTIVAL.

II.

LAST week we were only able to notice briefly the production of Mr. Gaul's "Holy City." The cantata possesses merit, and the scholarship of the composer deserves recognition. At almost any other time or place we should probably have spoken of the work in more laudatory terms; but it did not seem to us quite up to the level of a Birmingham Festival.

On Thursday morning the favourite "Messiah" was performed. There is now nothing new to say about a work which has stood the test of more than a century, and which will certainly last as long as art itself. The oratorio, first given in aid of a charity, naturally finds a place in this Festival programme. The hall was well filled; but, after all, the two novelties, the "Redemption" and "Psyche," attracted the largest audiences of the week. The numerous and important works which occupied the time and attention of performers and conductors, and which necessitated two general rehearsals instead of one, may perhaps have caused the popular oratorio to be somewhat neglected. Certain it is that one or two of the choruses were not quite up to the usual standard of excellence. The vocalists were Mmes. Albani, Trebelli, and Patey, Mr. J. Maas, and Sig. Foli, and their rendering of the solos left nothing to desire.

In the evening, in spite of most unfavourable weather, the Town Hall was crowded in every part. When Herr Gade appeared on the platform to conduct his new cantata he received an ovation which plainly showed that the great and well-deserved success of his "Crusaders" six years ago had not been forgotten; and the applause during the performance, and at the close, of "Psyche," that he had again won the good opinion of a critical assembly including many of England's best musicians. Opinions will probably differ as to the intrinsic value of the Danish composer's latest contribution to musical art. We are not disposed to think it quite so full of character and spontaneity as the "Crusaders;" but no one can fail to be charmed with the flowing, graceful, and clever writing, and with the delicate and picturesque orchestration to be found in it. "Psyche," a dramatic poem translated from the Danish of Lobedanz, has been well translated by the Rev. J. Troutbeck. The ancient story is as follows:—Psyche, a beautiful maiden, having excited the wrath of Venus, is condemned by that goddess to wed a fearful demon. An invisible Chorus, however, informs her that she is destined to be the bride of a god. Eros then calls to her, and tells her he wishes to espouse her; but she must never ask who he is. She, however, fearing lest the mystery of the god may be some evil scheme of Venus, demands from the Chorus the name of her husband. Like Elsa in "Lohengrin," her happiness is now at an end, for she is doomed to die and to descend to Hades. She

is, however, permitted to revisit earth to obtain from her husband forgiveness of her fault. Eros not only pardons, but transports her with himself to the celestial abodes of the gods. Psyche is a type of the human soul, purified by trial and fitted for real and perennial happiness.

The work consists of an introduction and four parts. The introduction is a chorus, "In Hellas, a country of sunlight," in which the happy childhood but subsequent sad fate of the maiden is described. Nothing could be more agreeable and attractive than this opening number. A characteristic phrase is heard when the rising up of the demon "in mist and in storm" is mentioned; and it occurs several times as a leading theme in the course of the work. In the first part we have a short solo of Psyche, followed by a very charming trio of Zephyr and Genii. The music is perhaps not quite original, but it is exceedingly pleasing and tasteful. It is a piece that will often be heard at concerts. The long *scena* between Eros and Psyche is not one of the most interesting numbers; but in the following chorus, "There comes, with waving dusky robes," we have one of Herr Gade's happiest inspirations. The composer too often reminds us that he is an ardent admirer of his former friend and adviser; but in this chorus he manifests a style quite peculiar to himself. Part two opens with a graceful instrumental movement, depicting the "birds in playful throng," and this leads to a trio and chorus. The *scena* between Psyche and the Genii is not equal to other portions of the work; and when Eros announces to the ill-fated maiden her doom, the music becomes very Mendelssohnian. We pass over two solos, and next notice an exceedingly spirited chorus, "Thou art mighty, O Eros," which concludes the second section. It was loudly applauded at the performance, and Herr Gade, after some hesitation, yielded to the demand for an *encore*. He first, however, drew out his watch, showing it to the public, as if to remind them that the programme was a long one, and that it included other and important novelties. Part three, "In the lower world," is very interesting, and the most characteristic part of the cantata. The orchestration, with its ingenious use of brass and percussion instruments, is highly effective. Part four contains a very charming air for baritone. The concluding chorus, though pleasing, can scarcely be regarded as the most striking number of the work. The best ought to come last; but such is not, we think, the case here.

The performance of "Psyche" was extremely fine; the choir sang with much spirit and refinement, and evidently enjoyed the music. The soloists were Mmes. Marie Roze and Trebelli, Miss Eleanor Farnol, and Messrs. Lloyd and Santley, and they all contributed greatly to the success of the cantata.

The second part of the concert was miscellaneous, and commenced with a symphony in G major by Mr. C. H. H. Parry. The composer has written a great deal of chamber music—an overture for orchestra performed at the Crystal Palace in 1879, a pianoforte concerto played both at the Palace and Richter Concerts; and his setting of Shelley's "Prometheus Unbound" was produced at the last Gloucester Festival, in 1880. The symphony is one of his latest and, we may add, best works. It contains excellent ideas, and the workmanship is of a high order. The first movement is very bright and clear in form; the second very graceful. The *scherzo* with its two trios is full of vigour, but the *finale* appears to us laboured. On a first hearing it seemed to be the least interesting of the four movements. The symphony, conducted by the composer, was well received; and a work which reflects great credit on Mr. Parry and on English art will certainly soon be heard in London—

most probably at Sydenham. The only other pieces to be noticed in this concert are a new song, "The Golden Thread," sung by Mde. Patey, and a nuptial march for band and organ, both by Gounod. Neither of these two novelties is likely to add to the composer's reputation. The reception given to both was moderate.

On Friday morning the concert commenced with Mozart's symphony in G minor. How clear, how bright, how beautiful, is every movement of this noble work, which was admirably played under the direction of Sir Michael Costa. The last movement was repeated. The audience showed marked signs of approval at the close, but they were actually applauding the performance of the whole symphony; the repetition of the *finale* was, in our opinion, an artistic mistake. The next piece on the programme was Brahms' great Hymn of Triumph for bass solo, double chorus, and orchestra. This work was written to commemorate the great German victories in the war of 1870-71, and in it the composer has put forth his full strength. He has combined something of the grandeur of Handel and the learning of Bach with modern modes of expression. The choruses are very grand, but, owing to the complexity of the parts and the difficulties of intervals and modulations, cannot be successfully attempted by ordinary societies. The singing at Birmingham was a perfect triumph for the choir. The baritone solo was well rendered by Mr. F. King. We may mention that this composition was first performed in England at a concert given by Herr Henschel at St. James's Hall in 1879. Cherubini's sixth Mass in C, revived last year at Manchester by Mr. O. Hallé, was rendered in a most efficient manner. The solo parts were undertaken by Mde. Albani, Miss A. Williams, Mmes. Trebelli and Patey, Messrs. Maas, Cummings, and King, and Sig. Foli. At the last Festival, in 1879, the magnificent Requiem in C minor by the same composer was given. The Mass chosen this time is not so profound and striking; yet every page bears the stamp of genius. There is plenty of counterpoint in it, but it is not in any way dry or tedious. It is full of graceful melody and beauty, and, since the composer wrote with due regard to the capabilities of the human voice, as grateful to the performers as it is to the listeners. The morning concert concluded with Beethoven's "Mount of Olives;" the solo vocalists were Miss A. Williams and Messrs. Maas and King. In the evening Gounod's "Redemption" was given for the second time. The hall was crowded, and the composer well received.

The results of the Festival have been in every way satisfactory. In 1879 11,185 persons attended the performances, but this year 18,507. The total receipts from sale of tickets and donations amount to £15,011 3s. 8d., the nearest approach to the grand total of 1873—viz., £16,097. The expenses connected with the performances just concluded have been unusually heavy, so that the sum to be handed over to the Hospital will not be quite so large as might at first be imagined. The artistic, in connexion with the financial, success of this Festival is noteworthy. In 1879 the novelties were not of great importance, and the only English work produced was a concert overture by Dr. Heap; there was then a decline in the receipts as compared with the five previous Festivals. This year the novelties have been most important, and native art has been well represented by Mr. Parry's symphony, Mr. Stanford's orchestral serenade, and Mr. Gaul's "Holy City;" and there has been a large increase in the receipts. The committee will therefore know what course to adopt to ensure the success of the next Birmingham Festival, in 1885.

J. S. SHEEDLOCK.

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LITERATURE.

DR. KUENEN'S HIBBERT LECTURES.

National Religions and Universal Religions.

By A. Kuenen, Professor of Theology at Leiden. (Williams & Norgate.)

THESE lectures are fine examples of a discussion, at once scientific and popular, by a ripe scholar who has not forgotten the art of easy and graceful exposition. Dr. Kuenen plays the part of lecturer as one to the manner born. He gives the results of his special studies in language which has no taint of scholasticism, and in a style which the cultivated reader can thoroughly enjoy. Much, no doubt, is due to the skill of his translator, who has manifestly done his work with equal intelligence and sympathy; but far more is due to the knowledge and labour of the author himself, who has spared no pains to realise the ideal of a lecturer—one who presents to the educated in lucid and elegant language the fruits of his own researches, or the principles and conclusions of his philosophy.

Dr. Kuenen has been very happy in the choice of his subject, though he himself will be the first to confess that it was, and has proved itself to be, much too large for his limits. The inconvenience caused by the size of the subject and the limits of the discussion becomes manifest in the opening paragraphs. The problem is over-simplified; the statement is much too general. We are plunged at once *in medias res*, without any adequate preparation for determining the relations and proportions of all we have to see there. The discussion starts from the familiar division of religions into two classes—the national and the universal. The national religions are “in every case confined to a single people or to a group of nearly related peoples, whereas the universal religions seem to know no such limitations.” The national religions are as multitudinous as the nations possessing them; the universal religions are three—Buddhism, Christianity, Islam. Dr. Kuenen’s subject is to examine “the connexion between the universal and the national religions as furnishing the explanation and the measure of their universalism.” Now this is one of the last, but it is also one of the most vital and complicated, problems in the science of religion. There are innumerable national, but only three universal, religions, and two of these three are so related as to be really offshoots of one stem. The universal elements in Islam are, as Dr. Kuenen shows, not Arabian, but mainly Jewish, though also partly Christian. But this means that only

two national have produced universal religions; in other words, our universal must be explained by two national religions, Brahmanism in the one case, Hebraism in the other. Yet, if this be so, these creative national religions are themselves the subjects that pre-eminently need explanation. Dr. Kuenen well says:—

“The genuine universalism” of the universal religions “is not external and accidental,” “but is very closely connected with their origin and the nature of their connexion with those national religions out of which or on the soil of which they have been developed. That which is destined to penetrate and inspire every nationality must not have been evolved in the study. It must have been tested and matured in the life of a people.”

Precisely so; but what we need is the discovery of the process which produces the elements that have to be so “tested and matured.” Since only two out of all the national religions of the world have produced universal religions, science must go to work to trace the causes that made these national the mother of universal faiths before it can discuss to good purpose their connexion. No man has seen this better than Dr. Kuenen. In his own special department he has before now laboured, as he again does here, to show how universalism was developed in the religion of Israel. But if one really observes what the process means he will see that long before the universalisms were born the maternal religions had become something quite other than national.

In truth, “national and universal” is a convenient distinction for popular use, but not a classification adequate for scientific purposes. It does not recognise or describe the distinctive character of those religions that have generated, or seem capable of generating, universal religions. These are not in the proper sense national, have changed too much in essential contents to be so described. Dr. Kuenen speaks of

“the contrast between those forms of religion which seem, as it were, spontaneously to rise, to grow, and to disappear with particular peoples; and those others, known as personal or historical religions, which have their special founders, or at least their sacred literatures.”

Here he touches a distinction whose full significance ought to have been made more apparent. The religions contained in the former class are alone national, properly so called; the latter have transcended this standpoint—are instituted or personal religions, impregnated and transformed by some great spiritual idea, which may have come through the people, but stands above the people. National religions are products and possessions of the universal consciousness, as much so as the common language and laws; but the instituted are products of the personal consciousness, the spirit or reason which is never so universal as where it labours to realise the idea posited in its very nature. These religions can rise only under the condition that the religious and rational consciousness of the people remain a unity, such a unity as compels thought to seek to embody itself in religious forms and expressions. Where this unity is not maintained religion remains national, becomes with the growth of the nation a “used or confused multitude of local

cults, while thought, secularised as were, occupies itself with the interpretation of its problems in the terms of logic and science. Greece, with its distinguished and strongly contrasted religion and philosophy, illustrates this latter process. Zoroastrianism may be used to illustrate the former. The one represents to us a religion with so much that was universal in it that it wanted, one may say, only the favourable opportunity to be universalised; but the other represents a religion so radically national as to be quite incapable of generating universalism. Even as it is, Zoroastrianism must be regarded as one of the most efficient factors in the evolution of two universal religions; while in Hellenism the factor efficient in the same direction was philosophical, not religious.

When we pass from the preliminary statement to the historical criticism and exposition, we find Dr. Kuenen, for the most part, on ground where he moves with the easy step of a master. He deals successively with Islam, Christianity, and Buddhism in connexion with their historical antecedents. His treatment of Islam is slight, but suggestive. It is but an outline, yet it is the outline of a master, where no point that can illustrate his thesis is forgotten, and every point is made to tell. The sources whence Islam was derived, its relation to these, the mechanical, and often violent, way in which its borrowed and even heterogeneous material has been put together, the extraordinary and creative force of Mohammed’s personality are all succinctly exhibited. The conflict of the local and universal elements, the relics of Arab heathenism incorporated with Judaic monotheism, the immobility, the incapacity for change and progress, the ease with which it can be adopted without being really assimilated, the way, in short, in which the limitations cancel the universalism in Islam, are well, though briefly, illustrated. It is summarily described as

“a side branch of Christianity, or, better still, as we should now say, of Judaism; a selection, as it were, from Law and Gospel, made by an Arab for Arabs, levelled to their capacity, and further supplemented—or must we say adulterated?—by national elements calculated to facilitate their reception of it.”

If we miss anything in this outline, it is the recognition of the place and action of the Mohammedan State alike as fact and idea in Islam. The attempt at a theocracy so common to the Semitic religions re-appears in Mohammedanism, in a form, too, the least suitable to a universal religion. The apostle of God was both prophet and king, and his kingdom, which he realised through his prophethood, was perhaps the most thoroughly localising and limiting influence in his religion.

The lectures ii.-iv. really constitute a whole; they are an attempt to trace the rise and growth of universalism within the religion of Israel, the development of Judaism, and the way in which it occasioned and conditioned the birth of Christianity. They are thus intended to show how a national religion became a religion generative of a universalism. It is this purpose that gives them their interest, and it is by their success in fulfilling it that they must be judged. Though Dr. Kuenen is here dealing with material that

he has often handled before, yet his treatment is most fresh and interesting. We have space to notice only one point—the action of the ethical element in the character or conception of Yahweh. When first made apparent, we are told that “to this one trait belongs the future” (p. 91); then

“it was in those prophets it had most deeply impressed, who were most completely penetrated by the stern and inexorable character of Yahweh’s moral demands, and had, therefore, become the preachers of righteousness, that prophecy reached its full dimensions and bore its ripened fruit” (p. 103).

This ethical element makes Yahweh more than a national god, universalises him, because it sets moral claims above the claims of his people.

“As soon as an ethical character was ascribed to Yahweh, he must act in accordance with it. The Holy, the Righteous One might renounce his people, but he could not renounce himself” (p. 116).

The inevitable result was absolute and universal monotheism.

“If Yahweh the Holy One was God, if he was God as the Holy One, then the others were not. In a word, the belief that Yahweh was the only God sprang out of the ethical conception of his being. Monotheism was the gradual, not the sudden, result of this conception” (p. 119).

So far very good, but the main matter is the genesis of this ethical element or idea. Was it contained in the primitive conception of Yahweh? or does it represent an earlier or later accretion or addition to his attributes? Dr. Kuenen does not here renew the attempt he so skilfully made in his *History* (i. 231–40) to sketch the primitive character of Yahweh, the fierce nature god. His constructive interpretation of the religion begins at too late a date to admit of it. But the question as to whether the ethical was an original or primitive element in the conception of Yahweh is one really determinative of the character of the religion, whether it was ever a mere national religion—which is always in its ultimate and primitive elements a mere naturalism—or whether it was a national religion with ethical and ideal contents—i.e., a religion which has, by the action of the creative religious consciousness, been made to transcend simple naturalism. If it was the former, then the evolution of the ethical element was equal to the birth of a new religion; if the latter, then the absolute and universal monotheism of the greater prophets was but the legitimate and logically operated development of the original living germ. And many things seem to indicate that the latter is the truth. The Ten Words, the judicial functions of the Yahwistic priesthood, the moral severity and elevation of the most eminent and distinctive of the early prophets of Yahweh, along with other points too numerous and minute to be here specified, are explicable only as the ethical was a determinative element in the primitive conception of him. But, if it was so, the religion was at no moment of its actual history without an ideal purpose—without an ideal of worship and its object which, as it lived, could not but struggle towards the universalism which was ultimately realised. The end was given in the beginning;

Moses involved the prophets, the ethical deity of the Ten Words, the God and Father of the Lord Jesus Christ.

One always has, in reviewing a book like Dr. Kuenen’s, an unsatisfied feeling. So much less has been said than one had meant to say and would like to say. He has certainly here put before the cultured reader his construction of the religion of Israel in a very skilful and attractive form. The questions he handles in his fourth lecture, which concerns Judaism and Christianity, are very delicately touched. Every line is vivid with insight and suggestive of thought. His fifth and concluding lecture is remarkable as a lucid presentation of the latest researches and speculations as to primitive Buddhism, its relation to, and connexion with, the pre-existent Brahmanism; and a presentation skilfully adapted to bring out the kindred relation of Christianity to Judaism.

As regards the relations of Buddhism to Brahmanism, it would be easy to show that the latter can as little as Hebraism be described as a national religion. It has travelled too far from the naturalism of the Aryan tribes, been modified by too many native tendencies, absorbed too many foreign elements, been too thoroughly penetrated and transformed by thought, to be so described. Like Hebraism, Brahmanism was the religion of invaders; like it, too, it borrowed much from the older settlers, yet remained throughout governed by its own native character or immanent idea; like it, too, it elaborated an extensive sacerdotalism which had at once its counterpart and contradiction in a school of thinkers and teachers which loved knowledge and immediacy of spiritual relation; like it, too, its development was throughout regulated by the presence and action of a great transcendental idea—Yahweh in the one case, Brahma in the other. And the difference between the two cannot, perhaps, be more truly or summarily described than by saying that the normative principle was in the one case ethical, in the other metaphysical. The moral deity of Israel was the parent of the distinctive universalism which Christianity incorporated and realised; the metaphysical deity of Brahmanism was the creator of the ideals which inspire Buddhism. Christianity owes its sane ethical spirit to its parent; Buddhism its sickly asceticism to the religion which at once preceded and produced it. The differences of the sources are thus reflected in the differences of the streams.

We have found Dr. Kuenen’s book throughout instructive and suggestive, and we lay it down with the hope that other and later Hibbert Lecturers may deal as worthily with their subjects as he has done with his.

A. M. FAIRBAIN.

Social Equality: a Short Study in a Missing Science. By W. H. Mallock. (Bentley.)

THE subject is introduced, with the author’s usual felicity, by a charming little scene in an English country town:—

“The central group in the drama is the large barouche with its occupant (a local magnate). All the passers-by turn to it for at least a moment, and acknowledge, either by their looks or salutations, the importance of the principle

that is embodied in it. The solicitor squints at it; the farmer touches his hat to it; the rector waves his hand to it.”

Mr. Mallock goes on to describe the feelings with which such instances of inequality are regarded by democrats. He quotes from the programme of the German labour party:—

“Labour is the source of all wealth . . . hence the aggregate product of labour belongs to all the members of society, each member having a right to an equal share.”

He quotes also words addressed by Mr. Bright to an audience of working-men:—

“Just now, as I was on my way to this place to speak to you, I watched in the street a magnificent carriage pass me; and in that carriage were two splendidly dressed ladies. Who made that carriage? You did. Who made those splendid dresses? You did. Have your wives any such carriages to drive in? Do your wives ever wear clothes of that kind?”

It is unfortunate that Mr. Mallock has not selected as the object of his attack some more measured and philosophical statement of the democratic principle. His contention that English Liberalism logically abuts in Continental Socialism is not likely to command general assent. It certainly need not be admitted by Utilitarians. It suffices to advert to Bentham’s scathing denunciation of “anarchical fallacies.”

The sentiments of his opponents having been exhibited in a very unfavourable light, Mr. Mallock proceeds to propound his own substitute for “the pseudo-science of modern democracy.” His theory rests mainly upon two arguments—that equality in the sense of equal distribution of wealth is neither desirable nor attainable. It is not desirable: for, whereas

“material civilisation is a desirable thing for one reason only . . . because and in so far as it increases human happiness,”

equality is no constituent part of happiness.

“It is in no way a sad thing that one man should be dining off turtle and ortolans, and another man off a plate of beans and bacon.”

Here we have certainly, if not a “missing science,” at least a question of scientific interest which may seem to have received from philosophers less attention than it deserves. Mr. Mallock does well in calling attention to it. But he does not present it very clearly. He obscures the subject by adopting the unqualified proposition that riches and poverty have no necessary connexion with happiness and unhappiness, instead of the law which has recommended itself to many accurate thinkers—Buffon, Laplace, Bentham, Senior, Sidgwick, Fechner, Jevons—the so-called “law of diminishing utility;” roughly speaking, that a man is (tends to be) happier for each additional guinea he has, as Sydney Smith said, but that these additions of happiness are continually smaller. Bentham employed this law to deduce equality from greatest happiness. Bentham’s deduction of the principle of equality, Mill’s assumption of it as axiomatic, the bearing of Darwinism upon it, ought not to have been ignored by the discoverer of a missing science.

It is, however, upon the second of the arguments above distinguished that Mr. Mallock rests most weight. Equality is un-

attainable, because incompatible with the rise, progress, and maintenance of civilisation. For wealth is not produced without the motive of self-interest; either the "desire of inequality" or the desire of a bare livelihood.

"Does he [the man who thinks otherwise] suppose that an engine-driver on the Great Northern Railway is consumed with a desire that Cockneys should see Edinburgh? or that the captain of a Cunard steamer is an apostle of international commerce? or that telegraph clerks have any feeling but apathy with regard to the benefits arising from a quick transmission of messages?"

In order to excite the desire of inequality, conspicuous inequalities must exist. To quote from one of the articles which are tributaries to the book under consideration:—

"Through all the causes [of the efficient desire of wealth] there is one common cause working, and that is the wealth that is already in existence. This is the one motive-power that produces all civilising industry. It is the great electro-magnet that moves the whole intricate machinery."

Also, in order to make the desire of livelihood as efficient as possible, the masses who are actuated only by that desire must be dependent upon "the power and the desires of a minority." In this line of argument the first point coincides with the familiar first postulate of political economy. Almost all that Mr. Mallock contends for has been conceded by Mill.

"Competition may not be the best conceivable stimulus, but it is at present a necessary one, and no one can foresee the time when it will not be indispensable to progress" (*Pol. Econ.* vii. 7).

What remains is not commonplace, yet not new to the student of political economy. There is a similar train of thought in MacCulloch, alluding to some of whose remarks Mill speaks of "the portion of truth recalled by them" (*Pol. Econ.* v. ix. 2). Nor has it escaped the attention of Mr. Mallock's predecessors that a people may have no motive to produce more than necessities. Thus Mill of such a case:—

"There would be little motive, while the numbers of the family remained the same, to make either the land or the labour produce more;"

adverting, it may be observed, to an important consideration which does not seem to enter into Mr. Mallock's political economy. It may, however, be admitted that neither Mill nor MacCulloch, nor any other writer who has treated of the relation between demand for labour and demand for commodities—the philosophy of consumption—has hit the happy mean between asceticism and improvidence. Mr. Mallock, if he has not advanced beyond others, is no doubt on the right track when he perceives that

"it would be a most wholesome exercise for students of social questions if they would consent for a time to say nothing about human action at all, and to talk and think of it only in terms of motive, or, in other words, of efficient desire."

Before passing on, we may observe of this whole argument that it does not lead very directly to Mr. Mallock's presumable conclusion—conservation of existing social inequalities—but rather to what has been called the equality of opportunity.

These general reasonings are supported by a contention, directed more particularly against Mr. Herbert Spencer, that generalisations about human character are possible. We venture to think that this portion of the "missing science" might have been omitted without being missed. It seems quite unnecessary to instance generalisations like George Eliot's "Emotion is obstinately irrational." We feel sure that any sensible opponent will allow Mr. Mallock to employ as many generalities beginning with "The man who . . ." as Joseph Surface himself could muster. On the particular points at issue between Mr. Mallock and Mr. Spencer we will not attempt to decide. Speaking generally, it should not be a matter of surprise, nor perhaps of regret, that humour and the literary sense should be able to harass the march of philosophy and, at least, prevent its straggling. Mr. Mallock, therefore, may seem injudicious when he abandons his proper method of attack in order to imitate that of his adversary. The cumbrous arms of the giant are unsuited to the slinger. Here is part of the polemic against Mr. Spencer:—

"George Eliot asserts a fact [above quoted] with respect to human emotion. That is evident; but with respect to the human emotion of whom? Not the emotion of John, or Jack, or Mary—of any particular persons, or of any particular group of persons—but the emotion of men generally. Her assertion either refers to that, or else it refers to nothing. It is therefore a scientific generalisation."

So again, when the "great man theory" is being defended against Mr. Spencer, the insinuation that upon that theory Mr. Spencer himself is reduced to insignificance—"not in any important sense the author of his own volumes"—might have been a good repartee, if it had not been carried through several pages with Spencerian elaborateness.

Upon the whole, the "missing science" appears to contain much that is science, but little that was missing. The student will find in it many valuable suggestions, yet few that have not been made by standard writers. The superficial reader will find much agreeable instruction, yet not so much as is afforded by Miss Martineau's and other illustrations of political economy. If Mr. Mallock would study those standard works, he could improve upon those illustrations. That would be a legitimate employment of literary power and a popular style.

F. Y. EDGEWORTH.

Notes on Dignities in the Peerage of Scotland which are Dormant or which have been Forfeited. By W. O. Hewlett. (Wildy.)

THE recent Report of the Select Committee on Claims of Peerage, &c., with the Bill founded thereon, following closely on Lord Crawford's *Earldom of Mar*, has brought the subject of the Scotch peerage once more into prominence, and rendered the moment opportune for the appearance of Mr. Hewlett's book. There is a great want of some trustworthy work on the extinct and dormant dignities of the three kingdoms, the difficulty of separating the former from the latter rendering it needful

that they should be treated of together. For England we are fortunate in having Court-hope's *Nicolas*, a sound and useful epitome. For Ireland, Lynch's *Feudal Dignities*, an ignorant and partisan compilation, is still quoted as an authority in default of any better. For Scotland there would seem to be nothing later than the well-known Wood's *Douglas*, a work by no means free from errors. We are thus, at least for modern cases, driven to Ulster's volume, a work which it would not be decorous to criticise, but of which the shortcomings are well illustrated by the case of "Aston of Forfar," Mr. Hewlett's opening article.

There was a great mass of unassorted material in the printed cases on Scotch claims which Mr. Hewlett has been enabled, by his professional knowledge, to utilise. And yet, though very creditable to an English lawyer, the work, as a whole, is disappointing to the initiated, though it would perhaps be unfair to describe it as merely a *pièce de circonstance*. The study of the peerage law of Scotland is essentially microscopic, involving most delicate niceties. And, even as with the microscope we have to allow for the aberration of the object-glass, so, in this intricate and specialised study, has the truth been too often warped by the personal bias of the observer. Nay, more; if we confine ourselves strictly to the light which legal decisions have thrown upon the subject, we may at times be as much deceived as were microscopical students till a purer light had, for instance, resolved the linear striae of Pleurosigma, and proved that they were only due to a non-natural and deceptive illumination.

In the Introduction we have a lucid and accurate *résumé* of the main outlines of the case; but, as a *comitatus* has been constructively determined not to carry the dignity, it is safer for those who follow Lord Mansfield to keep to the original word, instead of rendering it "territorial earldom," a term of ambiguous denotation. The distinction between the *caput*, or "principal chemys," and the *parcellae* might also have been alluded to, and the fact that the fief was divisible (unless precluded by the provision "without division") although the dignity was not. "Of the said heir male" is hardly an accurate rendering of "*dictorum suorum haeredum*" in the celebrated Polwarth patent; and when Mr. Hewlett tells us that

"the Sinclair case proceeded upon the ground that a person claiming under a substitution, which would, according to the law of England, have been a remainder, could take . . . following the decision in the case of Gordon of Park" (p. 12),

we submit, with due deference, that in thus disposing of this very abstruse point he fails to perceive the full bearing of the great case of Gordon of Park. A true "remainder" would have been saved *per se*, under the English law (then ruling), as in the Northumberland case of 1572 (*Cruise on Dignities*, p. 122, &c.). But in the opinion of the best Scotch authorities their "substitutions" were *not* equivalent to our "remainders over" (though the common form, "whom failing," gave them a superficial resemblance), the whole scheme of entail being different, and the

"substitution" only constituting a *spes successionis*—a purely contingent right, and not, like the English "remainder over," an independent vested right at the instant. The importance of this decision lies in its constructive identification of the two. The Sinclair case was merely the application of that principle to honours; and, indeed, the "substitution" being here *nominativum*, the principle was not, in this case, pushed to its full extent.

Among the dormant dignities there would seem to be some omissions. The "Peers-ages," always amiable in these matters, assign to the Dukes of Hamilton the ancient Earldom of Angus; but their petition in 1762, though referred, like those of their opponents, to the Lords, was never followed up. Another typical case is that of Forfar, with its limitation to "heirs male." We should have been glad of Mr. Hewlett's opinion on the present condition of this dignity; also on the Earldom of March, &c., presumed to vest in the Earl of Wemyss as heir of tailzie to the Neidpath estates, founding on that faculty of nomination so mysteriously inserted in the warrant. Turning to Baronies, we find no mention of the curious Sinclair question. It has been held by the best authorities that, abstracting from a resignation, the 1677 patent could not bar the *jus sanguinis*, latterly, but probably wrongly, asserted to vest in the heir of line. We should have liked to see Mr. Hewlett discuss the unique case of Barret of Newburgh, and to learn whether he omits Colvill of Ochiltree as extinct. On the Duffus case Mr. Hewlett is mistaken. It was not till the heir male had assumed the title, and attempted to vote (1830), that the heir of line moved in the matter (1832); and the action thereupon of the former is wholly omitted in the text, and erroneously entered in the Appendix as a claim referred by the Crown to the Lords, whereas both parties petitioned the Lords *direct*—a point of great importance, and one on which Lyon King of Arms himself has displayed some ignorance in his recent evidence (*Minutes*, 213), as also on the previous Duffus claim (*ibid.* 380). It is, however, on the Mordington case that Mr. Hewlett has been specially unfortunate. When he tells us that his accounts have been "prepared from Douglas' *Peerage and Baronage of Scotland* and other authors on Dignities," we are reminded of what Riddell wrote forty years ago:—

"Erroneous withal as they [*i.e.*, Douglas and Wood] so often prove, certain London solicitors have by no means been indisposed largely to draw upon and to borrow from them. . . . Our Peerage writers, Douglas and Wood (whom, however, some English lawyers, not to say solicitors, depend upon as authorities), have, after their very frequent fashion, grossly mistaken and misrepresented the Mordington pedigree" (*Peerage Law*, pp. 870, 948).

It is to be feared that these words are still too true, for Mr. Hewlett has fallen headlong into the pit prepared for him of old. He follows blithely the erroneous pedigree, which hopelessly obscures the point at issue, and reduces the plea of the heir male to a meaningless maze. There is also a curious confusion in the Appendix on claims to peerages and claims to vote issuing from the contested election of 1790. Under the latter

we find "Hopetoun, Kinnaird, Selkirk, Dumblane." But the votes of Kinnaird and Dumblane were only objected to for technical informality, while Hopetoun and Selkirk, far from having to "claim," figured as objecting to the votes of others!

There is little attempt to trace the descents of probable heirs to the dignities; and as to the "two younger sons—Ralph Constable of Bursniew Northpark and Christopher of Westead, both of whom married and left issue" (p. 41), it is easy to ascertain that Ralph left no male issue, and that he never had a brother Christopher. There is a curious instance under "Lennox" of the worth of monumental inscriptions. Esme, the fifth duke, died August 10, 1660, which date was discovered on his coffin plate. But according to his (erroneous) monumental inscription he died August 14, 1661. Mr. Hewlett, apparently unaware of the discrepancy, has neatly, however, split the difference, and (on what grounds we are not told) makes him die on August 14, 1660. J. H. ROUND.

Chronograms, 5,000 and more in Number.

By James Hilton. (Elliot Stock.)

THE study of chronograms, we may say once for all, is a dry one; and, contemplating this stout quarto of near 600 pages, we do homage to the patience and toil which Mr. Hilton has devoted to his self-imposed task. To collect these 5,000 monuments of human ingenuity—we must not say of human folly—assuredly required no small fund of enthusiasm; and we may congratulate the compiler on his success in bringing together so much to illustrate a curious subject.

A chronogram "has been defined as an inscription in which a certain date or epoch is expressed by numerical letters," such letters being generally made larger than the rest, in order to assist the eye in selecting them. The idea appears to have come from the East, the oldest specimens here given being one in Hebrew of the year 1208 and another in Arabic of A.D. 1318. If the one printed on p. 12 be a true chronogram, an Englishman contrived one of these literary puzzles as early as the fourteenth century. But England was not the soil on which the chronogram was to flourish. Mr. Hilton tells us that specimens are rare both in this country and in France, and are scarcely to be found in Italy; but in Germany and Holland and Belgium they lie thick. The rage for them in Germany moved the scorn of Addison. "The laborious German wits," he says,

"will turn over a whole dictionary for one of these ingenious devices; you would fancy, perhaps, that they were searching after an apt classical term, but instead of that they are looking out for a word with an M or a D in it. When, therefore, you see any of these inscriptions, you are not so much to look in them for the thought as for the year of our Lord. There are foreign universities where this kind of wit is so much in vogue that, as you praise a man in England for being an excellent philosopher or poet, it is an ordinary character among them to be a great chronogrammatist."

While these words are none too hard to apply to absurd pedantry, the fact still remains that the chronogram had taken up a position in respectable society, and had increased and

multiplied. For, as Mr. Hilton reminds us, chronograms not only occur on buildings and monuments, but are found on countless medals

"struck to commemorate the birth, coronation, career, or death of princes and potentates; battles, sieges, and wars which their subjects have fought and endured for them, as well as the treaties made and alliances formed on the establishment of peace; social and local events, the founding of universities, and the like.

As an attendant, then, upon history, the chronogram may be entitled to respect; nor can we refuse some admiration to the ingenuity which could neatly construct a sentence in which every letter representing a Roman numeral counts to make up the required date. But, alas for the narrow bounds of human intellect! The Flemings found their awkward language so full of d's that they were forced to break the rules of the game. So, in calculating their dates, they anticipated the practice of the gallant captain of the "Pinafore," and eschewed the use of the big, big D. But if we can find even beauty in a neatly turned chronographic sentence, we sternly refuse quarter to the monsters who could deliberately sit down to write whole books in chronograms. A chronographic imitation of the *De Imitatione Christi*, in which "each line throughout the book, from the title-page down to p. 87, with the exception of the preface, is a succession of chronograms giving the date 1658;" the *Decas Mariana*, ringing the changes on the year 1673; the *Conceptus Chronographicus*, which "contains altogether 713 chronograms on one and the same subject, and repeating the one date, 1712;" the *Annus Sexagesimus* of 1660, consisting of "2,068 hexameter and pentameter lines composed entirely in chronogram;" the collections of tracts entitled *Franconia plaudens* and *Franconia lugens*, and *Fulda plaudens et plangens*—all these, and many more, are gems unearthed and described by Mr. Hilton, the contemplation of which has filled us with the amazement which he admits, veteran as he is, to have possessed even him when he first turned up these treasures.

E. MAUNDE THOMPSON.

PADRE FITA'S SEVEN SPANISH COUNCILS.

Actas inéditas de Siete Concilios Españoles.
Por el R. P. Fidel Fita y Colomé.
(Madrid.)

THE Seven Spanish Provincial Councils, the inedited acts of which are here, for the first time (with the exception of the Fifth Council), given to the world, are (1) Valladolid, May 4, 1282; (2) Benavente, May 9, 1283; (3) Toro, May 27, 1310; (4) Salamanca, October 21, 1310; (5) Zamora, July 20, 1311; (6) Zamora, July 11, 1313; (7) Valladolid, July 8, 1314. The text is enriched by most valuable notes and comments, in addition to an Appendix of fifty pages of contemporary documents illustrating the subjects treated of.

The main interest of these Councils consists in the light which they throw on the obscure subject of the suppression of the Templars by Pope Clement V. in the Council of Vienne, 1312, and on the acquittal of the

Templars of Castille by the Spanish Council of Salamanca, 1310. The subsequent interest is the question of the toleration of the Jews debated at Zamora, 1313.

The composition of these Councils seems to have been very restricted; those summoned, according to Canons IV., V., VI., Valladolid, 1282, are only the archbishop, bishops, abbots, priors, and the chapters of cathedral and conventual churches represented by their proctors. Their attitude towards the Crown is one of freedom and dignity. At Benavente, 1283, Canons V.—X., the Council does not hesitate to make remonstrances to Don Sancho on his default of justice; it bids him cut down the expenses of his Court to the limit of that of his grandfather; and lectures him on his conduct towards the Church, and on the choice of his councillors. The same Council shows considerable jealousy towards the Dominicans and Franciscans, "who daily trouble the churches and monasteries and clergy by unduly usurping their privileges." Matter of deeper importance is the brotherhood, "unio et fraternitas," of the bishops for mutual protection against the civil power (the persons of the royal family alone excepted), who enforced sentences of excommunication given by any one in the dioceses of all, and taxed themselves up to one-third of their income for the purpose of paying fines, or of supporting any one of their number who may fall under the royal displeasure. Canon IV., Salamanca, 1310, orders "the Feast of the glorious Conception of the Blessed Virgin to be solemnly celebrated throughout the province of Compostella yearly on December 8." Canon III. of the same Council shows how long a quasi-marriage prevailed among the clergy of Spain. The Archbishop there charges his suffragans "districte compellant clericos ne de caetero in suis domibus vel alienis teneant publice concubinas." It is probably about the same date that the Abbot of Oña granted the Fuero de Cellaperta, in which he says, "Concedimus ut clericus qui filium non habuerit manneriam non pectet"—a singular inversion of the Lex Poppaea of ancient Rome. Somewhat later, in 1380, Juan I. complains in the Cortes of Soria "that the sons of the clergy *que ovieren en sus barraganas* inherit as if born in lawful matrimony." The term Barragana is defined as "Mujer legitima, aunque desigual y sin el goce de los derechos civiles." This state of things seems not to have been finally suppressed until nearly the time of Card. Ximenes. Another curious Canon is V., against cathedral dignitaries who talk during service, or leave their stalls to walk about the church in conversation. The Spanish bishops, in face of the Bull of Clement V. averring that the Grand Master and other Templars had freely confessed before him the crimes attributed to the Order, entirely acquitted the Templars of Castille at Salamanca, 1310. The evidence of the witnesses does not at all bear out the repute of the great wealth of the Templars—at least in Spain. Some excuse themselves from appearing before the Council on account of poverty, and of their inability to procure either a horse or other provision for the journey. The returns, too, from the dioceses speak of very little property, except in Catalonia, and in some cases of none at all.

The question of the Jews in Spain is met with in the Council of Eliberis, 305, and occurs in nearly every subsequent one down to that of Zamora, 1313, and is there decided in almost identical terms with those of the earlier Councils. The grievance which the bishops, supported by a Papal Bull, especially urge is that, while the evidence of a Jew against a Christian is valid, that of a Christian, alone and unsupported, against a Jew is not received in the civil courts; this, they say, should be "e converso." Fernando IV., however, strongly repudiates both Bull and Canon against his Jews—"míos Judios," "bien sabedes que todos los Judios y lo que han es mio;" and the bishops were obliged to yield before the royal fury—"la saña del nuestro Señor Rey tan grant." In the Appendix Padre Fita prints instances of toleration on the part of the bishops, especially in the matter of rebuilding synagogues and permitting cemeteries. We do not, however, think that, on the whole, he makes out his case against Menendez Pelayo and Vicente de la Fuente, who, like Canon Stubbs, treat the fourteenth century as one of retrogression; or that the action of the Spanish Church as a whole was really tolerant. The tone of the Councils towards Jews and Moors is very different to that of the early capitulations and Fueros granted them by the Crown, especially in Aragon and Valencia. Difference of opinion on such points does not detract from the great interest of this work.

We trust that Padre Fita may be able to fulfil the promise which he makes of publishing the inedited "Acts of the Templars," and, still more, to collect materials for an "España Semitica" from authentic monuments. They who have read his contributions to Hebrew and Arabic epigraphy published in the *Revista de Ciencias Históricas* and other periodicals know how well qualified he is for such a task.

WENTWORTH WEBSTER.

NEW NOVELS.

Jobson's Enemies. By Edward Jenkins. In 3 vols. (Strahan.)

Daisies and Buttercups. By Mrs. J. H. Riddell. In 3 vols. (Bentley.)

For Old Sake's Sake. By the Hon. Mrs. Fetherstonhaugh. (Bentley.)

Leone. (Boston, U.S.: Osgood; London: Trübner.)

No Longer a Child. By Maud Jean Franco. (Sampson Low.)

THERE is a good deal of human nature in Mr. Jenkins's new novel, and we do not know that we can give it higher praise than this, or, indeed, that a novelist should desire more. The dramatist and the novelist alike achieve their highest success when they have placed upon the canvas the verisimilitude of real men and women; and this, as it seems to us, Mr. Jenkins has done in *Jobson's Enemies*. It is a little curious, however, that the best character in the book should be not the eminent barrister and political writer who furnishes the title, but his aunt, Bertha Jobson. Rarely have the "infinite passion and the pain" which attend the love of woman been de-

scribed with more genuine pathos than in the early stages of this novel. And the description is all the more graphic because it is so simple. We feel for the suffering soul whose happiness is, in a moment of time, out to the root; and, if similar examples have not come within our own knowledge, we can quite believe that the record of her subsequent life, with its temporary insanity and final recovery, is a true and faithful picture. But *Jobson's Enemies* has many other claims besides this. The pictures of Canadian life—the electioneering experiences, the political revelations, the social glimpses, &c.—are evidently drawn at first hand. The only difficulty we felt was that the first part of the narrative, while not in the least tedious, was so full and Dickens-like in its detail that we did not see how the life of the hero was to be compressed within reasonable limits. Mr. Jenkins brings Thaddeus Jobson to London, where he not only becomes one of the brightest ornaments of the Bar, but, by the knowledge and *verve* he displays in dealing with public questions, attracts the attention of Lord Melbourne, the Prime Minister, whose identity will easily be recognised. The dealings of authors with publishers have been subject to remark from the earliest times, and Lord Byron's epigram on this subject is well known; we shall therefore pass by Mr. Jobson's grievances on this head with his own observation: "When you kick against a publisher, you kick against the pricks." Of course, publishers might retort that authors themselves are sometimes unreasonable. But "Taddy" Jobson has worse enemies than the publishers, and these are determined to run him to earth. He has a soul honest and upright as the day; and it is scarcely surprising in this age—when the world will do anything to thwart such a man, who works in dead contradiction to its principles—that he finds the fight a very uphill one. He is apparently succeeding admirably, and is actually named for the Solicitor-Generalship, when the machinations of his foes, domestic and legal, prevail, and he dies broken-hearted. The story is a sad one, and all the sadder, probably, that it has found many a counterpart in this heartless and relentless London. We congratulate Mr. Jenkins upon the genuine power displayed in his novel. To our thinking, he has never written anything better, if, indeed, so good. Certainly his reputation will be well sustained by it.

Mrs. Riddell's *Daisies and Buttercups* is a readable story enough, but it lacks definiteness and individuality of character. It would also have borne compression, for each volume consists of upwards of three hundred pages. But, while we mark these *desiderata*, we must at the same time observe that Mrs. Riddell is a far more agreeable writer than most lady novelists. Her books are at least never inane; there is always something in them. So with the present novel; it is certainly well worth perusing, though it is not equal to the first which Mrs. Riddell published. But the secret is well kept, and there are one or two personages in the story who are quite familiar to us from their prototypes in real life. The stern practicality of one character is very manifest

from his observation: "Science is all very well at these institutions; but what can a shopkeeper want with science unless how to teach him the best way of adulterating his goods?" Society at Reedbourne-on-the-Thames is tolerably well described, and so also are the natural beauties of the place; but Mrs. Riddell ekes out some of her dialogues and descriptions with anecdotes of a very ancient flavour, which were well known to us in our boyhood. Still, coming back to the novel as a whole, there is a good deal of interest in the character of Cheyerley, a quiet clerk who comes into a legacy of ten thousand pounds, and in his friend John Smith, round whom, indeed, centres the chief interest of the story. In two volumes *Buttercups and Daisies* would have been admirable.

The Hon. Mrs. Fetherstonhaugh has gracefully anticipated any charge of plagiarism which might have been brought against *For Old Sake's Sake* by her prefatory note. She there states that her sketch was originally suggested by Mr. W. S. Gilbert's "Sweethearts," the author of which kindly sanctioned this prose version of his ballad. But, apart from this, no apology is needed for what is really an attractive little story, agreeably told. There are many touches of local colour, and many little snatches of emotion, which are entirely the author's own, and for which she ought to receive due credit. We cannot say that Ned Dundas is as attractive a being or a lover as Lady Margaret Lisle, the daughter of the Earl Palatine, and this not entirely on the ground of the old saying, *Place aux dames!* The truth is that Lady Margaret is more vividly and naturally drawn than the dashing soldier. But, notwithstanding, their mutual adventures are well worth following, and there is nothing forced or strained in them. The lovers are, of course, brought together again at last, after a very long separation, but in what way we must leave our readers to discover for themselves. Though slight, as such a sketch must necessarily be, *For Old Sake's Sake* has its excellent points, and is never tedious. Indeed, it is rather remarkable that with such scanty materials the author should have succeeded in being so distinctly interesting.

There may not perhaps seem much at first sight in the love story of an Italian artist and an American girl, which is the groundwork of *Leone*; but then piquancy is added to the narrative from the artist's supposed relationship to the most notorious brigand in the Papal States. Leone is the terror of the whole country, and Silvio di Montalba, the lover of Edith Norman, is believed to be his son. We shall not reveal the plot of the tale, nor the stratagems whereby Leone endeavours to compel the marriage of Miss Norman with Silvio. Leone is a brigand with a large idea of his vocation, and when taunted with it he triumphantly says:—

"What was Napoleon but a Corsican brigand on a larger scale? I reign over the Roman Campania [sic] and the [sic] Apulia. If I succeed in extending my sway over the Neapolitan States [sic], who knows but that I might overthrow that puny king and proclaim myself in his place?"

Who was Masaniello? Who was Cola di Rienzi?"

The time of the story is fixed in the days of the Papal Government, when the most disgraceful laxity prevailed on the part of the authorities; indeed, it is asserted as an historical fact that no famous brigand was ever arrested in the city of Rome or Naples, or, indeed, in any city during the Papal and Bourbon Governments. *Leone* illustrates how the thing was managed. We meet, too, with some pleasing descriptions of Italian scenery, and there is obvious truth of local colour, though the book, we presume, is written by an American. It is published in the "Round Robin Series" of Messrs. Osgood & Co.

We are not acquainted with Miss Franco's previous works, but the graceful little story she now presents us with, *No Longer a Child*, is calculated to create a favourable impression. It is descriptive of German life in South Australia, and the natural aspects of the country are evidently familiar to the writer. She describes them with a facile pen. The human interest of the sketch centres in the love story of Lena Hartmann, who, having reached the age of "sweet seventeen," is no longer a child; hence the title of the novel. She sees an Englishman named Lindsey, and the two are immediately seized with a genuine passion for each other; but as everything does not end happily in this world, so the death of one of the lovers in England results in the death of the other at the Antipodes from grief. There is not much opportunity for character-drawing, but the author, having wisely chosen a small canvas, has not uncreditably filled it in.

G. BARNETT SMITH.

RECENT SHAKSPEARE LITERATURE.

Outlines of the Life of Shakespeare. By J. O. Halliwell-Phillips. Second Edition. (Longmans.) This is an enlarged edition of the *Outlines* printed last year "for the author's friends." The student of Shakespeare's life who desires to have copies of original documents before him will find it a most valuable possession. "The remains of New Place," says Mr. Halliwell-Phillips, referring to a sketch of some broken lines of stone and mortar almost level with the ground—"the remains of New Place are typical of the fragments of the personal history of Shakespeare which have hitherto been discovered." It is his object to lay bare these fragments with exactness, in their bald poverty, not to reconstruct an imaginary edifice on their suggestions; and he has done his work carefully and well. In Mr. Halliwell-Phillips' distrust of certain kinds of criticism, less positive, perhaps, and yet, perhaps, as profitable, as that by which he sets chief store, there may be a touch of a spirit which, when carried to excess, has been classified by the author of *Natural Religion* as a form of atheism.

"Wisely distrustful of any knowledge that is not precise, they [the "atheists"] avert their eyes instinctively from everything which cannot be made the subject of such knowledge. In all their transactions with Nature they make it a rule to be unambitious. . . . They avoid, as it were, meeting the universe in front, and endeavour to overcome it in detail."

And the writer of *Natural Religion* adds:—

"For its immediate purpose this plan is the best that can be pursued; . . . they win an endless series of small victories; there is no reason why

this cautiousness should necessarily degenerate into little-mindedness."

It is certainly most valuable for one who would meet the universe of Shakespeare's mind in front, and receive the vivifying shock of his genius, to have a reserve of ascertained facts, details however petty, on which he may fall back for a time to recover himself. It is impossible in a brief notice to mention the many matters of interest connected with Shakespeare, his life, his localities, his neighbours, his theatres, his companies, his property, the editions of his writings, which are set forth by Mr. Halliwell-Phillips. We gladly observe that the Davenant scandal grows more mythical than ever. The author begs correspondents to give him their opinions upon his interpretation of lines in the ballad on the destruction of the Globe Theatre, his inference being that it was not Shakespeare's "Henry VIII." which was being enacted when the theatre took fire. The date of the fire was Tuesday, June 29, 1613.

"The riprobrates, though drunk on Monday, Pray'd for the Foole, and Henry Condyne."

"The meaning appears to be," says Mr. Halliwell-Phillips, "that Condell was so admirable in the part of the clown, probably either Will Summers or Patch, that even those who were intoxicated on the previous day fully appreciated the performance." We venture to suggest that the reprobate haunters of the Globe were alarmed at the possible loss of their favourite actors; and that the point is not that they were sufficiently recovered from their intoxication to appreciate the performance, but that they were drunk on Monday and praying on Tuesday—praying for the safety of their favourites Condell and the Fool (without any special reference to Tuesday's performance), for could reprobates pray as suitably for any other character as for the clown? This volume deserves commendation for its uncommonly moderate price as well as for its very valuable contents.

Occasional Papers on Shakespeare: being the second part of "Shakespeare, the Man and the Book." By C. M. Ingleby. (Trübner.) We have delayed too long to notice this interesting miscellany, vainly hoping to find time to submit Mr. Fleay's table of metrical tests, which occupies a large place in the volume, to a careful examination. It doubtless represents much painful work; and yet no results deduced from it can be wholly relied on until a second worker or a counting committee of the New Shakespeare Society (as proposed by Dr. Ingram) verifies or corrects its figures. This is said not to detract from the distinguished merit of Mr. Fleay, but as a needful caution. Thus we find the total number of lines in "Henry V.," act III., sc. iv. set down by Mr. Fleay as 144, whereas the number is actually sixty-six; and in his total of lines in act V., sc. 2 of the same play an error of one hundred occurs in consequence of heedlessly accepting a misprint in the *Globe Shakespeare*. Used with due caution, we believe Mr. Fleay's tables may prove a most important aid to Shakespeare study. The reader of his essay will, perhaps, be willing to allow a little more of intelligence and good feeling to Mr. Fleay's fellow-students than the writer seems disposed to acknowledge. No doubt the counting of lines and syllables must put a strain upon one's temper. Had afflicted Job taken to compiling a table of verse-tests he must have yielded in some unhappy moment to the bitter counsel of his wife. No wonder Mr. Fleay has not always "retained his integrity." Dr. Ingleby's papers, slight as some of them are, afford pleasant reading. They are the "play-work" of a keen-minded critic. Sometimes in his exegesis he entangles himself in the web of his own ingenuity, but he seldom fails to quicken the intelligence of his reader. He will especially sharpen the countenances of those of his friends

who dabble in textual emendation. An interesting chapter is devoted to "the literary career of a Shakespeare forger"—that is, of the younger Ireland. In his paper on "The Elegy on Burbadge" he is again upon a forger's track. Could we make appointments in the realm of Shakspeare study, it would be our pleasure to name our trusty and well-beloved C. M. Ingleby chief of our literary detective department.

We are sorry to find, from Mr. O. E. Flower's "Memorial-Theatre edition" of Shakspeare's three delightful Middle-Period comedies—"Much Ado," "As You Like It," and "Twelfth Night"—that in the great dramatist's own town, and in his own Memorial Theatre, his scenes are not given in the order in which he wrote them, but are changed to suit the notions of the modern manager as to "unities," as he pleases to call them. Thus, in "Twelfth Night," the first scene—in which the key-note of this romantic and touching play is so well struck by the Duke's beautiful lines on Music—is torn from the place where the supreme artist, Shakspeare, set it, and acted after so. ii.—the Sea-Coast scene—which fails to give, and was never meant to give, the leading note of the play. Again, Shakspeare's intentional relief of one portion of the story by another is violated by the Stratford Committee, so that they may get each division of the play acted in blocks. Act II, so. ii., for instance—in which Malvolio gives Viola Olivia's ring—is played as a fresh so. vi. to act I., "thus avoiding the interruption in the progress of that portion of the plot which is unfolded in so. v." And so on all through. This sacrifice of Shakspeare's art to the stupid fancies of the scene-shifter and the modern ignorant is a simple scandal in Shakspeare's native town, and a bitter reproach to the Memorial Theatre Committee. If they cannot act, without this mangling, the works of the man they profess to honour, they had better let the performances alone till they have learnt to regard him with more reverence than their property-man. It is only consistent with the disregard of scholarship shown in the treatment of "Twelfth Night" and "As You Like It" that the committee and Mr. Flower should not have perceived, or heard of, the well-founded objections of a critic of the rank of James Spedding to the wrong division of the acts of "Much Ado" in the First Folio by Heminge and Condall. The Quarto, which contains the real text of the play, makes no confusion, leaves the division to the manager; but the Folio makes the mess. James Spedding showed how it was to be remedied (New Shakspeare Society's Transactions, 1877, p. 24); and Mr. Edmund Routledge, in his edition of the play this year and the acting of his amateur company, rightly adopted Spedding's suggestions (see ACADEMY, June 17, 1882). We only hope that Mr. Routledge's example will be followed henceforward by Mr. Flower. In Mr. Flower's edition of the three comedies the only point we can praise is his printing those parts of the play in small type which are left out in the acting. He bowdlerises the text, turns "God" into "heaven" in exclamations, and misses the point of Malvolio's "play with my"—("chain," he, as steward, was going to say, but checks himself, and substitutes) "some rich jewel," as Dr. B. Nicholson has well noted. Mr. Flower cuts out Shakspeare's "my."

We regret the waste of money and time in Mr. Allan Park Paton's "Hamnet Shakspeare," of which we ought to have noticed before the appearance of Part vii.—"The Tragedy of Julius Caesar." To modernise the Folio is bad, to print from it and not correct its mistakes is worse, and to put forward the theory that all its capitals are given to emphatic words is worst of all. Yet these three evil things does Mr. Paton. Had Shakspeare, like Milton with

his "Paradise Lost," passed the first edition of his plays and poems through the press, then we might have trusted the emphatic-capitals theory as we do in Milton's case, even though these capitals are so scarce in the First Quarto of Shakspeare's "Venus and Adonis"—only three in the first 144 lines:—Nimphs, 9; Eagle, 55; Altars, 103. But, as it is, we can only allow that in Folio 1 many emphatic words have capitals and many have not. The proportion Mr. Paton gives us no figures to determine. He has worked diligently, and several of his results are curious. Others have value, like those on the punctuation of the First Folio print of "Julius Caesar." But on the whole Mr. Paton's labour has been misapplied.

Hints for Shakspeare Study exemplified in an Analytical Study of "Julius Caesar." By Mary Grafton Moberly. (Cambridge: Bell.) A useful lesson in the art of profitably reading Shakspeare, designed for students in their preparation for the Cambridge Higher Local Examination for Women. It aims at making the student think and feel, as well as learn the meaning of words and the structure of verse.

Queen Mab; or, Gems from Shakspeare. (Griffith and Farran.) This is a little book, for the waistcoat-pocket, whose contents are better expressed by the second title than by the first. It consists of a collection of Shakspeare quotations—somewhat after the birthday-book order—arranged under such headings as Faith, Love, Humility, &c. The editor but imperfectly conceals his name under the initials "C. W." The book is creditably printed and got up.

The Shakspearian Myth: William Shakspeare and Circumstantial Evidence. By Appleton Morgan. (Cincinnati: Clarke.) A lawyer's argument against Shakspeare's authorship of the plays which bear his name, not without cleverness and ingenuity. Such heretics as Mr. Morgan we would not answer. Were they not in *partibus infidelium*, America and Australia, we would have them conveyed away, secretly tried by a tribunal of the orthodox, when, unless reconciled, they might look for the *san benito* and the faggots. Mr. Morgan cannot have revised his proofs, for his book is a treasury of oddities in the spelling of proper names.

M. BIKÉLAS, who in 1876 published translations of "Romeo and Juliet," "Othello," and "King Lear" into modern Greek, has now followed these up by "Macbeth" and "Hamlet" (Athens), thus completing the task he set before him of presenting to his countrymen Shakspeare's five greatest dramas in their own language. To translate Shakspeare at all, a mastery of the two languages and of the author himself is required, together with taste, judgment, and vigour of expression; all these qualifications are combined in M. Bikelas, whose long residence in England has given him a thorough knowledge of our language, and whose cultivation and literary talent are abundantly shown in his story of *Lukis Laras*. In the present translations, as in the former ones, he has used the long "political" verse for the dialogue; and the dialect is a refined form of the old Romainic, which has become the poetic language of the modern Greeks. The original has been expanded throughout, and we cannot say that Shakspeare does not lose by expansion, but from the character of the language this is almost unavoidable; at all events, without it the meaning could not fail to be obscure, while, as it is, the rendering is both clear and accurate. The diction is forcible, and the choice of words good; among these we may notice the compound Greek epithets as specially effective; for instance, *χλωμόκαρδον* for "pale-hearted," *αμαρτοκυλισμένον* for "blood-boltered," and *σιδεροφορεμένος* for "in complete steel." The lyric passages, too, are gracefully

rendered. "Hamlet" and "Macbeth" are undoubtedly plays which present great difficulties to the translator, though in somewhat different ways. In the former these arise from the subtlety of meaning and the possibility of varieties of interpretation; the latter is comparatively free from these perplexities, but yet the way in which the plot gains strength at every turn, and increases in intensity up to the final consummation, renders the danger greater of falling below the level in translation, or, rather, of not rising to a higher level as the play advances. An additional strain, also, is put on the translator in the case of Macbeth by the great number of familiar quotations which are to be found in it—greater, probably, than is the case with any other of Shakspeare's plays. It must have been after reading "Macbeth," we should think, that the American said that he was disappointed with Shakspeare, because he found so little that was original in him; most of his best sayings he had met with elsewhere. We are glad to learn, from the publishers' advertisement prefixed to the translation of "Hamlet," that there is a prospect of that drama being put on the stage at Athens in place of the very ordinary plays which have hitherto been popular there. Certainly, no version could be better fitted to introduce it than that of M. Bikelas; and, as we read some of the scenes in his translation, we find it hard to think that they can fail to produce an immense impression on an imaginative people such as the Greeks.

Ricardo III. por Guillermo Shakspeare. Version al Castellano de Guillermo Macpherson. (Madrid.) Señor Macpherson's excellent translations of "Hamlet," "Macbeth," and "Romeo and Juliet" were noticed in the ACADEMY, No. 457, February 5, 1881. He has here tried his hand on one of the historical plays, and we think with even greater success than before. The subject admits of a closer translation without hindering the flow and rhythm of Spanish verse; no omission of phrases which shock the delicacy of modern ears is necessary. The only drawback—and this is perhaps inevitable—lies in the intractability of the harsh consonants of English proper names to the exigencies of the softer music of Spanish verse. Sora for Shore, Hastines, Klia, Ursiquio, Vogan, Tuxburia, seem strange to ears familiar with the native sounds; but the English words would seem stranger still to Spanish ears, and would utterly mar the harmony of Spanish metre. It is impossible to read a play of Shakspeare rendered into Castilian without involuntarily comparing some of the characters with similar ones in the great Spanish tragedians. In this play the vengeful predictions of Queen Margaret suggest the character of Tamar in "Los Oballos de Absalom" and the prophetic speeches of "La Sibila del Oriente." There is an air of mystery, heightening the supernatural, in Calderon, which is wanting in Shakspeare. Queen Margaret's predictions are too crude, and approach too nearly to scoldings, and we almost forget in them the lady and the Queen; but in Calderon the tone of mysticism clothes the characters of Princess and of Queen with almost superhuman dignity. This is one of the few instances in which we deem the Spaniard clearly superior to the English dramatist.

NOTES AND NEWS.

We are glad to hear that Mr. Griggs' facsimiles of the Shakspeare Quartos are so far advanced that twenty-five are already in the "negative" state (photographically speaking). The price is very low; and there must be a goodly number of scholars, both in England and America, who will eagerly embrace the opportunity of subscribing for the set. The enterprise is so praiseworthy, and its results

are so valuable, that all Shakspeare-students ought to give it their hearty support. Each play has a critical Preface by a competent editor; but the texts themselves are reproduced with such absolute fidelity as to render any reference to the originals unnecessary. We observe that Mr. Griggs has taken care to avail himself of an energetic commercial *aide* by making Mr. Quaritch his agent.

LORD SPENCER has been kind enough, at Mr. Furnivall's request, to send his unique copy of Caxton's *EnglISHED Foure Sons of Aymon* to the British Museum, in order that Miss Marx may copy it, and Mr. Sidney L. Lee, of Balliol, edit it, for the series of "English Chaucerian Romances" that the Early-English Text Society is issuing, of which Mr. Herbage has edited several volumes, and Mr. Lee is now editing the *Huon of Bordeaux* by Lord Berners. For this last book the society hopes to engrave the only authentic portrait, by Holbein, of the fine old translator of Froissart's *Chronicles* and so many other wonderful books "into our maternall Englyshe Tonge." This is at Keythorpe, in Leicestershire; and, if a good photograph of it can be secured, it will be engraved by Dawson's typo-etching process for the Early-English Text Society's volume.

MR. WHITLEY STOKES will probably add to the Old-Irish text he is editing for the Oxford Press *Anecdota Oxoniensia* a fifteenth-century English Life of Adam, differing from the Vernon MS. Life that Dr. C. Horstmann printed; and also a Latin *Vita Ade prothoplausti*—"Life of Adam the Protoplast," as it has been irreverently Englished—from a MS. at Queen's, whose text is somewhat better than that published at Munich by Meyer in 1878. (With regard to "prothoplausti," the scribe is answerable for this variation on the *protoplastos* of the Septuagint and Clemens Alexandrinus: see Liddell and Scott.)

DR. J. J. JUSSEURAND will be in London for ten days, about September 20-30, to carry on his Chaucer and other researches.

MR. HALL CAINE is to deliver a course of six lectures on Shakspeare at the Liverpool Free Library in November, under the auspices of the Library Committee of that city.

We hear that the Dublin University Press will shortly publish the first volume of a Life of Sir W. Rowan Hamilton, by the Rev. A. P. Graves. Hamilton is best known as the inventor of quaternions, but in many respects he was a remarkable man. The forthcoming volume will give some interesting details of his childhood, which was no less precocious than that of J. S. Mill, but at the same time strong and joyous.

THE second volume of Mr. O. A. Fyffe's *History of Modern Europe* is nearly ready for publication. It covers the period from 1814 to 1848.

IN addition to the books we have already announced, Messrs. Sampson Low will shortly publish *Conversations and Journals in Egypt and Malta*, by the late Nassau Senior; and *The War between Peru and Chili*, by Mr. Clements R. Markham.

We understand that Canon Farrar's new work, *The Early Days of Christianity*, will be published by Messrs. Cassell, Petter, Galpin and Co. next week. It will be in two volumes, uniform with *The Life of Christ* and *The Life and Work of St. Paul*, by the same author.

DR. GEORGE MACDONALD will shortly publish, with Messrs. Sampson Low, a volume of essays, chiefly on literary subjects, to which he has given the not very pleasing title of *Orto*.

We hear that an English translation may be expected shortly of the *Salon de Madame Necker*,

by the Vicomte d'Haussonville, to which we recently referred as based upon a good deal of unpublished material preserved at Coppet.

MR. ST. JOHN-BRENON, author of *The Tribune Reflects*, will shortly publish a novel bearing the ominous title *His Royal Highness*. It is politico-social, and treats of some phases of life in English and foreign Courts.

A new novel by Mrs. Parr, the author of *Adam and Eve*, entitled *Robin*, will shortly be published by Messrs. Bentley.

MESSRS. HODDER AND STOUGHTON's forthcoming works include the following:—*Gesta Christi*: a History of Human Progress under Christianity, by C. Loring Brace; *A Study of Origins*; or, the Problems of Knowledge, Being and Duty, by E. de Pressensé; *Egypt, Palestine, and Syria*: a Visit to Sacred Lands, by Felix Bonet, translated by the Hon. and Rev. Canon W. H. Lyttelton; *Parabolic Teaching of Christ*, by the Rev. Prof. A. B. Bruce; *William Penn, the Founder of Pennsylvania*: a New Biography, by John Stoughton; *Oliver Cromwell and his Contemporaries*, by Paxton Hood; *Wesley's Designated Successor*: a Life of Fletcher of Madeley, by the Rev. Luke Tyerman; *The Author of "Stepping Heavenward"*: a Biography, by her Husband, the Rev. Dr. Prentiss; *James Burn, the Beggar Boy*: an Autobiography; *Faithful to the End*: a Biography of Emile Cook, with a Preface by the Rev. H. Webb-Peploe; *Andrew Fuller*, by his Son, a new volume of "Men Worth Remembering"; *The Book of Koheleth*, Considered in Relation to Modern Criticism, by the Rev. O. H. H. Wright; *The City of God, and other Sermons*, by the Rev. Principal Fairbairn; *The Epistle to the Ephesians*: its Doctrine and Ethics, by the Rev. B. W. Dale; *The Epistles to the Corinthians*: a Commentary, by J. Agar Beet; *The Foundations of Morality*, by the Rev. Prof. Stanley Leathes; *The Falls of Niagara, and other Famous Cataracts*, with numerous illustrations; *A History of the Jews in Rome*, by E. H. Hudson; *A Short History of the People called Methodists*, by the Rev. W. H. Daniels; *Outlines of Sermons on the Old Testament*, a new volume of "The Clerical Library"; *The Great Memorial Name*, by P. W. Grant; *In Christ*, by the Rev. A. J. Gordon; *Student's Handbook of Psychology*, by B. F. Cooke; and *Evidences of Religion*, by C. McArthur.

THE same publishers also announce the following works for the young:—*James Braithwaite, the Supercargo*, by the late W. H. G. Kingston; *The Cruise of the Snowbird*: a Story of Arctic Adventure, by Dr. Gordon Stables; *Friar Hildebrand's Cross*, by M. A. Paull; *Daisy Snowflake's Secret*, by Mrs. G. S. Reaney; *Joë and Benjamin*: a Story of Jerusalem in the Time of the Herods, by Prof. F. Delitzsch; *The Westons of Riverdale*: a Temperance Story, by E. O. A. Allen; *Launching Away*; or, Roger Larksway's Strange Mission, by the Author of *The Pioneer of the Family*; two American stories—viz., *Yensie Walton* and *Nettie and Kate*; and a cheap popular edition of *From Log Cabin to White House*: the Story of President Garfield's Life.

MESSRS. GRIFFITH AND FARRAN's announcements of children's books include *St. Aubyn's Laddie*, by Miss E. C. Phillips; *Dolly Dear!* by Mrs. Gellie ("M. E. B."); *The Golden Curl, and other Fairy Tales*, by A. E. A.; *The Adventures of the Pig Family*; and also a new and cheaper edition of *Fairy Gifts*, illustrated by Kate Greenaway.

UNDER the title of *The English Municipal Code*, Messrs. Waterlow and Sons will publish shortly an annotated text of the Municipal Corporations (Consolidation) Act, passed in the recent session. The editors are Mr. J. W. Hume Williams, barrister, and Mr. J. B. Somers

Vine, author of *English Municipal Institutions—their Growth and Development*, which we recollect to be a valuable book.

THE successful celebration of the Preston Guild Merchant, held during last week, has induced several local authors to write on the subject. The most important work is from the pen of Mr. Wm. Alexander Abram, historian of Blackburn, and editor of an interesting feature in the *Preston Guardian* entitled "Sketches of Local History." It is entitled *Memorials of Preston Guilds*, and presents a carefully prepared account of the manner in which the ceremony has been performed from the earliest to the present time. The facts are drawn from guild rolls, order books, and other records of the Preston Corporation, and from private MSS., scarce printed tracts, &c. Mr. Abram also gives full English abstracts of all the Royal Charters granted to Preston, and personal and genealogical notes respecting many of the guild mayors and their families. A bibliography of the guilds is included, which must prove useful to writers on this subject. The work is reprinted from the well-conducted columns of the *Preston Guardian*, and is in every respect a valuable addition to historical literature.

MR. SAMUEL MARGERISON, of Calverley, near Leeds, will shortly issue to subscribers the second volume of his *Registers of Calverley Parish Church*, of which the first volume appeared two years ago.

MR. WILLIAM SMITH, the indefatigable editor of *Old Yorkshire*, of which the third volume has just reached us, already announces that he intends to issue another volume next year.

MR. ALEX. G. MURDOCH, author of several successful stories dealing with the history, manners, customs, and social life of North Britain, will commence at an early date a new Scotch novel in the *Glasgow Weekly Mail*. Dr. George MacDonald will also write a new story for the same paper.

AN address on "The Need of a Public Library for Hull," delivered in the Royal Institution, Hull, by Dr. A. K. Rolit, has just been issued in a booklet.

MR. GOSSE may like to know that the American edition of his *Gray* in the "English Men of Letters" series has the following delicious misprint:—

"Her lion-foot, her awe-commanding face."

By-the-way, it is noticeable that these reprints, which are issued by Messrs. Harper and Bros., of New York, sell for sixpence more than the English originals.

THE *Home Journal* of New York, which, since September 1879 has taken the lead among American newspapers in introducing a reformed spelling, has issued a special supplement, on a very large sheet, giving the opinions of a great number of academical authorities in favour of the change. It appears that nearly 200 journals and periodicals in America have now adopted more or less modification of the established spelling.

We regret to learn that the publication of the *Revista de Ciencias Históricas* has been discontinued.

A CORRESPONDENT writes from Switzerland: "May I be allowed to point out that the description of *Ludwig Pfiffer und seine Zeit*, by Herr Segesser (on p. 134 of the ACADEMY, August 19, as a 'new book on the Massacre of St. Bartholomew') is inaccurate? It is the second volume of the Life of Pfiffer, the famous chief of the Swiss mercenaries in the pay of France, and later the leader of the Roman reaction at Luzern. It does, indeed, contain a most interesting chapter on the Massacre written from the standpoint of a moderate Romanist; but this is merely an episode. Her

von Segesser is the well-known historian of Luzern and Swiss politician; and the concluding volume of his *Life of Pfyster* is eagerly awaited by many persons."

NEW EDITIONS.

Messrs. MACMILLAN have opportunely issued a fourth edition, revised and enlarged, of *The Soldier's Pocket-Book for Field Service*, by Sir Garnet J. Wolseley. We observe that the passages about newspaper correspondents at the seat of war remain unaltered. A close study of this book will probably throw much light upon the events now passing in Egypt. Sir Garnet adheres to his opinion that the effect of artillery fire is rather moral than physical. This opinion, though recently doubted, was entirely confirmed by our experience in Afghanistan.

We have received from the Clarendon Press new editions of Prof. Holland's *Elements of Jurisprudence* and of Sir William R. Anson's *Principles of the English Law of Contract*. Though the latter of these is as popular in treatment as the former is scientific, we venture to think that the two are the most important contributions to the study of jurisprudence that have recently appeared in this country. It is gratifying to observe that a new edition of each of them has been called for within little more than two years. There are, we believe, two professorships in law now vacant at Oxford. We trust that their occupants, whoever they may be, will hand on the torch. It is from the universities, rather than from the inns of court, that the advancement of jurisprudence in England must be looked for.

Messrs. KEGAN PAUL, TRENCH AND Co. have added to the number of sixpenny reprints by issuing Mr. Henry George's *Progress and Poverty* in this popular form. The work was only written in 1879, and it has now passed through twenty-one editions in America and four in this country.

The next volumes in the series of "Low's Standard Novels" will be Mr. R. D. Blackmore's *Christowell* and Mr. Thomas Hardy's *A Laodicean*.

FRENCH JOTTINGS.

M. MIGNET, the veteran historian, who is now in his eighty-seventh year, has intimated his intention of resigning the office of permanent secretary to the Académie des Sciences morales et politiques. It is thought that M. Jules Simon will probably be chosen as his successor.

At a time when complaints are being heard of the delay in printing the British Museum Catalogue, it is curious to find a French scholar complaining that he can never find what he wants in the Bibliothèque nationale, nor in any of the other Paris libraries; but that he always finds it best to cross the Channel and betake himself to the British Museum, where he can do in a week what would take a month at Paris.

"La bibliothèque anglaise est elle plus riche que la nôtre, les employés plus complaisants ou le public moins nombreux? Nullement, nullement. Et tout cela, voyez-vous, n'est qu'une question de catalogue. Celui du British Museum est merveilleux."

The total amount assigned to the Bibliothèque nationale in the budget for the current year is 1,174,000 frs. (£47,000), of which 230,000 frs. is for binding and 500,000 frs. for cataloguing. In addition, no less than 6,650,000 frs. (£266,000) has already been voted as compensation for the land and buildings required to effect the isolation of the library.

The following are some of the other grants included in the budget of the Ministry of Public Instruction:—Ecoles des hautes-études, 300,000 frs.; Institut nationale de France, 720,000 frs.; Collège de France, 484,000 frs.; Enseignement des langues orientales vivantes, 156,000 frs.; Ecole des chartes, 71,000 frs.; Ecoles françaises d'Athènes et de Rome, 148,000 frs.; encouragements et secours aux savants et gens de lettres, 200,000 frs.; voyages et missions scientifiques, 222,000 frs.

A MARBLE slab has been placed in the house in Paris, at the corner of the rue des Jardins-Saint-Paul, in which Rabelais is reported to have died.

Le Livre gives expression to a complaint that the business of the Imprimerie nationale, which is increasing year by year, unduly competes with private printers. It is suggested that the public institution should limit itself to fostering progress in printing as a fine art, and to issuing only such documents as have permanent value. The rest might be managed by contract.

THE second volume of M. Leroy-Beaulieu's important work—*L'Empire des Teurs et des Russes*—has just been published by Hachette. It is concerned with the Political Institutions, with a special chapter on Nihilism. A third volume will be devoted to Religion.

A NEW word has been added to the French language. This is "interviewer," used as a verb, not as a noun, which has been called into existence by the press in connexion with M. de Lesseps.

ACCORDING to *Le Livre*, the first journal published in Europe dates from the Neapolitan expedition of Charles VIII. in 1494, when the *Journal à un sou*, *Bulletin de la grande Armée d'Italie*, was hawked about the streets of Paris. It ceased to appear in 1495, and the proof-sheets are said to be still preserved in the town library at Nantes.

LOCAL BALLAD LITERATURE.

H. FREMUTH has published, under the title of *Aachens Dichter und Prosaisten* (Aachen: Sterken), the first portion of a local anthology, with biographies and portraits. The extracts are confined to works written by natives of the old imperial city. Many dialectic pieces are included. M. Schollen's *Volkstümliches aus Aachen* (Aachen: Jacobi)'s is still more interesting. It is a rich collection of children's rhymes, folk-songs, weather rules, proverbs, verses for round games, and other matter, exclusively in the local "Mundart" of Aachen. The editor intended originally to print only the dialectic "Kinderlieder," which he gathered at first hand from children in the streets. He requests all who have the fortune to hear any hitherto unknown song or rhyme used by children in their play to procure a copy of it, so as to save it from being lost. Herr Schollen came upon so many proverbs and curious forms of speech that he determined to include them in his interesting collection. Some of the proverbs are new to us, as, for example, the somewhat questionable assertion—

"Beister en Fleg gefange
Als mössig gegange."

Others are the common property of Christendom, as

"Baut me Örgens en Kerch
Selzt der Düvel e Kapelle derbei;"
"Et es net alle Dag Kermess;"
"Luhs met de Zong
Es jedder domme Jong."

We find "oht" for "old" (*alt*), and "Wiev" for "wife" (*Weib*). "Where the Devil cannot

go, there he sends his ambassador [*en oht Wiew*], an old woman."

HUBER, of Frauenfeld, will shortly publish, as the fourth volume of the "Bibliothek aelterer Schriftwerke der deutschen Schweiz," a collection of Swiss ballads, entitled *Schweizerische Volkslieder*, some of which have never before appeared in print. The editor is Herr L. Tobler, who will give an introduction upon the history of popular poetry in Switzerland, and a bibliography. Another forthcoming volume in the same series will be an edition of the Swiss Minnesingers by Herr Bartsch.

UNDER the title of *Schweizerdösch*, there has appeared at Zürich (Orell and Füssli) the first part of a collection of poems in Swiss dialect. This part is devoted to the canton of Zürich.

THREE SONNETS OF CAMOENS.

As the first and the second stanzas of "The Lusads" are, perhaps, the most difficult to translate in the whole poem, so it is with the Sonnets. I have already printed No. I, and now I offer you No.

II.

Eu cantarei de amor tão docemente, etc.
(A Proemium to the love-songs: Petrarch, No. 101.)
My song of Love I will so sweetly sing,
In such fair concord of concerted phrase,
That twice a thousand chances Love displays
Shall breathe unmoved with emotion wring.
I'll so do Love new life to all shall bring,
Limning nice secrets in a thousand ways,
Soft angers, sighs that yearn for bygone days,
Foolhardy daring, Absence and her sting.
Yet, Ladye, of that honest open scorn
Shown by your aspect, rigorously bland,
I must content me saying minim part:
To sing the graces which your gest adorn,
Your lofty composition marvel-plan'd,
Here lack me Genius, Lere, and Post-art.

The next is a specimen of one of his "Echo-Sonnets":—

LXX.

Na metade do Ceo subido ardia, etc.
(The first mention of "Natercia.")
Flamed on the midway firmamental hill
The Shepherd genial-clear, what time 'gan stray
The Goats from greeny meads, and sought the way
To grateful freshness of a coolly rill.
Under the treën leaves and shadows chill
The Birds took shelter from the burning ray;
Their modulate psalmody they fain must stay
And air heard nothing save hoarse chirp of gryll.

When Shepherd Liso, lone on grass-grown lea,
Sought where his cruel Nymph, Natercia, wone'd,
Wailing with thousand weary sighs his lot;
"Why flee the lover who fares lost for thee
To one who loves thee not?" (This wise he moan'd);
And Echo answered (moaning) *loves thee not*.

And, lastly, here is one of his Amœbeans on the death of Princess Dona Maria:—

LXXXIII.

Que levas, cruel morte! Hum claro dia, etc.
What takest thou, cruel Death? A day all-splendid.
At what hour diddest take it? At dawn of day.
Dost thou intend thy prize? Intend it? Nay!
Who willed thou take it? HE that it intended.
Who 'joys her body? Clay-cold Earth that pen'd it.
How quenched was her light? Night o'er it lay.
What saith our Lusie? She must say her say.
What say? Great Mary my deserts transcended.
Slewst him that saw her? He lay dead before.
What now saith Love? He durst no word let fall.
And who doth silence him? My will be done.
What to the Court remained? Love-longings sore.
What there remains to see? No thing at all.
What glory failed it? This lovely One.

RICHARD F. BURTON,

ACKNOWLEDGMENTS.

WE have on our table the following German books, &c.:—Johannes Turmair's *genannt Aventinus Sämmtliche Werke: Bayerische Chronik*, Buch I. (München: Kaiser); Die *Verfassung des Fränkischen Reichs* von Georg Waitz: *Deutsche Verfassungsgeschichte*, dritte Auflage (Kiel: Homann; London: Williams and Norgate); *Sartor Resartus* von Thomas Carlyle: Uebersetzt und zum ersten Male mit Anmerkungen und einer ausführlichen Biographie Carlyle's versehen von Thomas A. Fischer (Leipzig: Wigand); *Der Pessimismus und die Sittenlehre*, von Hugo Sommer (Haarlem: Bohn; London: Nutt); *Der deutsche Gewissenskampf gegen den Vatikanismus*, von Konstantin Schlottmann: *Erasmus Redivivus*, Kap II, ins Deutsche uebersetzt, von A. J. J. Jacobi (Halle-a-S.: Buchhandlung des Waisenhauses); *Deutsche Litteraturdenkmale des 18. Jahrhunderts* in Neudruck herausgegeben von Bernhard Seuffert: *Hermann*, von C. M. Wieland (Heilbronn: Henninger); J. M. R. Lenz *Der Waldbruder*: ein Pendant zu Werther's Leiden. Neu zum Abdruck gebracht und eingeleitet, von Dr. Max von Waldberg (Berlin: Kühl); *Die Philosophie als Descriptive Wissenschaft*: eine Studie; und *Zur Religionsphilosophie*: eine methodologische Betrachtung, von Dr. Alex. Wernicke (Braunschweig: Goeritz); *Hartley und Priestley die Begründer des Associationismus in England*: Inaugural-Dissertation von Bruno Schoenlank (Halle-a-S.: Hendel); &c., &c.

OBITUARY.

MR. HENRY KENDALL.

THERE are doubtless some few persons in England, old Australians and others, who are acquainted with the writings of Mr. Henry Kendall, the Australian poet. These will hear with regret of his death at the early age of thirty-nine. Mr. Kendall occupies the first place among the comparatively small band of those who have wooed the muse in the Antipodes. He possessed distinct poetic genius, and a conspicuous power of describing the scenery of his native land. The poets of a new country have generally been content to follow European models both in themes and treatment, and it is greatly to Mr. Kendall's credit that his poetry is in its colouring strictly and almost entirely local. His earlier verse was marked by very considerable mannerism, but of this he shook himself free in his later writings. He sought for subjects in the wild legends of the aboriginal natives, or in the heroic deeds of Australian explorers—themes which he often treated with an unusual amount of vigour and originality. The "Fate of the Explorers" is a poem full of fine descriptive touches, as well as genuine pathos; while such ballads as "Ghost Glen" exhibit a weird power of realistic description not often surpassed by writers of modern ballads. Only those who are acquainted with the characteristics of Australian scenery—much of which is exceedingly striking and picturesque—can fully appreciate the fidelity and vividness of Mr. Kendall's descriptive poems; but there is much of his poetry that may be enjoyed by any reader. Though Mr. Kendall had not reached his fortieth year, it seemed probable that he had done his best work. His poetry is unequal in merit, but it is nevertheless such as a country so young in literature of any sort as Australia may justly be proud of. Mr. Kendall's many friends and admirers in New South Wales, of which colony he was a native, will deeply regret his early death.

ROBERT RICHARDSON.

MAGAZINES AND REVIEWS.

IN the *Cornhill* for this month G. A. writes on "The Philosophy of a Visiting Card;" taking the name of Mr. Edgar Baxter Ohadwick for a text, he spreads a little thinner the instructive information which he has already given on the subject of names. J. A. S. discourses, after his wont, on "The Palace of Urbino," though he has hardly made as much as was to be expected from so rich a subject. An article on the "Literary Restoration, 1790-1830," says, rather dully, that the restoration of imagination to literature is the key to the literary revival of the present century. A paper on "Great Men's Relatives" is pleasant reading. The most original paper is one on "Moslem Pirates in the Mediterranean," which recalls a phase of history generally disregarded.

Macmillan's contains a continuation of "The Little Pilgrim," a curious picture of life after death, delicately worked in many places, though the merits of the entire production would admit of much controversy. A paper by Principal Shairp on "The Hades of Virgil" emphasises the seriousness and religious character of Virgil, which is receiving ample recognition at present. The article by Mr. F. Pollock on "The History of the English Land Laws" is excellent for the clear and accurate way in which many knotty questions are stated for the edification of the layman.

THE most important paper in the *Antiquary* is the continuation of "The Domesday of Colchester," by Mr. J. H. Round. This is a careful study of Domesday in its relations to one of our most interesting towns which is well worthy of careful study. We hope Mr. Round will reprint these papers in a volume. "The Scandinavian Thing in Dublin" adds another link to the chain of evidence which is being forged by historical students to prove that the earlier Norse invasions of Ireland were not, as we are sometimes told, mere piratical expeditions in search of plunder. They were attempts at colonisation, several of which were successful. Mr. Brinsley Nicholson contributes a paper on "Every Man in his Humour," and Dr. Hayman another on "Agrioola's March from the Clyde to the Dee." This latter gives evidence of much learning, but the conclusions arrived at are highly speculative. Mr. Edward Peacock has a short article on "Michaelmas." The reports of the meetings of learned societies are executed with the thoroughness which is a characteristic of the *Antiquary* under its present management.

THE *Revista Contemporanea* of August 30 continues Narciso Page's "Study of Municipal Government in Spain under the Romans" the materials for which are taken chiefly from the Digests and Odes of the Empire. Becerro de Bengoa begins some "Studies in the Iberian or Euskara," dealing exclusively with the province of Alava. A few topographical remarks give a certain value to the paper; but the treatment is otherwise wholly unscientific. The writer commits himself to the strange assertion that Bascos "se formó de Baso-oo (*Baso*, bosque, y co del) es decir, del bosque ó de las selvas." It is historically certain that Basque, Bascos, and Gascon are all three forms of *Vascones*, the development of the first being, perhaps, influenced by the term *Vaccasi*. The name *Aramayona* we believe to be long anterior to the introduction of Maize (*maiz*), from which Señor Bengoa would derive it. The statement that burial-places are found in all localities terminated in Mendi is not true for the rest of the Basque country, even if it be of Alava.

IN the *Deutsche Rundschau* Dr. Haeckel continues his letters from India, and gives an account of his sojourn in Ceylon. Prof. Leo calls attention to the last Roman poet, Venantius

Fortunatus, whom he wishes to bring back to literature from the domain of history. Herr Louis Ehlert gives a summary of Wagner's "Parsifal," in which he remarks that "Wagner is the least naive of all great artists; his works become more and more wonders of dialectic."

WE have received the first number of *Timbre*, the journal of the Royal Agricultural and Commercial Society of British Guiana. The editor, Mr. E. F. im Thurn, discourses pleasantly for the general reader on "Tame Animals among the Red Men of America" in a style which recalls the late Frank Buckland. Other articles of interest are those on "India-rubber and Guttapercha" by Mr. G. S. Jenman; on "Cacao Cultivation," by Mr. A. H. Hensen; and on "Encouragement of the Lesser Industries," by Mr. J. S. Blake. These and other contributions, written by men who have a practical knowledge, as well as a keen interest, in their subjects, have a freshness of tone which is not usually found even in the best compilations. To all seeking trustworthy information on the colony this publication will be welcome. The paper and print are excellent; and the articles promised for the next half-yearly volume, to judge by their titles, will be of even more interest than those in the present. Among them will be an illustrated paper on "West Indian Stone Implements," by the editor.

THE CAMBRIDGE MEETING OF THE LIBRARY ASSOCIATION.

THE Fifth Annual Meeting of the Library Association was held at Cambridge on Tuesday, September 5, and three following days, under the presidency of Mr. Henry Bradshaw, librarian to the university, who occupied the chair from the beginning to the end. Among the members of the university who attended the meeting were the Vice-Chancellor, Dr. Swainson (Master of Christ's College), Prof. Humphry, Prof. J. E. B. Mayor, Dr. J. B. Pearson (of Emmanuel), the Rev. S. S. Lewis (of Corpus Christi), Prof. Colvin, &c., &c. All the leading members of the association were present, and the total attendance was over 100 members, beside associates and visitors.

The President welcomed the members of the association to Cambridge in a very suggestive and interesting address. He proposed definitions of the terms "library," "librarian," and "library association," and indicated the utility of an association of librarians. He proceeded to trace the successive stages of the history of a library from the time when it exists in the simplest form of a circulating library to the higher stages when the antiquarian element appears, and when, finally, the books, apart from their purely literary value, become the objects of more or less scientific investigation. He concluded by briefly describing the twenty-nine libraries of Cambridge and directing the attention of the visitors to those points which deserved their consideration. The association passed a resolution expressing their regret at the loss which they had sustained by the death of Dr. W. Stanley Jevons, on the motion of the Treasurer (Mr. R. Harrison) and Chancellor Christie. After some formal business, Prof. Mayor read a paper on "Cambridge Libraries in 1710." The paper consisted of an account of the visit to Cambridge of Zacharias Conrad von Uffenbach, as published in his *Reisen* (Ulm, 1753-54), which abounds in interesting information about the condition of the Cambridge libraries and the scholars of the university. He also visited the libraries of London and Oxford. Prof. Mayor concluded by a practical suggestion for an interchange between librarians of local books. At the afternoon sitting Mr. Garnett read an excellent paper on "The Printing of the British Museum Catalogue," in which he

traced the history of the Museum Catalogue since 1834. The Museum had been forced to print its titles by the patent impossibility of finding space in the Reading Room for a MS. catalogue. It was calculated that by printing the titles the present space would suffice for a catalogue of 18,000,000 volumes. The terms of subscription for the printed titles are very low, and it is hoped to print special articles of importance separately. At the present rate the entire Catalogue would be in print in forty years; but Mr. Garnett hoped that such an acceleration of the rate of progress might be secured as would enable the twentieth century to start with a practically complete register of the most valuable literature of previous centuries. The reading of the paper was followed by a long discussion. After Mr. Magnusson's paper on "The Spread of Books in Early Times," which was treated with special reference to Iceland, the members adjourned to Trinity College Library, when Mr. Sinker's account of the library was read in his absence by Mr. W. White. In the evening the president received the association at King's College.

On Wednesday morning Mr. Cornelius Walford read a paper entitled "Some Account of Early Book-fairs," in which he discussed the sale of books at Stourbridge, Bristol, and other fairs, and also the early German book-fairs. Dr. Seligmann, Mr. H. Stevens, Dr. Hessels, Chancellor Christie, and others took part in the discussion which followed. Mr. R. R. Bowker, of New York, late editor of the *Library Journal*, read a very stimulating paper on "The Work of the Nineteenth-Century Librarian for the Librarian of the Twentieth." Mr. Peter Cowell, of Liverpool, read a paper on "Electric Lighting in Public Libraries," in which he gave the results of the experiments at the Liverpool Public Library. A long and animated discussion followed. At the afternoon sitting, Mr. James Yates, of Leeds, in a paper on "Public Historiography and Printing"—the somewhat ponderous title being adopted from Mr. Edwards' well-known chapter on the subject—urged strongly the claim of the larger rate-supported libraries to share in the distribution of the historical works and public documents printed at the national expense. In the long discussion which followed, Mr. Bullen, Mr. Wheelhouse, Q.C., Mr. Tonks, Dr. Pearson, and others took part. Mr. Thomas moved, and Mr. Yates seconded, a resolution referring the whole subject to the council, with instructions to take action. Visits were paid to various institutions, and in the evening a soirée was given by the committee of the Free Library at the Guildhall.

On Thursday morning a report was received from the committee on the training of library assistants, in which they unanimously recommended the adoption of the report of the committee of last year, advising that a scheme of examinations should be instituted. Mr. H. B. Tedder read a paper on "Librarianship as a Profession." He pointed out that, as the need of the proper organisation of libraries is more and more recognised, and as the standard of a librarian's duties is raised, the necessity of a thorough professional education will probably lead to an authorised system of training and examination. A discussion followed, and the report of the committee was adopted. Mr. Henry Stevens then delivered an entertaining discourse on the question of "Who Spoils our New English Books?" in which he distributed censure very freely upon everybody concerned in the mechanical production of a book, from the author to the consumer. An amusing discussion followed, in which Messrs. Wyman, Blades, and Edmond defended the printer and binder, and maintained that good work can be had if the consumer is prepared to pay for it. It was generally admitted, however, that books are not, what they might

easily be made, really artistic products. Mr. Barrett read a paper on "The Manner of Binding adopted by the Mitchell Library, Glasgow," and a discussion on binding followed. Mr. Ernest C. Thomas gave an abstract of his paper on "Some Recent Schemes of Classification," and a discussion followed, in which Messrs. Bullen, Nicholson, Dr. Pearson, Chancellor Christie, and Messrs. Garnett and Tedder took part. Mr. Barrett proposed, and Mr. Thomas seconded, a motion "That the council be requested to draw up for the consideration of the annual meeting of 1883 a scheme for the classification of books in a library." The resolution was carried. In the evening the members of the association entertained Mr. Bradshaw and the Vice-Chancellor at dinner.

On Friday morning, in consequence of the claims of private business upon the time of the meeting, it was necessary to take as read the remaining papers on the programme. It was also agreed to postpone to next year the consideration of the Report on Size Notation. Upon Mr. Nicholson's motion in favour of the Sunday opening of libraries, &c., which was seconded by Mr. Sutton, of Manchester, Chancellor Christie moved the previous question, and this was carried by a large majority. Mr. G. L. Campbell moved, and Mr. Axon seconded, a resolution that "The Library Association of the United Kingdom hereby respectfully urges upon her Majesty's Government and the members of the Legislature the importance of consolidating and amending the law relating to free public libraries," which was unanimously agreed to. On the invitation of Mr. Cowell, the association agreed to meet next year at Liverpool, and elected Sir James Picton president. After a vote of thanks to those members of the university and municipality who had contributed to the success of the meeting, a very hearty vote of thanks was tendered to the president, who was most enthusiastically cheered. The members then adjourned to the University Library, when Mr. Bradshaw explained many points of practical interest.

This concluded the proceedings of what may be fairly said to have been the most successful of all the annual meetings of the association. Nothing could exceed the kindly and graceful hospitality offered by the town and the university; while Mr. Bradshaw approved himself as the very ideal of a genial and hard-working chairman.

TOMBS OF BRITISH OFFICERS AT ALEXANDRIA.

Alexandria: Sept. 4, 1882.

I HAVE this morning visited the Greek convent of Saint Saba, in the eastern part of this city, not far from the Ramleh railway station, and have there seen the well-preserved memorial tablets of four British officers who fell in or near Alexandria at the beginning of the century.

As these monuments, which have fortunately escaped the general destruction of the European quarters of this city, will be especially interesting at the present moment, now that another British army is in Egypt, I have copied them for the information of your readers.

I.

Tablet in black marble, laid horizontally in a niche in the outer side of the wall of the church.

H. S. E.

Arthurus Brice, anno ætatis suæ XXXIII, peditum Britannicorum subpræfectus, legionis de Coldstream e prætoris in Aegypto dux, stationes jacentes viarum pridie idus Martias de via cum decessisset nocte errabundus in hostem improviso incidit: continuo glande plumbea emissa petitus, captus mortuus decimo sexto Kal. Martia, anno salutis humanæ 1801.

Hoc marmor vidua ejus maerens posuit.
APOTTE ZHCAIEN OGI.

II.

White marble slab, placed upright, embedded in the wall within the same niche at the foot of No. I.

In hoc tumultu clauditur quod potuit mori Henrici Goali, Britanniarum regis exercitus apud Aegyptos pharmacopolæ, Obiit vi ante Kalendas Aprilis anno Christianæ salutis MDCCCVII et ætatis suæ circiter XXVII.

Ossa quæta precor
Tata requiescere in urna
Et sit humus cineri
Non onerosa tuo.

III.

Tablet in white marble, embedded opposite No. II. at the head of No. I., all within the same niche or recess.

Memoriæ sacrum
Thomæ Hamilton Scott

Britanniarum regis 78^æ sive Monticolarum Scotticorum legionis præcenturionis et præfecti adjuti. Miles vere honoratus, vir magnopere dilectus, antiquæ morum simplicitati mentem disciplina cultam scientia ornatam religione elatam addidit. Heu! mors improvisa sodalibus moestis eripuit Alexandriæ xv Kalendas Augusti anno salutis humanæ MDCCCVII et ætatis suæ XXIX.

Vitæ summa brevis spem nos vetat inchoare longam.

IV.

A white marble slab in the pavement of the court, nearly opposite the above-mentioned niche.

Sacred

to the memory of Captain John Fergusson late commander of His Britannic Majesty's ship *Tourelle* during the memorable expedition to Egypt, who departed this life on the 3rd day of December 1802, aged 56 years.

It is possible that in the present expedition may be found some relative or descendant of one or more of the above gallant officers whose remains are under the protection of the Greek community in Alexandria. E. T. ROGERS.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

GOLDSCHMIDT, W. *Russische Märchen*. Leipzig: Friedrich. 8 M.
KATALOG der Bibliothek d. Deutschen Reichstages. Berlin: Puttkammer. 20 M.
LAV, F. *Ornamente südslavischer nationaler Haus- u. Kunst-Industrie*. 17. Lfg. Wien: Halm. 30 M.
LETAOUILLY. *Le Vaseau et la Basilique de Saint-Pierre*. Paris: Morel. 500 fr.
MONTÉPIN, X. de. *Les Pantins de Madame de Diable*. Paris: Dentu. 6 fr.

THEOLOGY.

GODET, F. *Pauli Brev til Romerne*. 8. Hft. Copenhagen: Høst. 1 Kr.

HISTORY.

AVÉ-LALLEMANT, R. C. B. *Yn Gudes Namen. Das Leben d. Dr. med. Joachim Jungius aus Lübeck (1587-1657)*. Braunschweig: Hirt. 4 M.
CANONOK, F. *Histoire militaire contemporaine*. T. 2. Guerre franco-allemande de 1870-71. Paris: Charpentier. 3 fr. 50 c.
DANSKE KANCELIEREINSTRÆTER, 1535-50, udgivne af K. Erlev og W. Møllerup. 2. Hæft. Copenhagen: Klein. 2 Kr. 50.
FOUCAUT, P. *Campagne de Pologne. 1806-7*. Pultnak et Golymin. Paris: Berger-Levrault. 12 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

DELAUGE, F. *Notes sur l'Électricité dynamique*. Paris: Deq. 3 fr. 60 c.
HILBER, V. *Neue u. wenig bekannte Conchylien aus dem ostgalischen Müdlen*. Wien: Hölzer. 9 M. 60 Pf.
KLING, J. *Flora v. Net., Liv- u. Curland. 1. Abth. Gefüßpflanzen: Gefüßkryptogamen u. Phanerogamen*. Reval: Kluge. 12 M.
LUDWIG, H. *Vorlesungen der v. Prof. Dr. Ed. van Beneden an der Küste v. Brasilien gesammelten Echinodermen*. Berlin: Friedländer. 2 M.
MITTHEILUNGEN aus der zoologischen Station zu Neapel, zugleich ein Repertorium f. Mittelmeerkunde. 3. Bd. 4. Hft. Leipzig: Engelmann. 10 M.
MOJSISOVIC, V. *Mojsi, E. Die Cephalopoden der mediterranen Triasprovinz*. Wien: Hölzer. 140 M.
TROMMELER, G. *Die wirkliche u. die scheinbare Welt*. Neue Grundriss der Metaphysik. Braunschweig: Vieweg. 9 M.

PHILOLOGY.

EVANGELIEN, M. *Zwei Kapitel aus e. Monographie üb. Nestorius u. seine Quellen.* Berlin: Calvary. 1 M. 60 Pf.
 KALKAR, O. *Ord bog til den sidste danske Bpog.* 1300-1700. 1-5. Copenhagen: Klein. 9 Kr.
 MIRARD, C. *Notes sur les Lettres de Clément.* Paris: Firmin-Didot. 5 fr.
 POFFROW, J. O. *Einführung in das Studium d. Altnordischen.* 1. Grammatik. Hagen: Riesel. 2 M. 40 Pf.

CORRESPONDENCE.

"EUSKARIAN" OR "NEOLITHIC."

Lyme Regis: Sept. 13, 1882.

A writer in the ACADEMY has twice, lately, done me the honour to animadvert upon my use of the word "Euskarian" to designate the dark short stock which forms one element in the mixed population of the British Isles. As this friendly opponent seems to think that my opinion upon the subject may be of some importance to somebody or other, somewhere, I hasten to assure him that I do not share in that flattering belief. It is impossible for any one man to be a specialist in every known department of science; and, where he is not a specialist, the only thing he can do is to take the opinion of competent authorities on the questions in dispute. Now, I myself have never seen a Basque, nor measured a neolithic skull; so that, in these matters, I am compelled to accept the word of those people whom I believe to be trustworthy and capable in this particular line. Dr. Broca and Prof. Boyd Dawkins, both of whom have studied the question at first hand, declare that the Basque skulls agree exactly with the neolithic skulls; that the true living Basques are small, dark, black-haired, and dolichocephalic; and that the other elements in the so-called Basque population are really due to Celtic, Gothic, and English intermixture. Accepting these statements at the hands of such distinguished anthropologists, I merely borrow the name Euskarian as a general ethnical designation for the dolichocephalic people who in the neolithic age spread over all the peninsulas and islands of Western Europe. It is obviously desirable to have some such general name, so as to avoid speaking of the people themselves as "neolithic," a term which ought clearly to be confined to their implements alone. Certainly, it is very awkward to have often to refer to a race, and yet to have no ethnical title by which to describe them. I have therefore usually adopted the word Euskarian, not from any deliberate personal conviction of its fitness, but simply because I found it made ready to my hand by the master workmen. If my kindly critic wants to fight the question out at length, why does he not attack Dr. Broca and Prof. Boyd Dawkins, instead of turning his arms against a mere member of the ordinary rank and file like myself? The rest of us will be glad enough to stand by and see fair play done on either side. If it can be shown that the true Basque is really light and brachycephalic, while the dark intermixture is due to Gypsy blood, then we will all immediately give up using the word Euskarian to designate the neolithic Europeans. But at present we are told the contrary by constituted authority, and we who know nothing about the question ourselves would like to hear the arguments on the other side.

GRANT ALLEN.

MERTON COLLEGE AND THE JEWS.

London: Sept. 9, 1882.

A brilliantly written paper on the early development of Merton College, from the pen of the Warden, appears in the current number of the *Nineteenth Century*. At a time when comparatively little is published on mediæval Oxford history, such a contribution may be certain of a warm welcome from Oxford men. But the article has no pretension to be regarded

as exhaustive, and an omission in the early pages would lead us to conclude that its author has limited his investigation to a somewhat restricted area. It is impossible to examine ever so cursorily the works of the early Oxford antiquaries or documents relating to mediæval Oxford, whether in the college muniment rooms or in the national Record Office, without failing to remark the important place held by the Jews in the early history of the city and university, or the peculiar influence they exerted. As early as the days of William Rufus their presence was commented on by the chroniclers. Throughout the twelfth and thirteenth centuries they crowded into the city, coming, as their names would indicate, from Italy and France, and with students, barons, and townsmen they drove a thriving trade in money-lending. But they did not confine themselves to this commerce. As at Paris, they established their Talmudic schools, and threw their doors open to all comers. Many of the Jews could boast the distinction, rare for those days, of possessing books of their own; and, from several lists found among inventories of their property, they would seem to have studied Greek and the sciences as well as the Bible and the Talmud. But Mr. Brodriek, in his sketch of Oxford in the thirteenth century, makes no mention of the Jews; and the omission is worthy of remark because in the early history of Merton College the Jews on more than one occasion played a somewhat prominent part.

In 1262, as Mr. Brodriek tells us, Walter de Merton made his first provision for the support of scholars "residing at the schools" (*in scholis degentium*); but he does not inform us that five years later he purchased houses on the present site of Merton College for the use of his students, or that the persons with whom he effected a strangely ceremonious sale were a Jew named Jacob and his wife named Hannah. The document detailing the transaction is still preserved, I believe, among the Merton College archives, and is certainly one of the completest records of its kind. It was printed at length for the first and only time in 1738 by Tovey, the learned Principal of New Inn Hall, in his *Anglia Judaica*. At the foot of the roll is the Jew's seal, appended to an affirmation in Hebrew attesting that Jacob and his wife understood all the Latin that precedes it, and that it is true throughout. The Jewish owner is described at the time as of London; but he is mentioned, together with a brother, in a Magdalen College document of 1262, and he had probably recently removed from Oxford. He was the son of a London Rabbi, and his full name is given as Jacobus Filius Magistri Mosi Judaei Londoniae. The first paragraph of the parchment runs (according to Tovey) briefly thus:—

"Solatis nos [i.e., Jacobus et Hanna] ad instantiam discreti Viri Domini Walteri de Merton . . . pro triginta Marcis . . . dedisse . . . Scholaribus et Fratibus Domus Scholarium de Merton quam idem Dominus Walterus fundavit apud Meandon in Comitatu Surr . . . ad perpetuam sustentationem Scholarium in Scholis degentium domos nostras cum pertinentiis in parrochia S. Johannis Baptistae Oxoniensis infra Muros."

Lower down appear the names of the witnesses of the sale. They include that of Adam Fetteplace, the Mayor of Oxford, and Moses, the warden of the Oxford synagogue. Thus Merton College, like St. John's Hospital, the precursor of Magdalen College, obtained its earliest home at the hands of the Jews. And it was not only at its first establishment that the college came into possession of Jewish property. Among other early deeds still preserved in the muniment room at Merton is one testifying to the grant by Edward I., to the college authorities, of other forfeited Jewish houses at the intercession of Queen Eleanor, about 1290.

Nor was it merely in this connexion that the Jews came into direct relationship with

the college. In 1268, as the readers of Anthony à Wood, or of the writers from whom he borrowed his material, will remember, the Jews came into serious collision with the university authorities. They broke into a procession of scholars and teachers passing to St. Frideswide's Abbey on Ascension Day, snatched a cross from its bearers and trampled it under foot. As a punishment for this strange transgression, which has several parallels in mediæval Jewish history (*vide, inter alia*, Walter Mapes *de Nugis curialium*, p. 217, Camden Society), the Jews of Oxford were ordered to erect at their own expense an elaborate marble cross, and also to present the university with a portable cross of silver and a mace such as was carried before archbishops. The documents connected with this episode, which are to be found printed at length in Tovey's *Anglia Judaica* (pp. 167 et seq.), inform us that much difficulty was found in selecting a suitable site for the erection of the large cross. It was at one time suggested that it should be placed before the entrance of the Jews' synagogue, which stood, I believe, on the spot where Blue Boar Street now meets St. Aldate's. But finally—perhaps at the request of the college authorities—the King ordered that the monument should be set up by Merton. "Volumus," runs the writ, "quod praedicta crux marmorea erigatur in placea Scholarium de Merton juxta ecclesiam suam S. Johannis Baptistae in Villa praedicta." At the same time an order was given to entrust to the scholars of the college the smaller cross and the university mace. The decree, however, was withdrawn two months later, and St. Frideswide's Abbey finally received them. The marble cross, according to Ross, the fifteenth-century antiquary, remained standing at Merton College till his own day, when it fell down and was not re-erected. The Latin verses he found engraved at its base have often been reprinted. The last words are inaccurate:—

"Quis meus auctor erat? Judaei. quomodo? sumptu.

Quis Jussit? Regnans: quo procurante? Magistra. Cur? Cruce pro fracta ligni: quo tempore?

Festo

Ascensionis Domini: quis erat locus? hic ubi sisto."

Doubtless, the part the scholars of Merton played in this curious business added greatly to their reputation and position at Oxford. The fact that the college was at first ordered to take charge of the small cross proves that it was placed on the same level as St. Frideswide's Abbey, the chief religious foundation of the town, to whose care it would naturally have been handed over. Such circumstances are worth recalling, for they throw light not only on the history of the college and the university, but on that of the city and mediæval Judaism in England. Under every aspect, in fact, they present points of interest, and they are essential, I should have imagined, to any full account of the origin and first development of Merton College.

S. L. LEE.

"-Y FINAL" IN SHAKSPEARE.

Walditch, Bridport, Dorset.

Collating, the other day, Heyes's Second Quarto of "The Merchant of Venice" with Roberts's First Quarto in Griggs's Facsimiles, I noted, among other differences, how much oftener the Heyes Qo. (which I have shown ought to be looked on as the representative of Shakspeare's revised text of the play) had -ie final for the Roberts -y, and *an* for the Roberts *an*. Wishing to see how far the Qo. of "Venus and Adonis" bore out the Heyes Qo. on these points, I turned to Mr. Griggs's photograph of it, and found on the *an* point only three

instances—"daunce," 148; "commaunder," 1004; and "alaunder," 1006; but on the -ie final the poem's evidence was conclusive that either the writer, copier, or printer of it—or all, or two, of them—liked -ie better than y. He followed the general practice, I take it, and not any special fancy of his own.

I add lists of the "Venus" -ie and y words, as well as the adverbial -ly ones. The only other "Venus" spellings that seem to call for notice are cease for our "seize," l. 25, 158; societe, 19, for our "satiety;" and "Mermaid" for our "Mermaid;" l. 429, 777. "Hamlet" Q. 2 has "Mermaide" too; but the first two quartos of "Midsummer Night's Dream" spell "Mearmaide."

ADJECTIVES.

angrie, 70, 339, 662.
anie, 708.
ahie, 76.
bloodie, 999.
brawnne, 625.
cloudie, 725.
drie, 52.
emptie, 1191.
enarie, 100, 566, 714,
1132, 1179.
ferie, 219.
flintie, 199.
froste, 36.
frothie, 901.
gandie, 1068.
happie, 327.
heanie, 155, 182, 950,
1073, 1125.
hie (high), 551.
hodie, 16, 452, 538.
imaginarie, 597.
inorie, 230.
lilie, 228, 1053.
lustie, 31, 260.
manie, 707.
mistie, 184.
pettie, 394.
pitohie, 821.
prettie, 74, 243.
readie, 89.
sapple, 165.
shellie, 1034.
sillie, 467, 1098.
snowie, 99.
sorie, *Dedic.*
stormie, 965.
testie, 319.
thiratie, 543.
thornie, 629.
tributarie, 632, 1045.
twentie, 22, 522, 775,
833, 834, 834.
verie, 441, 595.
vnsauorie, 1138.
wearie, 495, 529, 559,
705, 914.
windie, 51.

Against these seventy instances of the adjective in -ie we have only seven in -y, and six of these seven are the equally adverbial -ly:—

brinty, 620.
deadly, 461.
heavenly, 64.
likely, 990.
merry, 1025.
ugly, 931.
unlikely, 989.

If we now turn to the substantives, we find that fifty-eight of these are in -ie against three in -y:—

beastie, 70, 119, 130, 130,
141, 164, 434, 575, 638,
735, 746, 934, 938,
1019, 1020, 1132.
berrie, 460.
bodie, 757, 1145.
chastitie, 751.
cric, 889.
cunt'sie, 888.
discoverie, 828.
dittie, 836.
dutie, *Dedic.*
enemie, 887.
extasie, 895.
fabrie, 146.
fantasie, 897.
trie, 526.
furie, 318, 554.
harmonie, 781.
inorie, 363.
lealousie, 449, 649, 657.
lillie, 362.
linerie, 1107.
maiestie, 278.
miserie, 707, 788.
mutinie, 651, 1049.
obscuretie, 760.
pitie, 95, 577, 1000.
plentie, 20, 545.
societie, 19.
scarcitie, 753.
akle, 153, 485.
spie, 655.
stillitorie, 443.
storie, 716.
subtiltie, 675.
varietie, 21.

Against these are to be set only *beauty* twice in 167, and *duty* in 168. "Attorney," 335, and "palfrey," 384, 385, belong to a different class.

The few -y verbs are all in -ie:—

burie, 758.
erie, 95.
dallie, 106.
die, 1074.
drie, 966.
fie, 304, 894.
prophecie, 671, 1185.

Paises, 622; praies, 578; saies, 583, 611, 1173, cannot be claimed.

The adverbs are all in -ly, except two which are adjectival also: *illie*, 1151; *verie*, 531:—

advisedly, 457.
equally, 1139.
flee, 463.
frankly, 1059.
heartily, 404.
nimble, 38.
quickly, 520.
sharply, 470.
stedfastly, 1063.
wittily, 471.

F. J. FURNIVALL.

DR. BRINKMEIER'S "TROUBADOURS."

London: Sept. 8, 1881.

There are so few elementary books from which solitary students can learn anything of the Provençal language and literature that we should not feel inclined to judge harshly any honest attempt to produce a popular introduction to this most interesting branch of literary and social history; but this only makes us regret and condemn the more emphatically the publication of such a work as Dr. Brinkmeier's.* The author has a not inadequate conception of the scope and bearings of the Provençal literature, but, unhappily, he is worse than totally ignorant of the Provençal language, and has not taken the pains to supplement his defective information by appeals to the masters at whose feet he ought to have sat before putting himself forward as a teacher. The consequence is that his numerous translations teem with the grossest blunders. They are like the attempts of a fairly intelligent child, with no knowledge of the grammar of the language (or of grammar in general), attempting to decipher the Provençal literature on the strength of some acquaintance with cognate dialects. One or two instances will suffice as specimens. Guillem de Cabestaing, lamenting and excusing to his lady-love the necessity under which he finds himself of assuming an air of indifference towards her, exclaims:—

"Pus greu martire
De mi nuls hom no sen,
Quar vos qu'ieu plus envoy
D'antra qu'el mon estey,
Desampar e mesorey,
E dezam en parvensa."

This Dr. Brinkmeier translates

"Kein Mensch empfand wohl schwerere Marter,
als ich, weil Ihr, die ich mehr ersehne, als irgend
eine andere auf der Welt, mich verlässt und
versachtet. Aber ich sage offen u.s.w."

The man who can take "desampar" and "mesorey" for second person plurals can do anything, though the process by which he gets "Aber ich sage offen" out of "E dezam en parvensa" remains obscure.

After this, it is a trifle to find Dr. Brinkmeier so totally misconceiving the whole drift of Giraut de Bornell's exquisite *Alba* "Reis glorios" as (regardless of genders) to transform the knight into the lady, and make the watching friend's appeal to the knight, to come out of the lady's bower before daylight, into the knight's appeal to the lady to let him into it!

Enough has, perhaps, been said to serve as a warning to the incautious, and to say more would be waste of time.

PHILIP H. WICKSTEED.

THE LATE JAMES THOMSON.

Leicester: Sept. 8, 1882.

It is proposed to erect a memorial in the Secular Hall, Leicester (lately erected at a cost of £4,000, and on the opening of which Mr. Thomson wrote a dedicatory poem), to the author of *The City of Dreadful Night*. It will take the form of either a mural tablet or a bust of the deceased poet. Subscriptions may be sent to Messrs. Reeves and Turner, publishers, London; Mr. P. de R. Holyoake, 12 Gower Street, W.C.; Mr. Larnier Sugden, architect, Leek; or Mr. J. W. Bams, Forest Edge, near Leicester.

JOHN W. BAMS.

* *Die Provenzalischen Troubadours als lyrische und politische Dichter.* Mit Proben ihrer Dichtungen. Von Dr. Eduard Brinkmeier. (Göttingen: Vandenhoeck und Ruprecht; 1882.)

SCIENCE.

Introduction to the Study of Language. By B. Delbrück. Authorised Translation, with a Preface by the Author. (Trübner.)

EVERY student of language will welcome this translation of a work that does credit to the series of "Indogermanische Grammatiken" of which it forms a part. The history of the foundation of a science was never more clearly, more thoroughly, or more succinctly written than in this history of comparative philology in Germany by Prof. Delbrück. Bopp's work is reviewed and criticised; and full justice is done to the contributions made to linguistic science by his contemporaries and successors down to Schleicher, who marks a new era in its history. After Schleicher, as Prof. Delbrück points out, the progress of the science is characterised by tendencies rather than by individuals; and it is with these tendencies, accordingly, that he next deals. The three last chapters are occupied with an account of the agglutination theory and the arguments of its friends and foes, with the views at present held as to the invariable action of phonetic laws and the influence of analogy in language, and with the theories put forward concerning the relation of the several Indo-European languages one to another. Throughout, however, the author's eyes are never turned away from Germany; Germany was the birth-place of scientific philology, it was for German readers that his book was composed, and it is therefore with German comparative philologists alone that he concerns himself.

The most striking characteristic of his book is its impartiality. Even in dealing with the vexed question of agglutination—where his sympathies, as is perhaps natural in a Sanskritist, are on the side of those who hold that Aryan flexion has grown out of a previous stage of agglutination—he fairly states the arguments on the opposite side, and allows, in conclusion, that the agglutination theory is not verified in individual cases. He only claims that, out of the different attempts that have been made to explain flexion, "the principle of agglutination is the only one which furnishes an intelligible explanation of the forms."

But a good deal depends on the sense which we give to this word "intelligible." It is certain that some forms can be explained in no other way. But the opponents of the agglutination theory maintain that these are late forms in which the agglutinated element is assimilated to the general inflectional character of the language. For other and older forms they find a more intelligible explanation in Ludwig's adaptation theory. According to this, as the grammatical relations of words to one another in a sentence came to be distinctly conceived, pre-existing suffixes were set apart to denote them. Thus the suffix -(e)s, which in *πόδες-ες-οι* and *ποδ-ες-ων* (*ποδών*) has no grammatical meaning, came to symbolise the nominative plural in *πόδες* and the second person of the verb in *ἐρύπες*. Prof. Delbrück's sole reason for rejecting this theory is that Ludwig has not demonstrated the independent origin of the personal pronouns and the person-endings of the verb.

I confess that this reason seems to me inadequate. Elsewhere I have urged that the flections of the verb are later than those of the noun, and that the reduction of the personal pronouns into flections was due to the general inflectional character of Aryan grammar. They followed the general analogy, and became flections, like the *-ly* of English adverbs. But, though this hypothesis is quite sufficient to turn the flank of the agglutinationists, further study has convinced me that the resemblance between some of the person-endings of the verb and the first and second personal pronouns is a mere accident, with which assimilation in a later period of the Indo-European languages may have had something to do.

I can here only indicate briefly a few of the arguments which have thus made me change my opinion. There is, firstly, the fact that it is only in the case of the first and second persons singular that this resemblance exists. The third person plural, more particularly, has been a puzzle which the adherents of agglutination have never been able to solve. And even the two forms of the second person singular, *-si* and *-tha* (*-θα*), can only be reconciled with the primitive form of the second personal pronoun, *tu(m)*, by violating all that we know of Indo-European phonetic laws. If, too, as is probable, the final *-i* is due to the analogy of the third person, the so-called secondary ending (*ε*)s will be the original one; and this can only be the nominal suffix (*ε*)s, not an imaginary form of an otherwise unknown personal pronoun. As for the first person singular, Brugman has shown that the form in *-o*, which has become the predominant one in Greek and Latin, goes back to a primitive suffix *-a*. Whatever likeness, therefore, there may be between the form in *-mi* and the first personal pronoun, there is none between the latter and the form in *-a*.

But, secondly, the form in *-mi* may owe its final vowel to the analogy of the third person. In any case we cannot dissociate it from the "secondary" ending *-m*. That this is simply the accusative and neuter suffix of the noun is clear when we remember that the termination of ἔχοντα presupposes a sonant *m* as much as does the termination of πατέρα. Indeed, whenever the person-endings readily lend themselves to comparison, it is with the suffixes of the noun that they seem to claim relationship. Thus λέγοντι is the locative of the present participle; λέγει is a stem, like φάτι-ς; *-θε*, in the second person plural, is the noun suffix *-θε* or *-θεν*; and *-μες* by the side of *-μεν* and *-με* (as in *-μεθα* or the Sanskrit *-ma*) finds its parallel only in *-θεν* and *-θε* by the side of the Sanskrit *-thas*. How little the person-endings can originally have had to do with the conception of persons may be seen from the fact that in *-μεθα*, *-θα* represents the first person, while in *οἶσθα* it represents the second. Whatever may be thought of Fick's theory of infixes, it is evident that he is right in considering the first person singular of the Sanskrit middle to be an old infinitive—that is, the dative of a verbal noun.

It seems to me, therefore, that the single reason Prof. Delbrück allows there is for preferring the agglutination theory of Bopp

to the adaptation theory of Ludwig breaks down. On the other hand, the arguments against the agglutination theory are so strong as to make its acceptance a matter of great difficulty. It implies that the roots of the philologist's workshop were once actual words, so that, to use Prof. Delbrück's expression, "what was once an actual word appears [now] only as an ideal centre of meaning." That is to say, as Bréal has observed, the root *roul*, "to go round," in *rouler*, *roulette*, *roulage*, &c., was an actual word in Latin, which stands in the same relation to the Romanic languages that the parent-Aryan does to the Indo-European languages. Unfortunately, however, we know a little more about Latin than we do about the parent-Aryan, and are thus enabled to discover that *roul* is merely the creation of the philological analyst; the "actual word" underlying this group of words was *rotula*, "a little wheel." But this is not the worst fault of the agglutination theory. It goes beyond our evidence, and, what is more, contravenes it. As far back as our materials allow us to trace the history of Aryan speech, we find only inflections and an inflectional grammar. If we would pass beyond them, we are forced to violate the phonetic laws with which we are acquainted, and to invent new ones. The position of Johannes Schmidt is the only scientific one; we must be content with tracing the forms of grammar as far back as a strict attention to phonetic laws will allow us, and there leaving them. We cannot get behind our facts. It is, of course, quite conceivable that in some remote age the parent-Aryan had a predecessor which may have been agglutinative or isolating or even polysynthetic; but there is no proof of this, and, from the nature of the case, never can be. Moreover, it is with the parent-Aryan only that we are concerned, not with its conceivable predecessor.

In parting from a book from which the student will derive the best possible idea of the present position of comparative philology, I ought to add that the task of the translator has been performed in a way that leaves nothing to be desired. A. H. SAYCE.

SOME BOOKS ON CHEMISTRY.

Elementary Chemical Arithmetic. With 1,100 Problems. By Sydney Lupton. (Macmillan.) About half of this book is given to the stating of problems or examples, and about one-tenth of it to answers. A few pages of tables are added. But there are two very valuable characteristics of this volume which demand special recognition and approval. These features are the well-ordered sequence of the problems and the peculiarly exact introductory chapters treating of arithmetical processes, of physical and chemical terms, and of the reduction of experimental results. A few examples from these introductory chapters may be cited to illustrate the unusually careful explanations of terms and operations which Mr. Lupton gives. The first page furnishes us with some sound advice on "approximation," and very properly condemns as useless, and even misleading, the too common practice of calculating the results of chemical workings to a large number of decimal places when the second or third place may be incorrect owing to experimental error. We should have extended this

reproof, in some cases at least, even to the first place of decimals; and yet how common is the practice, even among accomplished analysts, of carrying and printing per-centages to the third place! The explanations and definitions of mass and weight, and of density and specific gravity (pp. 21–30) are uncommonly clear; the subjects of heat, thermometric measurements, and volume of gases are also adequately treated. The sections of Mr. Lupton's work referring to the reduction of experimental results include the discussion of the sources of errors, of the method of least squares, of the graphical method, and of interpolation. Of the very numerous problems in this volume, we need but say that they are judiciously chosen, systematically arranged, and stated in a great variety of instructive forms. The Appendix of twelve tables includes the list of atomic weights as drawn up by Prof. F. W. Clarke from the results of the best experiments, and a most useful set of constants.

Catechism of Modern Elementary Chemistry. By E. W. v. Volckxson. (Kegan Paul, Trench and Co.) Here are some four hundred questions set during the years 1844–82 at the Matriculation Examinations of the London University. These are classified and arranged according to a definite plan, and they are accompanied by answers and solutions drawn up in concise and exact language. If we allow the desirability of constructing books of this sort for the aid of examinees, then the special features of this specimen justify, to a great extent, its existence. The volume may, in fact, be called a chemical catechism of the non-metals. And, doubtless, there are many teachers as well as students who prefer to use a system of question and answer, as lightening the tasks of teaching as well as of learning.

Experimental Chemistry for Junior Students. Part II. "Non-metals." By J. Emerson Reynolds. (Longmans.) This part fully sustains the character for freshness, clearness, and accuracy which belonged to the first section of this little text-book of chemical practice. Indeed, the operations and experiments described and illustrated in the pages now before us possess, generally, an advantage over some of those given in the first part of this little manual, for they offer no peculiar difficulties in their performance by classes of beginners. There may be a few exceptions to this statement, but they are of small importance, and the teacher may omit or modify any of the troublesome or tedious processes given in these pages without impairing the value of the system of instruction. We commend Dr. Emerson Reynolds' little manual to all chemical tutors.

Dyeing and Tissue Printing. By W. Crookes. (Bell.) This is one of a series of technological hand-books designed to meet "the needs of students preparing for the examinations of the City and Guilds Institute." Whether viewed in connexion with the examination-room or the dye-house, the volume is one which deserves a word of welcome. Although it consists mainly of practical recipes and practical directions, yet descriptions of materials and explanations of processes have not been forgotten. These are partly interspersed through the work, partly gathered into special introductory chapters. But a detailed account of the contents of an industrial handbook such as that before us could scarcely be prepared for general readers, who are not expected to be familiar with the technical terms crowded into each page. So we must refrain from quotations involving such directions as "make up a jiggr," "enter in the dye-beck," "sadden with 2 oz. of copperas."

Household Chemistry for the Non-Chemical. By A. J. Shilton. (F. V. White.) Mr. Shilton, in avoiding the introduction of the attractive, if

sometimes gossip, details which helped to ensure the popularity of Johnston's *Chemistry of Common Life*, has written a dull book, in no way remarkable for freshness of material or treatment. Let the reader see what Mr. Shilton says of tea, coffee, and chicory, on pp. 153-64. The quotations he makes, the order in which the statements of fact and opinion succeed each other, and the very phrases themselves in some places will be found in the work of Johnston (pp. 116-169) which the author criticises unfavourably in his Preface. It should, however, be stated that Mr. Shilton discusses some subjects (soap, candles, gas, disinfection, bleaching, glass, and pottery) which are not included in the work of Johnston.

ORIENTALIA ANTIQUA.

UNDER this title M. Terrien de La Couperie has undertaken a most arduous enterprise, to which all scholars must wish success. Many and varied as are the founts of type now possessed by some of our London printers, it is obvious that ordinary printing will never be able to represent adequately the multifarious requirements of Oriental learning. In the case of Egyptian texts, lithography is already resorted to. But the main difficulty is not so much the publication of texts as the reproduction of inscriptions, and the tabular presentation of characters, &c., which supply the materials for the science of epigraphy. No branch of learning is more full of promise than that which is now trying to reconstruct the prehistoric past by means of the written records it has left. The interpretation of the hieroglyphs of Egypt, of the wedge writing of Chaldaea, and of the inscriptions of Asoka constitutes, perhaps, the most extraordinary achievement of human ingenuity, and certainly the most striking evidence of the truth and value of linguistic studies. So far as Greek and Roman inscriptions are concerned, they merely enable us to fill up gaps in a history that has always been tolerably known. Classical epigraphy is but a handmaid to classical literature. But in the East (including Egypt) the case is different. If we except the books of the Chinese and the Sanskrit literature that has been mainly handed down by oral tradition, the early history of the East is entirely based upon epigraphy. In order to roll back the veil and behold the secrets of the earliest civilisations of the world, we must avail ourselves of the laborious processes of decipherment. The art of decipherment—and indeed the very conception of such an art—is the work of the nineteenth century. Though much has been done, much yet remains to do. What has been definitely learnt seems but to push back still farther the problems that enshroud the origin of civilisation.

It is to promote this form of Oriental research—which, unfortunately, has not yet acquired a name of its own—that M. Terrien de La Couperie has founded the *Orientalia Antiqua*, the subtitle of which is "Documents and Researches relating to the History of the Writings, Languages, and Arts of the East." For the annual subscription of one guinea, he hopes to bring out a series of bi-monthly parts, each consisting of about 100 pages, to make one volume for the year. The form is crown quarto, excellent paper with a wide margin. The fundamental feature of the scheme is to publish, by lithography, texts, &c., which cannot be printed (conveniently or at all) by common type. The publishers are Messrs. Trübner.

The first part, now before us, contains two contributions. One is a translation, with notes, of "The Calendar of the Hea Dynasty," by Prof. R. K. Douglas, of the British Museum; the other is a paper on "The Origin of the Phoenician Alphabet," recently read by M. G.

Bertin before the Royal Asiatic Society. We do not here propose to criticise, or even give a summary of, these articles. Both of them are good examples not only of the necessity of using lithography, but also of the progressive character of Oriental research upon which we have dwelt above.

In this age of societies founded on all sides to print texts and "sources," it is to be hoped that M. Terrien de La Couperie's single-handed undertaking will not fail to meet with the support it deserves.

ETRUSCAN JOTTINGS.

THE new volume of the *Etruskische Forschungen und Studien* (part iii.), by Dr. Pauli, forms a distinct stage in advance in the decipherment of the Etruscan inscriptions. In the first part of the volume, Dr. Pauli proves once for all the utter impossibility of regarding Etruscan as an Indo-European, much less an Italic, language, and refutes, one by one, the comparisons lately made by Dr. Deecke between the Etruscan and the Italic numerals. In the second part, Dr. Pauli shows that he possesses all the qualifications of a successful decipherer. His most important discovery is that there was no verb, properly so called, in Etruscan, no distinction being made between the suffixes of the verb and noun. He also demonstrates that the "case" in *-si* is an older form of the genitive in *-s*, and not a dative, as has been usually supposed. Another discovery which he has placed beyond question is the name of the Etruscan numeral for "ten." This is *nurth*, the ordinal being *nurthai*. *Nurth* was Latinised into *Nortia*, the name of the Etruscan goddess into whose temple the nails denoting the ten months of the old Etruscan year were driven, and of whom the Latin *Decumia* is the equivalent. Dr. Pauli has further shown that *avil* means "year," and not "age." This conclusion has been strikingly confirmed by the inscription (referred to below) found at Magliano since his book was written. There are many other suggestions and conjectures in the volume, some of which are probable, others possible, while others, again, must be wholly rejected. Throughout, however, Dr. Pauli displays not only a great and intimate acquaintance with the inscriptions, but a happy power of divination without which no decipherment is possible.

ONE of the most important discoveries ever made in Etruria has lately taken place at Magliano, in Tuscany. Here a leaden plate has been found in the Pian di Santa Maria, with an inscription on either side the length of which rivals that of the famous Cippus Perusinus. Prof. Teza, who vouches for its authenticity, communicates it to the *Rivista di Filologia e d' Istruzione classica*, x. 10-12. The inscription on the obverse, which has the shape of a heart, reads backwards, and is, according to Prof. Teza, as follows:—

cauthas . tuthlu . avils . LXXX . ez . ohimthm .
caethialth . laoth . hevni . avil . nenl . man .
murinas'e . fal tathi : aseras . in . eos . men .
mialthocemarni . tuthl . tiu . ohimthm . caethialthl .
ath : maris'line nitha . afis . ci . alath . ohimthm .
avilath . eca . cepen . tuthlu . thuch . iohuterv .
hes'ni . mulveni [or mulven] . eth . tuci . am .
ars .

The text on the reverse runs thus:—

mialthoan . caluso . eonia . avil . mimenicao .
marcaluroao . ethtuthiunel . man . rivach . les'oem .
tucacal . s'arises . teis . evithuras . mulale . mialch
ilache . tins . lursth . tev
 avuthun
 lursthail
 efis . nac

Letters in italics are doubtful. The inscription seems to be the record of a lease of land for eighty years; and the mention of *tins*, the

genitive of *Tina*, the Etruscan Jupiter, in the last clause indicates that it concludes with the usual curse against the violator of the contract.

OBITUARY.

THE Swiss papers report the death, at Geneva, on September 7, of Prof. Emil Plantamour, the Director of the Public Observatory in that city. The deceased was born at Geneva in 1815; studied at Königsberg, in Prussia, where he took his degree in 1839; and afterwards became Professor of Astronomy and, finally, Director of the Observatory in his native city. His scientific writings procured him the membership of many foreign scientific societies, including the Astronomical Society of London; and since 1865 he has been corresponding member of the Institut de France. Beside his annual publications on his astronomical and magnetic observations, Prof. Plantamour has obtained some repute by his independent studies—*Mesures hycométriques sur les Alpes* (1860), *Du Climat de Genève* (1863), *Expériences faites à Genève avec le Pendule à Réversion* (1866 and 1872). In connexion with Dr. Hirsch, the Director of the Observatory at Neuchâtel, he published between the years 1867 and 1875 the *Nivellement de Précision de la Suisse*.

NOTES OF TRAVEL.

MESSRS. SAMPSON LOW will publish immediately an important contribution to our knowledge of Central and West Africa by Messrs. Capello and Iwens, who, it may be recollected, were the companions of Major Serpa Pinto at the outset of his adventurous journey across the continent. The book will be entitled *From Benguela to the Territory of Yacca*. It will be in two volumes, with more than 130 full-page or text illustrations.

SCIENCE NOTES.

An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy is the title of a new work which will shortly be published by Messrs. Longmans. The writer accepts the evolution hypothesis, admits the justice of the opinion of Profs. Tyndall and Huxley that the chasm between the inorganic and the organic cannot be regarded as scientifically impassable, and then argues, from Mr. Spencer's own statements, that the existence of mind—separated from matter by the whole diameter of being—is a truth transcending all others in certainty. Mr. Spencer's dictum, that the power manifest in the universe is unknowable, means nothing more than the truism that man is mentally inferior to the originator of all things. It is then urged that the evolution hypothesis, as presented by Mr. Spencer, has a distinctly teleological aspect, and that benevolent purpose and high moral design may be read in the structure of the universe. The work thus proceeds on an acceptance of the most advanced scientific positions, and shows that this is consistent, not with agnosticism, but with a refined and stately theism. The writer is the Rev. W. D. Ground, author of *Ecce Christianus* (1879).

WE have received three *Memoirs* of the science department of the University of Tokio, Japan. About one of these, on "The Chemistry of Saké-Brewing," by Prof. R. W. Atkinson, we may say something hereafter. The other two, both by Dr. T. O. Mendenhall, Professor of Experimental Physics, have for their subjects "The Meteorology of Tokio for the Year 2540 (1880)," and "The Wave-lengths of Some of the Principal Fraunhofer lines of the Solar Spectrum."

THE *Revue scientifique* prints, at length, a French translation of the presidential address delivered by Mr. Siemens at the recent meeting of the British Association at Southampton.

PHILOLOGY NOTES.

THE Cambridge Press will publish this autumn a Catalogue of the Buddhist MSS. brought back by Dr. Wright from Nepal, and now in the university library, which are undoubtedly the oldest Sanskrit writings we possess. The editor, Mr. Cecil Bendal, of Gonville and Caius College, will supply an Introduction upon the various points of palaeography suggested, and also notes on the chronology of the dynasties of Nepal and Bengal referred to in the colophons.

AMONG the volumes in preparation for Messrs. Trübner's "Oriental Series" are a translation by Prof. Samuel Beal of Hwen Thsang's *Si-yu-ki*, to be entitled "Buddhist Records of the Western World;" and *The Philosophy of the Upanishads*; or, a Survey of Primitive Indian Metaphysics, by Mr. A. E. Gough, Principal of the Calcutta Madrasa.

FROM the half-yearly Report of M. H. Wallon, permanent secretary to the Académie des inscriptions, we learn that the second volume of the *Corpus inscriptionum Semiticarum* is now in the press, and may be expected before the end of the year. It will contain the Phœnician inscriptions found in Egypt, Greece, Malta, Sicily, and Sardinia. The editor is M. Renan.

M. REVILLE, assistant-keeper of Egyptian antiquities at the Louvre, hopes to publish before the close of the present year his *Catalogue of Demotic and Greek Papyri, from Cambyse to Constantine*, for the preparation of which he has visited all the libraries and museums of Europe in which these papyri are to be found.

THE address delivered by M. Renan at the annual meeting of the Société asiatique is printed—almost in full—in the *Revue politique et littéraire* for September 9. It includes obituary notices of Longpérier, Dulaurier, and Chabas. But its chief interest lies in the rapid sketch given of the progress of Oriental studies during the sixty years since the Société asiatique was first founded. M. Renan also notifies his intention of resigning the post of annual reporter, which he has held for fifteen years.

THE third volume of the *Proceedings* of the Iowa Academy of Natural Sciences has a paper on "The Inscriptions on the Davenport Tablets" by Prof. Seyffarth, who adopts the theory that the characters are akin to the Chinese.

FINE ART.

The "Liber Studiorum" of J. M. W. Turner. Reproduced in Facsimile by the Autotype Process. With Notices of each Plate by the Rev. Stopford Brooke. Vol. I. (Autotype Company.)

PHOTOGRAPHY could scarcely have set itself a more difficult task than that which it has several times undertaken of the reproduction of Turner's *Liber Studiorum*. The etchings that Turner executed for this work lend themselves most admirably for reproduction, the lines coming out not merely faithfully, but with almost as much softness and delicacy as in the original. But it is different with the mezzotints. Here everything depends on the gradation of tints and the preservation of the fine etched line through them; for

the chief charm of the *Liber* lies in those subtle little touches of the master's hand which, even in the prints, are sometimes felt rather than perceived, and which too often die out altogether in the later stages of the plate. How much more, then, in the photograph. But the modern practice which permits of etching on the negative has done much in these autotype reproductions towards preserving the delicate lines of the original; and the marvel truly is, not that photography has accomplished no more, but that it has accomplished so much.

Turner's art, it is true, is a precious thing, that can only be seen in perfection in the treasured collections of connoisseurs and museums; but when we find that so much value is set upon this precious thing at the present day as to enable a complete set of the *Liber* prints to sell, as it did last year at the Bale sale, for £525, and a single plate, the "Ben Arthur" in first state, for £210, lovers of Turner's work who have not a fortune at command must needs be grateful for any good reproduction of it. The present reproduction is undoubtedly superior to any that have preceded it; and its value, moreover, is enhanced by the appreciative notice that the Rev. Stopford Brooke has supplied to each plate. For although Mr. Stopford Brooke "refrains from all critical blame," it is extremely valuable, as well as interesting, to learn what such a true connoisseur thinks and knows about the various plates. "My object," he says in the Preface,

"has solely been to tell the pleasurable thoughts and feelings these engravings have awakened in me, and the things I have seemed to see concerning their composition and sentiment during a companionship with them of many years. . . . If others, then, enjoy, or are taught to enjoy, the same things, or the way to enjoy rightly, good is done; and if the things we enjoy are not justly, but only fancifully, enjoyable, then no harm is done. There is nothing which is so easily discovered to be fantastic as fantastic enjoyment."

I own that much of the admiration lavished on Turner of late appears to me to be what Mr. Stopford Brooke calls "fantastic," and much again to be a mere blind following of Mr. Ruskin into paths of loving reverence where even the faults and wilful carelessnesses of the master are seen as beauties. But whether criticism exalts unduly or depreciates unduly, the intrinsic worth of Turner's work remains the same; and this is especially manifest in the *Liber*, which, taken as a whole, shows, perhaps more than any other work, the wide range of the artist's knowledge and skill. The present volume of reproductions gives twenty-four plates, including "Norham Castle," "Procris and Cephalus," "Jason," "Dunstanborough Castle," "Thun," and "Basle."

MARY M. HEATON.

THE COINS IN THE RUSSIAN FOREIGN OFFICE.

Collections scientifiques de l'Institut des Langues orientales du Ministère des Affaires étrangères: "Inventaire des monnaies des khalifes orientaux et de plusieurs autres dynasties." Publiée sous la direction de l'Académicien Dorn. Second Fascicule. (St. Petersburg: Impr. de l'Acad. imp. des Sciences.)

THIS second part of the Catalogue of the

Russian Foreign Office Cabinet of Coins is the last work of the distinguished scholar whose death we had to deplore a year ago, and whose learned energy endured to the end of his laborious life. How much Oriental learning in Russia owes to M. Dorn it is unnecessary to say. He was the centre and life of the various institutions which have made St. Petersburg famous in the history of the progress of Eastern study. His last work is not the least valuable of his contributions to science. We have often insisted on the importance of authoritative inventories of the various collections of Europe, and the present work removes one more museum from the list of inedita. What Fraehn did for so many Russian collections, M. Dorn has done for that of the Institut des Langues orientales. We only wish we could see the same activity in Paris and Berlin, and that the catalogues of MM. Lavoix and Erman were beyond the MS. stage.

The collection here described is not, indeed, a large or remarkable one, but it contains a certain proportion of rare or unpublished coins which all numismatists will be glad to notice. The first part of the inventory, which appeared in 1877, described the issues of the Eastern Khalifs; the present fascicule deals with the other Mohammedan dynasties, with the exception of fourteen classes, which M. Gamasof, who edits the present part, hopes before long to prepare. The vast majority of the coins here published have already been described in the present writer's Catalogue of Oriental Coins in the British Museum, vols. ii.-v.; but there are a good many valuable specimens hitherto inedited which were worth a minute description. It would, perhaps, have been better to have given references to the British Museum Catalogue for all coins published there, and thus thrown the unpublished specimens into greater prominence. The majority of the contents of M. Dorn's inventory are copper pieces; and it must be observed that the coins generally appear to be in bad preservation, so that fresh dates or mints which would be usually on the worn margins are rarely found on them. We believe all but one or two of the series of Ayyūbi coins here described are also in the British Museum Catalogue, and are there given with fuller inscriptions from better specimens, whereon the dates and mints are preserved, and many lacunae in the inscriptions of M. Dorn's examples are supplied. The same may be said of the imperfect series of Mamlūk coins, to which, it should be added, belongs the piece counterstruck by Eybek (p. 69), here attributed to Es-Salīh Ayyūb. These Mamlūk coins are only half legible in the Russian collection, but most of them can be identified with specimens in the British Museum which present the full inscriptions. The finest series in M. Dorn's inventory are, as might be expected in a Russian collection, those of the northern Mohammedan dynasties, the Tāhiris, Saffaris, and especially the four hundred Sāmāni coins. Among the rarities of the work must be noted the specimens of Mumin, Khān of Bulghār (p. 151), of El-Hasan, and Rustem of Tabaristān, and the barbarous issues of the Illek Khāns of Turkestan, on whom M. Dorn's memoir, which appeared in the *Bulletin de l'Académie*, is here judiciously reprinted. The Seljūk series is very insignificant, and the first coin looks more like a piece of Shāh Rukh's coinage than of Melik Shāh's. We have doubts also on the subject of the supposed Tughrul Arslān's coins on p. 173. The arrangement of the various dynasties is a little perplexing, and the apparent admission of duplicate specimens adds to the bulk but not to the value of the work. It is, however, a distinct gain to numismatics to have the contents of even a not very important collection duly registered and published, and we shall not

quarrel with M. Gamasof if he completes the late M. Dorn's undertaking in the same manner as it was begun and continued. We would only urge him to adopt photographic plates instead of the less satisfactory lithographic representations which illustrate the present fascicule.

STANLEY LANE-POOLE.

PONTORMO'S PICTURE FROM HAMILTON PALACE IN THE NATIONAL GALLERY.

THE pictures bought at the Hamilton Sale for the nation have already been noticed in the ACADEMY. They have now been exhibited for some weeks at the National Gallery, where a few of the names formerly attached to the pictures have judiciously been altered; and I may therefore be permitted to suggest a new explanation for one of the pictures which is "assigned to Jacopo da Pontormo" (No. 1131). This is believed to represent an "Allegory," of which no interpretation has yet been offered, so far as I am aware. It contains numerous figures of rather small size. The peculiar style of Pontormo's drawing and colouring is most decidedly displayed here. The broad hands, with their prominent knuckles, the somewhat coarse features, with eyes sunk in their sockets, which may be recognised in almost every figure, are, in my opinion, palpable proofs that no other artist than Pontormo painted this picture. And if we consider its admirable state of preservation—only a few heads on the left have been repainted—we are perhaps justified in looking at it as a *chef d'œuvre* of that master. But, at the same time, we must admit, on comparing it with the "Portrait of a Boy" (No. 649), exhibited since 1860 as a genuine work of Pontormo, that the striking differences between the two pictures almost exclude the possibility of placing both under the same heading. Dr. Frizzoni has already shown that the "Portrait of a Boy" is the work of a later artist.

Pontormo's "Allegory" has generally been acknowledged to be a puzzling composition, but the mystery of the subject will perhaps be cleared up if we admit the possibility of an explanation through an historical event. Thus the many separate motives and the multitude of figures in this so-called "Allegory" will present themselves as five successive stages of one and the same story. The clue is to be found in the dress of one figure which in four of the groups plays a prominent part.

On the right side of the picture there is a *bizarre* circular building with an open room. An old man lies on his dying bed, giving his benediction to two boys, who kneel before him, and are introduced by their father. On the steps leading to the room outside the building one of the same boys is seen walking up by the side of his father; the other boy at the top of the staircase is received by his mother, who tenderly embraces him. The artist intended, I believe, to represent here Joseph when going with his sons Manasseh and Ephraim to his father's death-bed. He is followed by "the steward of his house" in a long red mantle—a striking figure which everyone will recollect who has once looked at the picture.

Vasari informs us, in his biography of Pontormo, that this artist painted pictures of the life of Joseph; and, if my interpretation of the scenes already described be accepted, we may be justified in explaining the three remaining, and perhaps somewhat complicated, scenes as also having reference to Joseph's life in Egypt. We recognise Joseph by his garments in a group of figures below the building. Here he is seated on a car, which is drawn by three

cupids, and seems to listen to a man who kneels on the road and addresses him by a petition. We see Joseph again on the left side of the picture, clad in the same robes, but holding his red cap pressed to his breast, as if beseeching Pharaoh, who stands opposite him in a white turban. The people who follow Joseph appear to be in need of Pharaoh's help. Great excitement prevails also in the group of men who occupy the middle distance of the picture. By the three last-named scenes the artist has somewhat freely, but on the whole correctly, interpreted the text of Gen. xlvii. 13-26—viz., Joseph relieving the people of Egypt from famine and bringing thereby their property into Pharaoh's possession. The antique statues which adorn the buildings will scarcely surprise us if we consider that the artists of the middle ages had been induced by certain popular legends to take them for a specially characteristic feature of Egyptian scenery (see *Evangel. Pseudo-Mtth.*, ed. Tischendorf, chaps. xxii., xxiii.). Many pictures could be cited in proof of this.

The following quotation from Vasari secures to Pontormo's picture in the National Gallery a prominent place in art history:—

"Whoever may desire to see the best work ever performed in his whole life by Jacopo da Pontormo, and may propose to ascertain what the genius of that master was capable of effecting, whether as regards the power of invention displayed, the grouping of the figures, the animation of the heads, or the variety and beauty of the attitudes, let him examine one angle of the apartments in the palace of the Florentine noble, Borgherini—namely, that on the left, where there is a story of which the figures are small, although the work itself is of fair size, and is, indeed, of admirable excellence. The subject chosen is the reception by Joseph of his father Jacob and all his brothers, when Joseph himself had become a prince, and, so to say, the sovereign of the land of Egypt."

By this the biographer apparently points to the prominent group on the left. Pharaoh has been interpreted by him to represent Joseph—"quasi re e principe." But this is inadmissible for various reasons. The figure which in this scene must be meant for Joseph is no doubt not an attractive one—Vasari might have taken it for one of his brothers. Moreover, the features are disguised by heavy repainting. But there are, on the other hand, evident proofs that the man with the red cap opposite Pharaoh is identical with the one who in the other scenes has already been recognised as Joseph.

Vasari concludes his description with the following passage:—

"Among the figures is one which is indeed singularly beautiful; this is the portrait of Jacopo's disciple Bronzino, then but a boy, whom he has represented seated on a flight of steps at the lower part of the picture; the youth holds a basket in his hand. A most animated figure it is, and beautiful to a marvel."

This very figure appears in the picture exactly as Vasari describes it. Bronzino was born about the year 1502, and, as he seems here about ten years of age, we may assign the picture to about the year 1512.

At the exhibition of Old Masters in 1881 we had an opportunity of admiring similar representations by Andrea del Sarto, Pontormo's friend. These are known to have belonged to the Borgherini Palace, and now adorn Lord Cowper's beautiful gallery at Panshanger. Andrea's pictures are of about the same size as this; and it is noteworthy that in his representations of Joseph's life in Egypt he arranged the groups with the same freedom and depicted the same scenes (with a characteristic display of varied accessories) as we see here in Pontormo's companion picture.

JEAN-PAUL RICHTER.

NOTES ON ART AND ARCHAEOLOGY.

M. FRANÇOIS LENORMANT is on the point of starting for Southern Italy, on a mission from the French Ministry of Public Instruction, to complete his exhaustive examination of the archaeology of that region, to which he has already devoted three journeys. He intends this time to explore the interior of the province of Basilicata (the ancient Apulia), and also the whole of the western coast from Reggio to Paestum. We hope again to print the first-fruits of his discoveries—for discoveries he is certain to make.

MR. LLEWELLYN JEWITT hopes soon to have ready for publication the work upon Corporation Plate and Insignia of Office upon which he has been engaged for several years past. It will embrace every corporate town in England and Wales, giving detailed notices of the maces, swords of state, seals, chains, badges, arms, armour, plate, &c., belonging to each. It will be illustrated with several hundred plates and wood-engravings, from drawings and photographs taken specially from the objects themselves.

A SPECIAL library is in course of formation at South Kensington of books treating of the art of fencing from the fifteenth century. Many of them are handsomely illustrated.

M. FRÉDÉRIC FÉTIS, the author of a catalogue of the faïences and porcelain in the Musée royal at Brussels, is now on a visit to London, studying the classification of the pottery at South Kensington.

AN exhibition of lace, old and modern, hand and machine made, and of fans will be opened at Brighton, in the Aquarium buildings, on October 7.

THE *Revue artistique*, a French weekly paper published in England, and edited by the energetic M. Le Roy de Sainte-Oroix, has increased its size, and now gives contributions of some length from foreign cities. Its chief object, however, is to chronicle English news; and we do not know any other paper that covers precisely the same field.

WE learn from the *Courrier de l'Art* that several Phœnician antiquities have recently been added to the Louvre. Among these is a head from the neighbourhood of Tunis, which has for its covering a vulture, closely resembling in design the well-known emblem of the Egyptian goddess Maut. It is conjectured that the Phœnicians must have borrowed this head-dress from Egypt.

THE Print Department of the Bibliothèque nationale has undertaken the formation of a *Catalogue raisonné* of the portraits it possesses belonging to the sixteenth and the first half of the seventeenth centuries. These alone, it is stated, number 2,000, which will all have to be separately studied, classified, and identified. The present Catalogue of Coins in the great national library of France enumerates 145,618 specimens.

A COMPETITION has been opened at Paris for a statue of Ledru Rollin, to be erected on the boulevard Voltaire. The presidents of the committee are MM. Victor Hugo and Louis Blanc.

ALESSANDRO CASTELLANI, the well-known Roman archaeologist, has presented the casts of three bas-reliefs by Mino da Fiesole to the Trocadéro Museum. The originals of these casts are in the crypt of the Vatican. They represent Faith, Hope, and Charity.

WE hear from a correspondent that Padre F. Fita, on his recent visit to Compostella, found a Roman milestone at Iris, dated in the reign of

Gratianus, employed to thresh corn upon. It is now in the museum at Compostella.

THE Municipality of Rome have decided to put a commemorative tablet on the old Hotel dell' Orso, where Montaigne lived during his long stay in Rome. The inscription on the tablet is as follows:—

"In this ancient Hotel dell' Orso lived the French moralist Montaigne, author of the *Livre des Sages*, who has contributed greatly to the progress of the new philosophy. The Senate of Rome conferred on him the right of Roman citizenship."

THE September number of the *Art Journal* contains the first part of an account of the late John Linnell, by Mr. F. G. Stephens, full of information. The author is, however, wrong in supposing that the Christian name of the famous Dr. Monro was Thomas, and that he was one of the physicians of George III. Miss Margaret Stokes commences an interesting essay on the Corona Radiata and its connexion with the Crown of Thorns; and Mr. Lionel Robinson writes pleasantly of Albert Dürer. Of the illustrations *hors texte* the best is a charming etching by L. Flameng after E. Renouf. It is like a French "Hook," and represents a little girl pulling at her father's oar.

THE *Revue des Arts décoratifs* has done well in issuing separately the "Bulletin de l'Union centrale," and thus liberating a great deal of its space for more generally interesting matter. Among other articles by its excellent staff may be mentioned those by M. Garnier on painting on porcelain. The illustrations to this well-conducted magazine are as numerous and as good as could be wished.

Art in Everything. By Henry Fawcett. (Houlston.) These papers have already appeared in the *Churchman's Shilling Magazine* and elsewhere. We think that they might have been permitted to disappear there also. They are neatly written in the style of a prize essay, and express sentiments which are, for the most part, unimpeachable. The tone of them is distinctly "parsonic." As we read their flavourless, but neatly rounded, sentences, we seem to be listening to some dear old clergyman in a country pulpit. "The small acorn," writes Mr. Fawcett,

"contains within itself the germ of a mighty tree, and many thousand acorns are found on a single oak. The massive trunk and spreading branches of the tree not unfitly represent the future forest. The oak appears in its proper place, and to the best advantage, standing alone—a shelter from the heat of the sun or the cold rain."

Mr. Fawcett can go on like this for a long while.

The Cycle of Development of Roman and Greek Sculpture. By Hodder M. Westropp. (Gould Memorial Home.) This little book embodies a course of lectures delivered by Mr. Westropp in 1881 before the British Archaeological Society at Rome. The society was fortunate in its lecturer, and its members can seldom have listened to a more full and lucid discourse upon the history of ancient art. Mr. Westropp is well acquainted with his subject, and is not content with simply repeating the statements of others. Indeed, his independence of thought sometimes leads him into direct collision with the accepted doctrines of modern scholars. Whether we agree with him or not, his arguments demand respectful consideration, and, apart from disputed points, we always find him an interesting and intelligent guide.

MUSIC.

NEW VOCAL PUBLICATIONS.

The Redemption: a Sacred Trilogy. Written and Composed by Ch. Gounod. (Novello.) The vocal score of the "Redemption," recently performed at the Birmingham Festival, will prove a welcome addition to the long list of oratorios published by Messrs. Novello. It is impossible to say what will be the verdict of posterity upon M. Gounod's latest work, or, as he calls it, "opus meae vitae," but at present most musicians seem agreed as to the great merit and marked character of the sacred trilogy. The composer has approached his subject with reverence and deep feeling; and his chief concern seems to have been to set forth, by the help of poetry and music, the facts connected with the Passion, Death, and Ascension of Christ, rather than to win by showy or elaborate writing either the applause of the public or the approbation of the learned. Many of the numbers will, without doubt, become general favourites—more especially, perhaps, the pathetic quartett and chorus "Beside the Cross remaining," followed by the beautiful solo of the Virgin Mary, "The Holy Women at the Sepulchre," in the second, and the "Lovely appear" in the third, part. The pianoforte accompaniment of this edition has been skilfully arranged by Mr. Berthold Tours, and the numerous score indications will prove most acceptable to students. The excellent translation of the *libretto*, written by M. Gounod himself, is from the pen of the Rev. J. Troutbeck. A commentary by the composer precedes the work.

Abraham: an Oratorio. Composed by Bernhard Molique. (Op. 65.) (Novello.) The performance of a selection from Bernhard Molique's "Abraham" at the Hereford Musical Festival this week reminds us of a work that seems to have all but passed into the realm of oblivion. It shows workmanship of no common order; but a musician needs not only a trained and skilful hand, but heart, soul, and imagination. "Abraham" does not show any marked individuality of thought; and hence, in spite of much clever and pleasing writing, it cannot rank beside such oratorios as Spohr's "Last Judgment," Mendelssohn's "St. Paul," or his "Elijah." Having frankly said what we think of the work generally, let us mention some of the best pieces. In the first part there is a very good quartett (No. 5), "Go in Peace! before the Lord," and a pleasing air for tenor (No. 9), "Who walketh uprightly." The air and chorus (No. 14) are also worthy of notice. In the second part there is a very fine chorus (No. 35), "Great is our Lord," and the concluding "Great and Marvellous are Thy Works" is ably written. The oratorio was produced at the Norwich Festival of 1860 under the personal direction of the author. This celebrated violinist, who died in 1869, is principally known as a composer for his own instrument; in addition, however, to concertos and pieces for the violin, he wrote sonatas, trios, and quartetts, and also two Masses, the one with orchestral, the other with organ, accompaniment.

The Shunammite: a Sacred Cantata. By George Garrett. (Novello.) The "Shunammite" was performed a few months ago at the Cambridge University Choral Society, and has been heard again this week at Hereford. The cantata is divided into three parts; in the first we learn of the birth of the Shunammite's son, and, in the second, of his restoration by means of Elisha's staff. The third is occupied with the thanksgivings of the Prophet, the mother, and the Chorus. The composer writes thoroughly well, and has studied good models; but, as he

has not any marked originality, he would do well to keep to works of small compass. In the "Shunammite" the choruses "Be not forgetful," "Sing we Praise to our Creator," and "Death is come up into our Window" seem to us most deserving of mention.

Psyche: Cantata. By Niels W. Gade. (Op. 60.) (Novello.) The production of Herr Gade's "Psyche" at Birmingham was a brilliant success, and there is every reason to believe that this composition will be as popular as the well-known "Erl King" or the "Crusaders." We have already expressed our opinion that the last-named work is more interesting than the new cantata. This remark especially concerns the solos; the *ensemble* pieces and choruses in "Psyche" are delightful. The vocal score just published will soon be in the hands of all who like tasteful, tuneful, and temperate music. The poetical story of the unfortunate maiden who descended into Hades, but was afterwards transported to the regions of supernal light, has attracted more than one composer, and it is indeed a subject well adapted to musical treatment. Herr Gade's cantata is a work that will suit ordinary choral societies; it requires only three solo vocalists (soprano, alto, and tenor), and the choruses present no alarming difficulties. The cantata is conveniently divided into sections, each one of which could, if necessary, be performed apart from the rest of the work.

The Holy City of Mr. A. B. Gaul (Novello) may be recommended to small choral societies. The music is sound and good; the composer has well measured his strength, and writes in a clear, and at times skilful, manner. In a Preface, we are informed that "the treatment of the subject of the work is almost entirely reflective, the more dramatic parts of the Vision of St. John having been already treated in so masterly a manner by Louis Spohr in 'The Last Judgment.'" Mr. Gaul was certainly wise in not running the risk of having his work compared with Spohr's *chef d'œuvre*. The chorus for double choir, "Let the Heavens rejoice," and the concluding number of the cantata contain some excellent fugal writing.

Ode to the Passions. Composed by Alice Mary Smith. (Novello.) The musical setting of Collins' fine ode on the Passions by Alice Mary Smith (Mrs. Meadows White), so far as we can judge from a vocal score without any orchestral indications, is a bright, pleasing, and efficient work. The soprano solo, "Hope," the trio, "Melancholy," and the tenor air, "Joy," are written in a somewhat popular style; but in the choruses there is some very clever and spirited writing. The opening and concluding numbers are decidedly successful, and in performance will doubtless prove highly effective. The work has been given this week at the Hereford Festival. J. S. SHEDLOCK.

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LITERATURE.

The Poetical Works of Percy Bysshe Shelley.
Edited by Harry Buxton Forman. In 2 vols. (Reeves & Turner.)

MR. FORMAN tells us in his Preface that the wide acceptance of his annotated library edition of the works of Shelley induced him to believe that there was a place for an edition of the text without annotation of any kind. And so he has here separated from the extensive notes and appendices of the library edition the text as there printed; and, adopting the same principles of arrangement, he has issued the complete works in a cheaper and more compendious form for the use of that class of readers to whom variorum readings are not of sufficient interest to compensate for the distraction of puzzling repetitions. In addition to every poem or fragment of verse which has yet been published under Shelley's name, the present edition contains a few dozen lines not hitherto included in the poet's works; but, as these last are not of much moment, we do not propose to discuss or quote them. In the first of the two volumes Mr. Forman has printed Shelley's mature poetic issues in chronological order, and has followed up these works with the principal posthumous poems published contemporaneously with that series. The arrangement seems to us, on the whole, an excellent one, though we doubt if the same plan would apply with equal appropriateness to Keats, of whose works Mr. Forman announces a companion edition. It is hardly necessary to say that the work involved in this case done most thoroughly, with immense labour, and with both sympathy and sagacity. A more interesting enquiry than that which concerns itself with bibliographical details is suggested by the temper of Mr. Forman's Preface to this edition of Shelley and the temper of the criticism first published on that poet. The Shelley literature that has accumulated in recent years is almost portentous in amount. Since Hogg's *Life* and Trelawny's *Records* in 1858, Peacock's articles in *Fraser's* in 1860, Mr. Garnett's *Relics* in 1862, there have been Mr. W. M. Rossetti's edition of the works, the late D. McCarthy's *Early Life*, Mr. Barnett Smith's *Critical Biography*, Mr. J. A. Symonds's contribution to the series of "English Men of Letters," Miss Blind's essay in the *Westminster Review*, and Mr. Todhunter's monograph. The tone of recent Shelley criticism has been laudatory to the verge, and perhaps beyond the verge, of idolatry, but earlier criticism was curiously, amusingly, and instructively hostile.

When, at eighteen years of age, Shelley made his first appearance in print as a poet by publishing, together with his sister Elizabeth, a volume of sixty-four pages entitled *Original Poetry by Victor and Cazire*, his first critic was the *Poetical Register* (1810-11), which said: "There is no original poetry in this volume; there is nothing but downright scribble." It was not until seven years later that Shelley received from the critical press any individual attention, and then it was of the nature of continuous covert attack; for, just as it had happened to Wordsworth eighteen years earlier to be constantly alluded to, but not named, in abusive articles on Southey in the *Edinburgh Review*, so now it occurred to Shelley to be for a time the subject of unfavourable anonymous mention in articles published on Leigh Hunt in the *Quarterly Review*. The earliest of such notices appears in a review of *Foliage* (*Quarterly*, January 1818), in which Shelley's university career is spoken of as "disgraceful and flagitious," his poetry as "the production of a man of some ability," and his "liberal and comprehensive morality" as the "decency that rails at marriage and the honour that pollutes it." But the critics of the time soon came to a conclusion as to whether it was right to lend notoriety to Shelley's work by any critical comments; and (personal assaults apart) perhaps the first noticeable opinion published with respect to him was the astounding one (Shelley's occasional metrical imitations of "Thalaba" notwithstanding) that he was "an unsparing imitator" of the Lake Poets, to whom it was said to be matter of perpetual sorrow to see their philosophy degraded by a miserable Pantheist who had just sense enough to abuse its terms, but neither heart nor principle to comprehend its import. By one reviewer Shelley's claims as a philosopher were summarised in one succinct passage which is so little known, and so amusingly at variance with the sort of thing written nowadays by Mr. Buxton Forman and the latest school of Shelley critics, that we cannot forbear to quote it, if only for its disciplinary value as at once an awful and a ludicrous warning:—

"Let him not be offended at our freedom, but he is really too young, too ignorant, too inexperienced, and too vicious to undertake the task of reforming any world but the little world within his own breast."

In that article on Shelley in the *Edinburgh Review* which Mr. Forman here quotes with approval, and connects with the name of Prof. T. S. Baynes, the following passage occurs:—

"He had an intellect of the rarest delicacy and analytical strength, that intuitively perceived the most remote analogies, and discriminated with spontaneous precision the finest shades of sensibility, the subtlest differences of perception and emotion. . . . Every nerve in his slight but vigorous frame seemed to vibrate in unison with the deeper life of nature in the world around him, and, like the wandering harp, he was swept to music by every breath of material beauty, every gust of poetic emotion."

This was the approved tone of Shelley criticism when the words were written in the year of grace 1871; and it is still the tone adopted with varying inflections by Mr.

Symonds, Mr. Rossetti, Mr. Garnett, Miss Blind, and, of course, by Mr. Forman. We are far from saying that it is not vastly nearer the note of truth than was the tone of contemporary criticism in Shelley's case, but it is instructive to set over against such a passage as the one quoted from Prof. Baynes the following from the *Quarterly Review* of 1819. After remarking that, though Shelley has not all that is odious and contemptible in Hunt, that though he has not exhibited the bustling vulgarity, the ludicrous affectation, the factious flippancy, or the selfish heartlessness of that person, and after saying that, nevertheless, from early childhood he has carried about him a soured and discontented spirit, unteachable in boyhood, unamiable in youth, querulous and unmanly in manhood, singularly unhappy in all three—the reviewer concludes by affirming that "Rosalind and Helen," compared with the "dulness and pruriency" of "Laon and Cythna," is

"less interesting, less vigorous and chaste in language, less harmonious in versification, and less pure in thought; more rambling and diffuse, more palpably and consciously sophistical, more offensive and vulgar, more unintelligible."

And "So," reflects the sapient critic, "it must ever be in the downward course of infidelity and immorality." But even at this time Shelley was not without ardent upholders, who, though not, perhaps, quite such reverential observers of the poet's commas and notes of exclamation as Mr. Forman is, were yet occupied with the defence of his character as a poet, philosopher, and man. *Blackwood's Magazine* in 1819 finds Shelley a "scholar, a gentleman, and a poet;" but a change comes over the spirit of this dream, and in 1820 it goes the length of "despising Mr. Shelley's understanding," and affirming that his "private life has been a disgrace to humanity and his poetry a blot on the literature." One mitigating circumstance the writer is, however, still merciful enough to remember, and this is that "it is mentioned in credible quarters that Mr. Shelley's reason has become unsettled." The key to this altered attitude lies in the fact that the Northern critic had at length realised that Shelley had gone over to Cockaigne and become a mouthpiece of the presumptuous triumvirate of Pisa.

The greater part of the useful Preface with which Mr. Forman introduces his compilation is occupied with the discussion of the texts of Shelley with a view to purging them of corruption. How exact and laborious a bibliographer the editor can be may best be realised by quoting a single passage:—

"Throughout his works *O* and *Oh* are used interchangeably without any apparent rule; and, more than this, they are sometimes followed by a comma, sometimes by no stop at all, sometimes by a note of exclamation. To me it seems most objectionable to interfere with this irregularity. Whatever Shelley's view on this small but important word may have been, I do not presume to think he unerringly carried out that view in writing; but *O* is so constantly used within a line or two of *Oh* that I cannot think he would have left us so many of these divergences of practice had they been wholly unintentional."

"Tis much," as Christopher Sly might have

said—unless he had preferred to say *Oh!* In pursuance of his rigid editorial principles, Mr. Forman never permits himself (in his library edition) to make so much as the minutest variation without affixing a note indicative of his daring emendation. Here he is as conscientiously exact as where, in editing Keats's letters to Fanny Brawne, he refused to correct the poet's bad spelling of the word yacht—seriously asserting that such a liberty would be an unwarrantable attempt to make Keats write what he did not actually pen. In view of such laudable observance of minor detail, we can only indulge the amusing notion how aghast at such literal precision must be the wraith of the critic who wrote as follows in 1820, *a propos* of that idol of all modern Shelley critics, "Prometheus Unbound":—

"He follows his own rhymes, and shapes his subject to the close of his measure. . . . On these principles a hundred or a hundred thousand verses might be made without taking the pen off the paper. . . . The subject is indifferent to the poet, let it be the 'Golden Age,' or 'Mother Goose,' or 'Waterloo,' or the 'Wit of the Watch-house,' 'Tom Thumb,' or 'Thistlewood.'"

The only value of the contrast we have furnished of the early with the current criticism of Shelley lies in the enquiry it raises into the forces which have operated at an interval of no more than fifty years to produce such opposite results. Looking at the earliest Shelley criticism, we perceive that the relations of the "Cookney" school and their first critics have an interest (for all who care to go below the surface) exactly similar in kind to that which attaches to the relations of the "Lake" school and their first critics. It was hard for the writers of 1800 to judge of the *Lyrical Ballads* apart from the standards of taste which grew out of a love of "the pointed and fine propriety" of the school of Pope; and in like manner it was hard for the writers of 1820 to escape from the influence of Wordsworth's plea for the diction of real life when called upon to judge of an order of poetry as unduly elaborated as was that out of which they had formulated their primary canons of judgment. The only serious critical impeachment urged against the "Cookney" poets was that, in their desire to employ a diction that should be super-poetic, they affected language so far removed from that of every-day life as to degenerate sometimes into downright gibberish. And there was justice in the accusation. The three early works of the three foremost poets of the school, "Rimini," "Endymion," and "The Revolt of Islam," are disfigured by much artificiality, the clear outcome of an inordinate anxiety to avoid the commonplace. In order to grasp the whole theory of the school, we have only to reflect upon all that is involved in Keats's rather audacious counsel given to Shelley to put aside a little of his magnanimity and load every rift of his poetry with ore. Here lies, we think, the key to the strength as well as weakness of the poets in question, and the key, also, to the adverse tone of critics who were nurtured first on the poetry of Pope and afterwards on that of Wordsworth. As a further explanation of the severity of contemporary criticism in the

cases of Hunt, Shelley, and Keats, it may possibly be permitted to an admirer of the "triumvirate of writers" to say that their early writings too frequently exhibited not a little mawkish and unmanly sentiment. Neither in their stronger nor softer moods were they always sufficiently robust; and effeminacy was not a weakness to which their age could afford to be tender. So much for the adverse tone of the early critics. Of the worshipful tone of contemporary writers, what is there to say on the score of poetic *technique* but the obvious truth that the artificialities of diction with which Shelley, in common with Hunt and Keats, was first charged have become part and parcel of much of the poetic language of the day—poetic language perhaps as unlike that of real life as was the language which Wordsworth set himself to sweep away? This fact accounts at least for the charitable attitude adopted towards excesses of style by chaste writers like Mr. Symonds, by impartial critics like Mr. W. M. Rossetti and Mr. R. Garnett; and it also accounts for the circumstance that Mr. Forman can busy himself throughout thirty pages of a Preface full of the evidences of erudition with endeavours to restore the punctuation and orthography of Shelley's text to the exact condition in which the poet left them. T. HALL CAINE.

The Peak in Darien. With some other Enquiries touching Concerns of the Soul and the Body. By Frances Power Cobbe. (Williams & Norgate.)

THE paper which furnishes a title to Miss Cobbe's new volume is not, as some prosaic readers might suppose, the narrative of a mountain ascent. It is an attempt to gather something definite out of the utterances of those who, having almost crossed the sea of life, have stood in view of "the horizonless Pacific of eternity," and have seen, or seemed to see, the sailors on that deep. The authoress cannot be classed among the simply credulous or the lovers of the marvellous. Neither ghost stories nor spiritualism possess for her any attractions; but she cannot divest herself of the belief that to some it is vouchsafed to lift the veil that hangs between the scenes of earthly and unearthly life, and catch a momentary glimpse of those who have passed from the one into the other. The instances which she records are interesting, and might be largely multiplied; indeed, there seems no reason why they should not include such a case as that of the martyr Stephen and the many similar to it which may be found in the Lives of the Saints. It is, of course, no explanation of the mystery to say that it is ecstasy, unless we can clearly define all that is meant by that term. Etymologically, indeed, it covers that condition of being "in the body," and yet "out of the body," which has been experienced at other times than the hour of death; and we do not see why we should limit it, as Miss Cobbe seems to desire, to that one particular time. The matter, however, is one which deserves the attention of psychologists, from whom we hope it may receive the same reverent treatment which Miss Cobbe has given it.

New ground is broken by the authoress in her essay on "The Fitness of Women for the

Ministry of Religion." The term ministry is not to be understood in its larger sense (for as visitors of the sick and suffering women have long ago proved themselves fitter than men), but in the more limited and questionable sense of public teachers. Miss Cobbe is fully aware of the opposition, reasonable and unreasonable, which such a suggestion as hers is likely to excite. She admits that women labour under several disadvantages—sometimes amounting to disabilities. Few female voices are strong enough to be heard in a large assembly, and

"nothing would be more pitiable and ridiculous than for one of these ladies [of deficient vocal power], whatever might be her mental gifts, to mount a pulpit and, with feeble voice, rising only to crack in an occasional screech, to attempt to pour forth exhortations which three-fourths of her audience could not hear, and under which the remainder would writhe in an auditorial purgatory."

And, if the average female voice is unequal to pulpit exertion, is not the average female mind unfit to deal with pulpit topics? Miss Cobbe admits that it may be, and that

"a special peril lies in the ill-omened circumstance that the greater the folly of the woman, so much greater, alas! is generally to be found her propensity to preach in private, and, therefore, it may presumably be dreaded, her proclivity to extend to a larger sphere the benefit of her exhortations."

But, on the other hand, there are certainly plenty of men already in the ranks of the ministry, and freely admitted thereto, who share in one or both of the above impediments; and, if a Liddon be rare in the ranks of the clergy, a Dinah, we may believe, may now and again be found outside the regions of fiction. The pulpit teaching of the present day is, we must allow, lacking not only in eloquence, but also in practical application; and Miss Cobbe assures us that, as the concrete and personal will probably always possess keener interest for the majority of women than the abstract, the vague, and the universal, the sermons of female preachers will be very much more to the point than many which the ordinary male theologian, if such he may be termed, contentedly reads to his listless congregation. But, be that as it may, is not there good reason to believe that a woman's heart would best conceive and a woman's lips best utter those thoughts of divine love which are the special characteristic of Christianity? Are men, and especially men who have renounced those ties of natural affection through which the Author of Nature has caused the human heart to grow tender, likely to be the fittest exponents of a tenderness and a sympathy which even a father rarely feels? It need scarcely be said that Miss Cobbe pleads the cause of her sex ably and persuasively. That we should listen to her as a preacher with the same pleasure as we have heard her as an advocate may be conceded; but yet we may doubt "the fitness of women for the ministry of religion." They would, we cannot help thinking, largely augment the ranks of the purely emotional preachers; they would be narrow and sectarian in their teaching, and, so far as we can judge, would enjoy rather than avoid the pleasant excitement of controversy. However, in spite of Mrs.

Booth's success, we do not anticipate an immediate demand for priestesses, though we should be glad to know that the deaconesses employed as ministering angels were more numerous.

"Sacrificial Medicine" is an interesting and amusing paper upon the therapeutics of past days, in which it was thought that, if patients would only pay enough or suffer enough, a cure was a certainty. It appears to us that the fallacy is by no means exploded; and that there are at any rate plenty of patients, both rich and poor, who hold the very same opinion in these days, and to whom a simple prescription like "wash and be clean" gives as much offence as it did to the Syrian captain. "Zoophily" is a warm defence of the rights of animals, which vivisectionists ignore; and in "Magnanimous Atheism," the first and longest essay in the volume, we have a vigorous protest against the assumptions of the school of Agnosticism and the tone in which they are put forward.

From the first to the last page this book is full of interest, and pervaded by an earnestness of purpose which modern literature seldom exhibits.

CHARLES J. ROBINSON.

Memoir of Alexander Seton, Earl of Dunfermline, President of the Court of Session, and Chancellor of Scotland. With an Appendix containing a List of the Various Presidents of the Court and Genealogical Tables of the Legal Families of Erskine, Hope, Dalrymple, and Dundas. By George Seton. (Blackwood.)

THE biography of a man much mixed up with the political history of his time is always apt to be difficult and unsatisfactory, because, unless the subject of it is really the centre of the events in which he is concerned, it may involve an amount of contemporary history which is necessary for explanation, but which often seems out of proportion to the true biographical narrative. The difficulty is, of course, much increased when, as in the present case, the personal information is comparatively scanty. Mr. Seton seems to have made the most of the available material, but much of his volume is inevitably taken up by a brief narration of affairs the interest of which only fully appears when taken in their natural relation to current history. In his Preface he tells us that the present memoir may be regarded as a specimen of a projected series of Lives of the Presidents of the Court of Session. Such a work might be well worth doing, but its interest will chiefly depend upon Lives in which the personal and legal elements are more conspicuous than they are in this volume.

Alexander Seton was a younger son of that George seventh Lord Seton who distinguished himself as one of the most faithful and chivalrous adherents of Queen Mary. Born in 1555, he was the god-child of the Queen, from whom he received as "ane godbairne gift" the lands of Pluscarden, in Moray. His early connexions and education were wholly Catholic. When a boy he was sent to the Jesuits' College at Rome, where he was trained for a priest; and it even seems doubtful whether he did not actually take orders. But on

his return to Scotland he appears as an adherent of the reformed religion; and, although at various times accused of a leaning to Papistry, it is scarcely possible to trace in him any special effect of his early training. He appears, from the slight indications we have, to have been very much of a latitudinarian in religious matters, and to have effected his change of conviction, such as it was, without retaining any particular affection for, or acquiring any particular hatred to, the Church he had abandoned. He was received as an advocate in 1577, accompanied his father on an embassy to France, and in 1586, shortly after his return, was made an extraordinary Lord of Session. After that time he rose rapidly. He became an ordinary Lord of Session with the title of Lord Urquhart, was elected President in 1593, was created Lord Fyvie a few years afterwards, was entrusted with the guardianship of Prince Charles; and finally, while in England as one of the commissioners for promoting the proposed union, he was appointed Chancellor in the beginning of 1605, and about the same time created Earl of Dunfermline. He remained Chancellor of Scotland until his death in 1622, and during all that period was one of the most influential men in the kingdom, although he cannot be reckoned as a prominent statesman. He maintained his position, in spite of occasional storms, by the favour which he had acquired from his ability and personal character, but made no special mark on the history of his time.

About his legal career there is almost nothing to be said. According to the testimony of his contemporaries, he was an accomplished lawyer; but the courts of Scotland at that time could scarcely have afforded much opportunity for the display of legal knowledge, and reports had not yet come into existence. His character as a judge stood high; and on one notable occasion he showed an amount of independence, not very common at the time, by resenting the personal pleading of the King in a case in which the Crown was sued by Robert Bruce, then one of the prominent ministers of the Kirk. So far as it lay with him to carry out the ecclesiastical policy of the King, it seems to have been done with moderation. Calderwood says that

"howsoever he was popishly disposed in his religion, yet he condemned many abuses and corruptions in the Kirke of Rome. He was a good justiciir, courteous and humane both to strangers and to his own country people; but noe good friend to the bishops."

Spottiswood tells us that he

"exercised his place with great moderation and to the contentment of all honest men; he was ever inclining to the Roman faith as being educated at Rome in his younger years, but very observant of good order, and one that hated lying and dissimulation, and, above all things, studied to maintain peace and quietness."

There seems to be no reason to suppose that he really was a concealed Romanist; but it is possible enough that he retained a kindly inclination to the Church which he had left, which perhaps aided him in maintaining a certain impartiality and moderation in dealing with the ecclesiastical parties of reformed Scotland. The glimpses we get of his private life show him to be a man of calm temper and of various

and scholarly interests. Of his taste in architecture he has left a memorial in the beautiful castle which he caused to be built on his northern estate of Fyvie, and in the house, Pinkie, where he died.

The Chancellor's letters, which are not very numerous, relate almost entirely to public matters. The few that are at all personal in their character make us regret that we do not see more of his private life. Mr. Seton has, however, made good use of everything that could throw any light on his character. The book is very well illustrated; and the frontispiece, after a portrait at Yester by Zuccaro, gives us the impression of a refined, far-seeing, even-tempered man.

ALEXR. GIBSON.

Tibetan Tales. Translated from the Tibetan by F. Anton von Schiefner. Done into English from the German, with Introduction, by W. R. S. Ralston. (Trübner.)

MORE than half of the Introduction to the present work is devoted to an account of the rise of Tibetan philology, and the labours of Körösi, Schiefner, and others, the names of whom are not by any means "legion," who have toiled in this neglected and somewhat arid field of Oriental scholarship. In the latter part of the Introduction, Mr. Ralston, whose name is so familiar to all lovers of Russian folk-lore, has supplied some interesting Western analogues and parallels, drawn, for the most part, from Slavonic sources, to the Eastern folk-tales, culled from the *Kah-gyur*, one of the divisions of the Tibetan sacred books.

There is no doubt or uncertainty as to the Aryan character of these *Tibetan Tales*. They are, as the translator well remarks, all of Indian origin; and, he might also have added, they belong undoubtedly to Buddhist literature. Here we meet with some familiar acquaintances, such as the Vessantara, Kusa, Tittira, Tinduka, and Mahosadha *jātakas* (pp. 25, 257, 302, 342, 348), the well-known stories of Jivaka (p. 75) and Kisagotamī (p. 216), together with others that occur in the *Pañcatantra* and *Kathā-sarit-sāgara*. In these selections from the Tibetan writings we come across the originals of some of our Western stories, as "The Wolf and the Sheep" (p. 314), "The Ungrateful Lion" (p. 311), and "The Ass as a Singer" (p. 323), and others in which the moral is the same as that conveyed by corresponding European fables.

By the help of Benfey, Hardy, Tawney, and Rhys Davids, the English translator has been enabled to refer the reader to various Buddhist sources where the originals of his tales, in Sanskrit or in Pāli, are to be found. He has, however, overlooked one or two contained in Dr. Davids' translation of the *Jātaka*-book. Thus the story of "The Guilty Dogs" (p. 342) corresponds to the *Kukkura-jātaka* (No. 22). The *Kah-gyur* curiously enough mentions the names of the two naughty dogs, which the Pāli omits. The tale of "The Peacock as Bridegroom" is plainly "The Dancing Peacock" in the *Nacca-jātaka* (No. 32), but the Tibetan version is very bald, and leaves out the point that constitutes the real fun and moral of the story.

There are other *jātaka* stories among these *Tibetan Tales* that Mr. Ralston has failed to notice; and for this he must be held blameless, as only those who have a knowledge of Pāli and some acquaintance with Prof. Fausbøll's excellent edition of the *Jātaka-book* can be expected to identify them. The story of the hypocritical cat (p. 344), another form of the *Bildra-jātaka* (No. 128), is found in the *Pañcatantra* and *Kathā-sarit-sāgara* (ii. 67), and has many Western analogues. "The Wise and Foolish Monkey Chiefs" (p. 352) is a variant of the *Kimpakka-jātaka* (No. 85). The latter part of "The Five Lovers" (p. 300) is identical with the *Paduma-jātaka* (No. 261). The beginning is a different story tacked on, and is a bungling attempt to explain the second, the moral of which is that more is to be gained by speaking the plain truth than by coarse flattery. The medley necessitates some curious alterations in the Tibetan rendering of the second story. The first part of "The Punishment of Avarice" (p. 286) is the *Vodabbha-jātaka* (No. 48), the original of a similar story in Chaucer's "Pardoner's Tale." Here, again, we find the unskillful admixture of two distinct *jātakas*, the latter part of the Tibetan tale being the well-known story of "The Greedy Jackal." The moral of both is the same, and is intended to show that "covetousness is the bane of creatures" (see the *Kathā-sarit-sāgara*, ii. 50). The original of the story of *Ādārsamukha* (p. 29) is the *Gāmani-canda-jātaka* (No. 257), which shows us that the Tibetan names *Ānanda* and *Dandin* represent the Pāli *Janasandha* and *Canda*.

In one instance (the story of *Vessantara*) Mr. Ralston is inclined to look upon the Tibetan variant as the more poetic and pathetic of the two renderings. The Pāli version, we venture to think, would not support this favourable verdict; and a comparison of Nos. 19, 44, 46, and 85 with the Pāli originals would go far to disprove it, and show how inferior are the stories in the *Kah-gyur* to those in the books of the Southern Buddhists.

"Incredulity Punished" (p. 350) is probably a *jātaka* story, which, like many others in the volume before us, has suffered much in its Tibetan re-cast. It is, in its present form, quite non-Buddhist in giving countenance to a belief in dreams, for in the *Mahāsupina-jātaka* (No. 77) Buddha is represented as saying to the King of Kosala, "Do not be disturbed on account of dreams" (*Supinapaccayā te bhayaṃ n'atthi*).

These Buddhist stories are made the vehicle of conveying salutary truths and wholesome maxims, and there is in many of them a store of worldly wisdom. The danger of calling in "one conversant with the law" as an arbiter is humorously enforced in the story of the two otters which quarrelled over a large fish they had just caught. The jackal, which in Eastern stories seems to be endowed with the cunning of the fox, on being called upon to decide the contest, takes the middle of the fish for himself, and leaves his clients the head and tail (p. 332). This fable, Mr. Ralston reminds us, "closely resembles the well-known legal eater of the disputed oyster and presenter of the oyster-shells to the two claimants who

had referred their dispute to his decision." The folly and mischievous consequences of the blind leading the blind are forcibly illustrated by the tale of the monkeys which, seeing the reflection of the moon in a well, come to the conclusion that "the lesser light" has fallen into the water and rendered the earth moonless; whereupon they form themselves into a chain to draw the moon out, and restore it to the world. But, clinging together by a weak branch of an overhanging tree, they are precipitated into the water and seriously damaged. They are thereby reminded that, "when the foolish have foolish leaders, they all go to ruin" (p. 353). The unwisdom of attempting the impossible is well brought out in the story of the jackal (p. 341), which, following the track of an elephant, sees the large foot-prints and claims them as its own. Setting its foot in one of them, it is tripped up and gets a nasty fall. It is a verification of an old-said saw that

"He who strives to touch a star
Oft stumbles at a straw."

"Tread upon a worm and it will turn," we are told; and in the volume under notice we learn that a dog may, by harsh treatment, be made to speak (p. 175). The story, briefly told, is this: A certain king named Janaka, wishing to test the cleverness of his Ministers, gave them each a dog, and bade them teach it to talk within a given time. Mahaushadha, the king's favourite, was the only one who accomplished the task, which he did by the following device:—He fastened the animal near his own table, and allowed it to see all the dainties that were placed upon it, but did not let the dog taste any of them. Scantily and badly fed, the poor creature became lean, gaunt, and half-dead. When the king saw it he marvelled thereat. The cunning Minister was ready with his answer. "O king," he said, "I have given it the same kind of food that I ate myself." This was too much for the dog, which instantly exclaimed, "O king, that is not true; I am all but dead with hunger."

The Miracle or Mystery play patronised by the Church and the guilds in mediæval times seems to have its counterpart in these *Tibetan Tales* (p. 236). Bimbisāra, King of Magadha, instituted a festival in honour of the converted *Nāgārjūna*, Girika and Sundara. An actor from the South, with a view to amuse the assembled multitude and to enrich himself, determined to compose for the occasion a drama in which Buddha should be extolled and glorified. For the purpose of getting together the chief facts in the life of Gotama, the ambitious actor sought to obtain information from six "brethren" of the Order, who, however, refused to help him. Then he betook himself to Sthūlananda, the chief of the Buddhist sisterhood, who out of the *Abhinishkramana-sūtra* supplied him with materials for his drama. The actor succeeded in entertaining his audience, and made a large profit by his performance. He was, however, indiscreet enough to introduce the six *bhikkhus* into his play and to make fun of them. They, however, turned the tables upon him by setting up a rival theatre and performing a *divine drama*, so that the over-reached actor himself thought that it was played by gods, demi-

gods, and angels. In order to get rid of his rivals, the actor was obliged to sue for pardon, and to hand over to the *bhikkhus* all his receipts. If the six "brethren" really did, as they are here represented, receive the proceeds of the first performance, they were very bad Buddhists; but we suspect that the author of the tale, like the Southern actor, was desirous of having a little joke at the expense of the good brothers of an Order that did not, after the death of its founder, and at the time this story was composed, scorn endowments and State aid.

R. MORRIS.

DR. STRACK'S INTRODUCTION TO THE OLD TESTAMENT.

Einleitung in das Alte Testament. Von Lic. Dr. H. L. Strack, a.o. Prof. der Theologie in Berlin. Extract from Vol. I. of "Handbuch der theologischen Wissenschaften." (Nördlingen: C. H. Beck.)

PERHAPS the day will come when dictionaries of the Bible and handbooks to the literary criticism of the Scriptures will be relieved of some of the ballast which at present almost uselessly fills up their pages. Meantime, Dr. Strack has made a thankworthy attempt to "orientate" the German student of the Old Testament by sketching the characteristics of the various books and the problems which attract the attention of contemporary criticism. This at least is the portion of the little work before us which will most interest the ordinary English student. It is not indeed such a limited point of view from which Dr. Strack regards his subject; apocrypha and pseudepigrapha, the formation of the canon, the history of the text, the ancient and modern versions, are all noticed by the author, and the bibliographical lists which accompany every section are composed with almost equal completeness and discrimination.

Dr. Strack is perhaps not the scholar whom most students would have chosen for the task. Well known as he has been since the year 1872 as an indefatigable student of the later Hebrew literature, he has not yet come before the world as a sympathetic worker in the still more difficult field of literary and historical criticism. How gladly would one have seen a handbook to the Old Testament by such a trained and impartial scholar as Riehm or Kamphausen! Still, there should be no stint in the friendly recognition of Dr. Strack's work on the part of older scholars. That an orthodox theologian should admit without reserve that, difficult as it may be to propound thoroughly satisfactory solutions of the problems of the Pentateuch and Isaiah, the traditional solutions are absolutely untenable, is a gain not only for friends of science, but for lovers of religion. There is only a line or two expressing this conviction on the part of the author; more than this was unnecessary in Germany. Of course, everyone who has worked in this field will have some objections to make to an individual writer's statement of the actual state of critical controversies; indeed, such a statement could not attain thoroughness within the narrow limits assigned. For instance, I see no reference to what has more than once been

referred to in the ACADEMY, and lately also by Friedrich Delitzsch (following Goldziher) in Germany—viz., the difficulty of accounting for the close parallelisms between the Yahvistic as well as the Elohist accounts of the early fortunes of man, on the one hand, and the Babylonian, on the other, on any of the current critical hypotheses; nor to the difficulties felt by several Egyptologists in accepting the comparatively recent origin assigned by analytic critics to the narratives of Exodus. Nor can I, at least, admit the author's statement of the critical problems of Isaiah to be in the slightest degree adequate; nor agree with him that all non-traditionalist critics, without exception, regard the last twenty-seven chapters of the Book of Isaiah (certainly not the work of Isaiah) as a production of the second half of the Babylonian exile. Really there seem to be traditions among liberal critics almost as difficult to overturn (particularly if the assailant be an Englishman,) and yet almost as groundless, as those of conservative scholars. Something more, too, will have to be said, in Dr. Strack's second edition, of the critical problems of other books; e.g., of Joel and Job. Dr. Oort long ago proposed the most conservative view which the facts of Joel appear to allow; but the tendency of students has been for some time (not, indeed, without a protest in these columns) to maintain with growing positiveness the post-exile origin of the book, the grounds for which are indeed strong. The theory of the gradual growth of the Book of Job has been less favourably received owing to the extreme form in which it was propounded by Studer in the *Jahrbücher für protestantische Theologie*, 1875, but it has yet to be seriously considered; the conflicting and arbitrary accounts of the line of thought of Job and his friends and of the object of the author create a certain *a priori* presumption against the unity of the poem. In all these critical discussions one fault of the critics has been that they have considered them too much by themselves, whereas the complicated nature of the problems demands that the books in question should be treated in connexion, and with an eye to a provisional outline of the history of the Old Testament literature. It is pleasant to be able to speak with high praise of the section on the Book of Daniel. It no longer, then, appears "profane" to German orthodoxy to admit that the Book of Daniel is not the work of Daniel himself, nor even of a single age; but that, like so many other Old Testament books, it has grown. Dr. Strack was naturally drawn to the problems of Daniel by the Aramaic language of chap. ii. 4-vii. 28, which fell so naturally within the range of his early special studies. His solution agrees in the main with my own (art. "Daniel," *Encycl. Britann.*, ed. 9), except that he has not found space to consider the relation of the narratives in Daniel to the cuneiform inscriptions. The form in which he puts his solution is this:—

"The second part (no doubt from chap. vii. onwards) having been assuredly written in the Maccabean period, it seems fairest to suppose that, since the time of Alexander the Great at least, a book of Daniel-narratives was extant in Aramaic, and that at the time of Antiochus Epiphanes this was welded together with the

newly composed book of visions. To what extent it was altered by the author of the (Hebrew) visions cannot now be determined. At present the entire book forms an indivisible whole."

Dr. Strack adds that

"the visions of the Book of Daniel, which are valuable to us through the New Testament, retain a high religious significance, even if we regard them as written not in the sixth century, but in the second quarter of the second century B.C."

The full development of this dictum will doubtless be found in a succeeding part of the same work, by Dr. F. W. Schulz, devoted to the important subject of Old Testament theology.

It need only be added that the meagre section on the formation of the canon is supplemented by the ample information contained in an article on the Old Testament canon by Dr. Strack in vol. vii. of the new edition of Herzog's *Realencyclopädie*—a work in the hands of every German-reading theological student. T. K. CHEYNE.

NEW NOVELS.

Alasnam's Lady. By Leslie Keith. (Bentley.)

Gabrielle de Bourdaine. By Mrs. Spender. (Hurst & Blackett.)

All among the Barley. By Flora Hayter. (White.)

Scenes from the Ghetto. Translated from the German of Leopold Kompert. (Remington.)

Princess Alethea. By F. M. Peard. (Bell.)

WE have hardly more than one fault to find with *Alasnam's Lady*. (People do not unfortunately read the *Arabian Nights* as they once did, so that it may be well to refer them there for the reason of the title.) It is too long; much too long. Its pages are more than the pages of the ordinary three-volume novel, which certainly does not as a rule err in point of brevity; and they are so printed as to contain more than half as much matter again as is usual. Now it must be a writer of very exceptional power who can keep up the interest through such a mass of material, and Mr. Leslie Keith is not a writer of very exceptional power, though he is better than the average novel-writer. He has several advantages. His scene is for the most part pitched in Madrid, the least familiar of European capitals to most English readers, and the picture of the little English colony there is very good. His three contrasted Graces, Deonys Ouvry, Philippa Henshaw, and Bell Fullarton, are interesting, and a person of lawless inclinations might not object to marry them all three. The most original, though the least prominent, is the last-named, Bell, a young Scotchwoman possessed of that innocently absurd patriotism which indignantly repudiates the name "English," and of which every Englishman who knows Scotland must have an amused memory. The real hero of the story, so far as there is a hero, Ralph Malleon, a disappointed and middle-aged person of humour, is also good; and the "Prince Alasnam" is not more offensive than young men of more luck than

brains are in real life, and less so than they generally are in novels. When among his minor personages Mr. Keith is more conventional. Mr. Ferryman, the Liverpool man, is but a stale and theatrical man of business; and we confess to being extremely tired of the selfish *dilettante* father who re-appears in Mr. Ouvry. But that Mr. Keith is better than conventional when he chooses is proved by Philippa Henshaw, the coquette in search of a husband, who has quite sufficient differences. To the conscientious novel-reader who has plenty of time at his or her disposal, *Alasnam's Lady* may be confidently recommended.

Mrs. Spender appears to be one of those persons who suffer from a minor frenzy of John Dennis in estimating the amount of attention which the world is likely to pay to them. There was once a beginner in literature who was made very miserable by a misprint (accidentally amounting to a grammatical blunder) in an article of his. He bewailed himself to his editor thereon. "My dear sir," replied the man of experience, "I am very sorry, but the majority of the world will not, I fear, read your article; the majority of those who do read will not, I trust, notice the slip; and the majority of those who do notice will not, I am sure, think or care about the matter." In the same way, though, perhaps, with less authority, we may assure Mrs. Spender that a Preface assigning reasons why she has not adopted "a merrier tone," and why she has attempted to deal with "the deeper elements and more ultimate realities of life," is quite superfluous. Provided her novels are good and readable, nobody will quarrel with her if they are as lugubrious as that celebrated play wherein "there remained not one of the considerable characters alive" at the end of the fifth act, or if they are as chokefull of fun as the *Précieuses Ridicules*. If they are bad, her readers will not be propitiated in the very least by her ultimate realities and her deeper elements. As a matter of fact, *Gabrielle de Bourdaine* is neither good nor bad, but it is rather bad than good. It is sometimes awkwardly and sometimes absurdly written, as when Mrs. Spender talks about "a calm and almost frigid manner seeming to be in keeping with a Roman nose." The characters have little verisimilitude, and the incidents little probability or truth to fact. Mrs. Spender lays her scene chiefly in Guernsey, and says that she has lived in that island. How little she has noticed its ways may be judged from her remark that Gustave de Bourdaine "bought a steam plough" when he was farming there. He is elsewhere said to have been suspected of madness; and certainly this suggests it. The largest farm we ever heard of in Guernsey (and that was quite abnormal) was about 100 acres; and by far the greater part of every Channel Island property is in grass. A steam plough of his own would be of about as much use to a Guernsey farmer as a white elephant or an ironclad train. Gustave de Bourdaine, however, does other odd things, the chief of which is that, "with a crowd of other diggers," he seeks and finds gold in Australia "for years" before 1848, whereas history has generally set the date of the famous Hargreaves dis-

covery in 1851. It may be said, that these things are trifles, but they are not. In the third volume some interest of incident is evolved; but it is dangerous to trust to readers having the courage and perseverance to reach it.

Miss Flora Hayter quotes no other book on the title-page of *All Among the Barley*, and therefore may be presumed to be a novice. The best advice we can give her is either to abandon novel-writing altogether, or to change her style entirely. As Miss Rhoda Broughton to Miss Helen Mathers, so, and much more also, is Miss Helen Mathers to Miss Flora Hayter. Miss Hayter is a very innocent writer, and her situations are not risky, though they are often unpleasant and in bad taste. But, though we are loath to use hard language to a lady, we are bound to say that, in a long and painful experience, we hardly remember to have read a sillier book. There are not wanting in it signs that Miss Hayter is not quite satisfied with the "Cometh up as a Flower" ideal which at first she seems to have set up; but that is all that we can say for her.

Kompert's Jewish sketches have a great reputation, which has been recently increased by the revival of *Judenhetze* in Russia and Germany. The English reader has a translation of them here which, as a translation, is neither very good nor very bad. It does not, however, altogether obscure the individual and original savour of the stories. The first, "Schlemiehl" (which in Jewish phrase does not mean a man without a shadow, but a persistently clumsy and unlucky person), and the last, "Without Authorisation," are the best. The first has a great deal of pathos. The longest story, "The Randar's Children" is a little too long and somewhat destitute of central interest. But it illustrates the curious hatred of the Jews as publicans which is said to be at the bottom of most of the recent riots.

The author of those pleasant books *Car-touche* and *The Rose Garden* has been seen to much greater advantage than in *Princess Alethea*. The story is very much after the fashion of Miss Yonge, but it lacks her command of domestic detail and interest; it has too many characters for its length, and the characters do not combine in any artistic fashion to work out the story. It is distinctly "goody"—a word which we are very chary of using in condemnation—and its goodness is not reasonable. A girl of seventeen who failed to resent her father's remarriage with a wife only three or four years older than herself would be either a saint or else utterly wanting in all the characteristics that justify the existence of women. We sympathise thoroughly with Alethea, and are extremely sorry when she knuckles down to her stepmother. Now it clearly must be Mrs. Peard's fault when she leaves Christian men in this un-Christian frame of mind; and we feel that our guilt is on her head.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

On Physical Education, and its Place in a Rational System of Education. A Lecture by Concordia Löfving. (Sonnenschein.) This book deserves a very hearty welcome. The writer is a Swedish lady, who has done good work in London by training the Board schoolmistresses to teach physical exercises to the girls. But what she has to say extends beyond primary schools. The English people have never failed to enjoy rough games and sports, and at the present time their importance is becoming more and more acknowledged. Yet it is certain that no adequate recognition has ever been given to the necessity of a systematic training of the body in both sexes from the earliest age. On this subject Miss Löfving writes not only as an enthusiast, but also as one endowed with a wide knowledge. Her object is to make known in this country the system of rational gymnastics elaborated by her countryman, Peter Henry Ling. Her earnestness, her grasp of philosophical principles, her skill in exposition, and her fluency in the English language are alike worthy of the highest praise. We have seldom read a book that was at once so practical and so convincing. She promises a complete work on education, in which the ideas here expressed will be more fully worked out; and we heartily encourage her to such an undertaking. It is not superfluous to add that this little volume is dedicated to Princess Louise, and has for its frontispiece a photographic portrait which at once wins our attention.

English Lessons for School-Room Use. By Kathleen Knox. (Bell.) We can warmly recommend this little book also to all who are concerned in the education of the young. The writer, believing that a perfect store of wisdom, beauty, and the highest mental training is to be found in poetry, believes also that poetry cannot be too much or too early made the foundation of all study; and that, for the teaching of the English language, English poetry must be the best, the most fitting, and the most beautiful of lessons. But though most of the extracts contained in this book are in verse, a few very noble examples of English prose are given also; and we do not doubt that some will object to the selections as beyond a child's capacity. In painting, which is but poetry in another form, we have always found the instinctive judgment of a child to be an unerring test of excellence; and in our attitude towards children we are too ready to forget in what degree they may indeed become our teachers. What we have to do is to confirm the transient impression; to transmute the passing emotion into a permanent source of elevation. Miss Knox's thoughtful little work affords us an admirable method for fixing in the pupil's mind the images of truth and beauty she has so carefully selected. The danger of failure in its use lies more in the unsympathetic nature of the teacher than of the taught. We should guard against the snare that they fall into who, as George Eliot says, would tell us all about the violet, yet have no nostril for its scent; and, recognising their natural powers of appreciation, give them freely from our store, thus making their little world

"Large with a land of mountain, lake and sear,
And larger yet with wonder, love, belief"

towards those great masters who have

"Sent them this wealth of joy and noble grief."

Reminiscences of an Old Bohemian. In 2 vols. (Tinsley.) Mr. Herbert Spencer has observed that a man's conversation is a sure index to his mental capacity. Let that capacity be of a high order, and he will talk of abstract principles; let it be limited, and his discourse will be confined to persons, their virtues, defects, and oddities. It is probable that the

mental faculties of ninety-nine readers out of a hundred are incapable of grasping, much less enjoying, abstractions; and it is to this large class that the author of these *Reminiscences* appeals. He has, while recalling some incidents in a long and chequered career, assembled a most amusing collection of personal anecdotes of celebrities, British and foreign. His gallery of portraits includes royal personages and pretenders, great captains, conspirators of every kind and degree, artists and musicians, authors and journalists, not to mention adventurers of every nationality and description. Our "Old Bohemian" is an excellent story-teller. He but seldom introduces as fresh acquaintances the Joe Millers of our youth; and, above all, though, as he himself informs us, these two volumes contain the confidences of an old man, yet they are pervaded by a zest and exuberant humour which are usually supposed to be the characteristic of youth. We have spoken of them as containing a gallery of portraits; and, although drawn, for the most part, in the barest outline, it is easy to see that they are, one and all, the work of an artist. If such a comparison may be allowed, we will say that the author's personal sketches remind us of nothing so much as of the life-like outline sketches by MacIver. Not infrequently our "Old Bohemian" will devote but a single anecdote to some individual, yet that anecdote generally conveys a stronger impression of its hero's presence than might have been gathered from fifty pages of an ordinary biography. Whether in the amassing of this treasury of personal details due care has always been taken to avoid offence to the feelings of individuals yet living is open to question, and we fear there are many who will look upon their portraits in this collection with any but pleasurable feelings. The author is never ill-natured, but he might, with advantage, have borne in mind that most men would prefer that their positive defects should be presented to the world rather than those weaknesses which invite ridicule. With few exceptions, the stories carry the stamp of truth, but, doubtless, readers would like a little more proof before accepting some few assertions. For instance, it is stated that the means of carrying into execution the Boulogne expedition of Louis Napoleon were raised by M. Fialin, afterwards the Duc de Persigny, from the proceeds of the famous Exchequer Bills fraud, in which he is said to have taken an active part with Mr. Beaumont-Smith, who was subsequently transported for his share in the crime. The author relates one or two anecdotes concerning the earlier career of Napoleon III. which are trivial, but interesting, as they exhibit the strange mixture of audacity and fatalism which entered into the composition of the third Emperor of the French. It happened that the "Old Bohemian" was in Strassburg at the very time when the pretender tried to seduce the garrison of that city, in October 1836, and he unintentionally intruded upon a secret meeting of the conspirators a few hours before the plot discovered itself. He says that, having gone to pay a farewell visit to friends who were staying in the Grand Rue, he stumbled into the presence of

"some ten gentlemen standing in a semicircle round a personage wrapped in a large carbonaro cloak, who was addressing them in French with a slight Helveto-Alsatian accent. He stopped short when I entered, and several of the gentlemen looked round, with evident impatience and annoyance. . . . I withdrew. . . . I had had time, however, to catch a glimpse of the face of the personage in the cloak; it was a rather heavy-looking semi-Dutch face."

If we are to believe the author, this conspiracy was really much more formidable than it seemed, after its failure; its ramifications are

said to have extended over Alsace and Lorraine, and, although it was kept very secret, a large number of Buonapartists must have been privy to it. We cannot in this notice do justice to the very varied matters of interest to be found in these Recollections, but before concluding we must call attention to the abundant store of anecdotes they contain respecting English journalists and journalism during the last thirty years. Those who care for such reading will find portraits of Thomas Littleton Holt, Jefferson Prowse, inimitable James Grant, and many another worthy, which will place those heroes before them in the very flesh.

Essays of John Dryden. Selected and Edited by O. D. Yonge. (Macmillan.) It is so good a thing that Dryden's admirable prose (for the most part accessible hitherto only in cumbrous and expensive editions) should be cheaply and handily edited that a critic is almost disposed not to look the horse in the mouth at all. This acquiescence would perhaps be well for Prof. Yonge, for his Introduction and notes are not only unsatisfactory in general execution, but abound with positive blunders. He gives such perfectly unnecessary pieces of information as that Brutus was the murderer of Caesar, and he quotes freely from Macaulay, Hallam, Johnson, &c., but he supplies no original critical *aperçus* on the position of Dryden in the history of English prose. His statements are often exceedingly wild. He says that "Dryden, whose earliest prose works were written a few years after those of Temple, and while that statesman was at the height of his reputation, may, without derogating from his claim to originality, be fairly supposed to have studied and profited by Temple's example." Now, when Dryden wrote the "Essay of Dramatic Poesy," Temple had written nothing whatever of importance, and was hardly known either as a writer or a statesman. On the other hand, Mr. Yonge does not so much as mention Tillotson, whom Dryden, by his own statement to Congreve, did study. It is not true that the Dryden family were of "knightly rank." The story told of Waller, and his ingenious reply to Charles II. about poets handling fiction better than fact, Mr. Yonge transfers to Dryden. It is not the fact that "he composed his tragedies and comedies in rhyme." The comedies are almost entirely in prose, and not all the tragedies are in rhyme. It is simply absurd to say that "in a dozen years he wrote a greater number of plays than any previous dramatist." When *Abolom and Achitophel* was published, Dryden had not "recently succeeded to the Laureateship." He had held it for more than twelve years. *Macfiekenoe* was not "dictated by his jealousy against a crowd of inferior poets," but was levelled at Shadwell, and Shadwell only. We have marked numerous other misstatements, but this selection will probably suffice. It should perhaps be said that Prof. Yonge has selected the "Essay on Satire," that on "Translation," and that on "Poetry and Painting" to represent Dryden. The first is beyond question in place, the second somewhat less so, and the third very far from representative. The preface to the Fables and the "Essay of Dramatic Poesy" had much better have been chosen. This, however, is a matter of taste; the errors just noticed, and not a few others like them, are not.

The English Catalogue of Books. Compiled by Sampson Low. Vol. III. (Sampson Low.) When we have said that this *Catalogue* is invaluable, there is little to add. Those who have used the previous volumes will know best how to prize this, which covers the nine years from 1872 to December 1880. From the point of view of the strict bibliographer, something may be wanting; but, for practical purposes, the librarian, the writer, and the reader will do well

to be satisfied. Nothing is so difficult as to verify the facts about a modern book without a direct appeal to a great library. Mr. Sampson Low has conferred a great benefit upon all who try to be accurate, by thus relieving them of a constantly recurring waste of time. It is interesting to notice that thirty-six editions of *Shakespeare* (more or less complete) have been published during the nine years, and twenty-six of *The Pilgrim's Progress*. Mr. Tennyson has thirty entries to himself; and Mr. Browning ten, though all Mr. Browning's but one represent new poems. Of all English writers, however, we fancy that the late W. H. G. Kingston must take the lead. He seems to have written at the rate of eleven volumes a-year, or exactly ninety-nine in all. A valuable feature in the *Catalogue* are the two Appendices, giving (1) the publications of the learned societies, &c.; and (2) the series issued by the different publishers.

Handy Book on the Law and Practice of Joint-Stock Companies. With Forms and Precedents. By Anthony Pulbrook. (Effingham Wilson.) Mr. Pulbrook, whose useful text of the Companies Acts, first published in 1865, is now in a sixth edition, has here supplemented that legal book with a practical guide for the benefit of laymen. The introduction of the principle of limited liability and (more recently) the issue of shares in small denominations have so combined to popularise joint-stock enterprise that no person even of moderate means can feel himself safe without knowing something about the management of companies. Mr. Pulbrook addresses himself not only to the large shareholding public, but specially to those among them who may have the wealth, the leisure, or the opportunity to become directors. That such persons should know something of the law under which they administer their trust is absolutely essential, though by no means universal. Fair dealing and mutual confidence are the foundation of success in company enterprise, as in all other business. But some measure of technical knowledge is also necessary; and this seems to be very judiciously supplied in Mr. Pulbrook's little handy book. We notice that he has added an unusually copious Index.

We have received from Messrs. Macmillan a translation, by Clara Bell, of Prof. Ebers' last novel, *Die Frau Bürgermeisterin*, which was reviewed in the ACADEMY of February 4. It is only necessary here to state that the translation has been carried out on the principle of allowing the reader to perceive that it is not the original he has before him. We mean this for praise and not reproach. In general appearance we could wish for nothing better than this series of volumes, of very varied character, which Messrs. Macmillan are now issuing at four and sixpence each.

THE last addition to Bohn's "Novelist's Library" (George Bell and Sons) is a reprint of *Cecilia* in two volumes, with a Preface and Notes by Annie Raine Ellis, who last year gave us a similar edition of *Evelina*. Despite the contemporary praise of Johnson and Burke and the essay by Macaulay, we fear that Miss Burney will not now find many readers. Even Miss Austen, we have reason to know, is more talked about than read by the present generation. Newspapers and magazines take up so much of the time of those among us who even pretend to read that the old-fashioned novel of character is never likely to regain its place. Yet, if we could have our way, no woman should be permitted to write fiction until she had gone through a course of Miss Burney and Miss Austen. We might get duller work from the survivors, but we should at least probably get literature.

MR. DAVID DOUGLAS, of Edinburgh, is issuing a very convenient edition of Mr. W. D. Howells's works, which are expressly stated to be "published with the sanction of the author." Most of the novels, or rather novelettes, get into a single volume; but *The Lady of the Aroostook* will require two. The price of each volume is only one shilling, excellently printed on good paper. We now have on our table *A Counterfeit Presentment* and *Their Wedding Journey*.

NOTES AND NEWS.

MR. BROWNING has left his temporary French home near the Grande Chartreuse, and is journeying slowly towards Venice, where he will probably stay till November.

MR. A. M. BROADLEY, author of *Tunis, Past and Present*; or, the Last Punic War, and the correspondent of the *Times* during the war in Tunis, left London on Thursday on his way to Tripoli, whence we may hope for a fresh series of letters shortly from his accomplished pen.

We are glad to hear that the Government of India has decided to employ Mr. J. Faithfull Fleet, of the Bombay Civil Service, a pupil of the late Dr. Goldstücker, as epigraphist to the Archaeological Surveys. This work was recommended last year by Gen. Cunningham, Director of the Archaeological Survey in the North and East of India, and by Dr. J. Burgess, of the Survey of Western and Southern India, whose representation was supported by the Berlin Congress of Orientalists, and, at the instance of Sir Walter Elliot, by the Royal Asiatic Society. We understand the Secretary of State for India has within the last few days sanctioned the appointment of Mr. Fleet, whose accurate Sanskrit scholarship is well known.

MR. HALL CAINE has written a volume of *Recollections of Rossetti*, which will be published shortly by Mr. Elliot Stock. We hear that the book will contain a great number of interesting letters on literary subjects written by the poet during the last four years of his life. These letters embody the fullest statement yet made public of Rossetti's views on Shakespeare's sonnets, on Donne, Drayton, Wordsworth, Coleridge, Keats, and Chatterton, as well as on the less-known poets of the last eighty years. The book is not a formal biography, but it contains an account of the entire career. The personal reminiscences of the writer (who was, it will be remembered, Rossetti's daily associate during the last year of his life) will form a leading feature of the work.

MR. RONALD BAYNE has undertaken to complete Prof. Mayor's edition of the English works of Bishop Fisher for the extra series of the Early-English Text Society. This completion will contain the new-found sermon of Bishop Fisher preached at the recantation of Dr. Barnes, Starkey's unprinted Life of Fisher, the *Life in the Lansdowne MSS.*, and all the letters from, to, and about Fisher which Mr. Bayne can collect from the Record Office, the British Museum, and other sources.

PROF. ARBER has just finished his edition of Richard Barnfield's poems, 1594-98, and in another fortnight will issue it with Joy's *Apology to Tindale*, 1535, and Bishop Cooper's *Admonition to the people of England*, 1589 (the reply of the Bishop to Martin Marprelate's *Epistle*), in his "English Scholar's Library" of faithful reprints. In his modernised reprints, Prof. Arber has two fresh volumes of his *English Garner* ready, the sixth and seventh containing many rare and curious pieces whose intrinsic merit the alteration of their outward form cannot much damage.

DR. JAMES MARTINEAU's study of Spinoza, which we have already announced as about to

be published by Messrs. Macmillan, will have as frontispiece a photograph from the portrait preserved in the Wolfenbützel library.

MR. G. A. SALA has ready a new book, to be called *Living London*, with illustrations from his own pencil.

PROF. RHYS' little book on *Celtic Britain* will be published shortly by the Society for Promoting Christian Knowledge in their series entitled "Early Britain," which was begun by Mr. Grant Allen's *Anglo-Saxon Britain*. It will have two maps.

MR. SAMUEL WADDINGTON will publish immediately, with Messrs. Bell, a monograph on Arthur Hugh Clough.

MESSRS. BENTLEY propose to issue a limited edition, on large paper, of Miss Austen's novels, printed on hand-made paper, and bound in white cloth. The edition consists of six volumes, which will not be sold separately.

OWING to an unexpectedly large demand, the publication of Canon Farrar's new work on *The Early Days of Christianity*, which we announced last week for September 22, has been postponed till October 2.

MESSRS. HURST AND BLACKETT will shortly publish a new work by Mr. J. Fitzgerald Molloy under the title of *Court Life Below Stairs*; or, London under the First Georges, 1714-60. It will contain pictures of Sir Robert Walpole, Lady Mary Wortley Montagu, Pope, and other literary personages of the time.

MR. EDWARD WALFORD, who, in conjunction with Mr. Walter Thornbury, wrote *Old and New London*, has been engaged in the preparation of a companion book, entitled *Greater London*, which will embrace the environs of the metropolis. This new work will be published by Messrs. Cassell, Petter, Galpin and Co. next month, in serial form.

MR. SYDNEY HODGES, whose last year's Christmas book—*Among the Gables*—will not have been forgotten by those who came across it, proposes to issue a continuation this winter, to be called *Among the Wobblins*.

MESSRS. F. V. WHITE AND Co. will publish early in October a novel in three volumes, by T. Shairp, entitled *Bell and the Doctor*. We understand that the author is a cousin of the well-known novelist Florence Marryat.

A NEW novel by William Westall, entitled *Red Byington*, will be published during October by Messrs. Hurst and Blackett. The same firm have in the press *A Golden Bar*, by the author of *Christina North*, &c. Both these will be in the orthodox three volumes.

MESSRS. BELL have in the press a new edition of Boswell's *Life of Johnson*, based on that of Oroker, but thoroughly revised and augmented by the Rev. Alexander Napier; and also a translation, by Mr. J. S. Stallybrass, of Grimm's *Teutonic Mythology*.

A *Scamper through America in 1882* is the title of a book which Messrs. Griffith and Farran have in the press. It is written by Mr. T. S. Hudson, a shipowner of West Hartlepool. With his wife he visited Washington, San Francisco, the Yosemite Valley, Arizona, and Santa Fé, and took a run into Canada. He has not only described the scenes he visited, but he has recorded many impressions which will be valuable as coming from one who is able to take an independent view of matters in their commercial aspect.

MESSRS. T. AND T. CLARK, of Edinburgh, will publish early next month the second series of their "Foreign Theological Library" for this year—viz., Martensen's *Social Ethics* and the first volume of Weiss's *New Testament Theology*. Also Meyer's *Commentary on Hebrews* and

James and John, completing the "Meyer Series" in twenty volumes.

THE following are preparing for publication:—A second edition of M. Paul Janet's *Final Causes*; Uhlhorn's *Charity in the Primitive Church*; *The Doctrines of the Holy Spirit*, by Prof. Smeaton, being the "Cunningham Lectures"; and the third volume of Hefele's *History of Church Councils*, to the Council of Chalcedon.

OF the "Bible Class and Handbook Series" three more volumes are in the press:—*Genesis*, by Dr. Marcus Dods; *Romans*, by Principal Brown; and *The Reformation*, by Prof. Lindsay.

THE Society for Promoting Christian Knowledge announce the following additions to their serial publications:—In their "Home Library," *The Church in Roman Gaul*, by the Rev. R. T. Smith, Canon of St. Patrick's, Dublin; *John Hus*; or, the Commencement of Resistance to Papal Authority on the Part of the Inferior Clergy, by the Rev. A. H. Wratislaw; *Judaea and her Rulers*, from Nebuchadnezzar to Vespasian, by M. Bramston; and, in their "Diocesan Histories," *Oxford*, by the Rev. E. Marshall, and *York*, by the Rev. Canon Orsaby.

THE same society also announce the publication of a great many stories, most of which will be illustrated. The following are samples of the bulk:—*Old-Fashioned Fairy Tales*, by Juliana Horatia Ewing; *The Good Ship Barbara*: a Story of Two Brothers, by Mr. S. W. Sadler; *Isaac's Hero*: a Story of the Revolt of the Cevennes, by Esmé Stuart; *Una Orichon*, by the author of *Our Valley*, &c.; *Alone in Crowds*; or, Kindlup Tower, by Annette Lyster; *Fairy Tales for Every Day*, by Harriet L. Child-Pemberton; *Brothers of Pity*, and other Tales of Beasts and Men, by Juliana Horatia Ewing; *A Baker's Dozen*, by L. H. Apsaque; *The Professor's Daughter*, by A. Eubule-Evans; *Sketches of Our Life at Sarawak*, by Harriette McDougall; *A Brave Fight*: being a Narrative of the Many Trials of Master William Lee, Inventor, by the Rev. B. N. Hoare; *Out of the Shadows*, by Crona Temple; *Rudolph's Dilemma*, by A. H. Engelbach; *Tender and True*, by Florence Wilford; *Under the Blue Flag*: a Story of Monmouth's Rebellion, by Mary E. Palgrave; *A Dream of Rubens*, by Austin Clare; *Adé*: a Story of German Life, by Esmé Stuart; *Asaph Wood*; or, Little by Little, by Phoebe Allen; *Beechwood*, by Mary Davison; *The Church Farm*, by S. M. Sitwell; *Harriet's Mistakes*: a Story for Servants, by the author of *Clary's Confirmation*, &c.; *Little Will*, by Helen Shipton; *Miss Jean*; or, Lives that Tell, by M. E. Hayes.

MESSRS. BLACKIE also announce a long series of illustrated story-books by popular writers for the young:—two by Mr. G. A. Henty, *Under Drake's Flag* and *Facing Death*; two by Mr. G. Manville Fenn, *In the King's Name* and *Nat the Naturalist*; two by Mrs. R. H. Read, *Our Dolly* and *Fairy Fancy*; two by Mrs. M. R. Pitman, *Garnered Sheaves* and *Florence Godfrey's Faith*; also *Stories of Old Renown*, by Mr. Ascutt B. Hope; *Four Little Mischiefs*, by Miss B. Mulholland; *Brother and Sister*, by Mrs. Lyngait; *Adventures of Mrs. Wishing-to-be*, by Miss Corkran; and *New Light through Old Windows*, by Mrs. Gregson Gower.

IN the same class of books, Messrs. George Bell and Sons have ready *Princess Althea*, by F. M. Peard (which is noticed in another column of the ACADEMY), and *Hector*, by Flora Shaw, with eight illustrations by W. J. Hennessey.

A NEW work from the pen and pencil of Mr. T. T. Wildridge, secretary of the Hull Art Club, will appear at an early date under the title of *Old and New Hull*.

THE Institut de Droit international held its third meeting at Turin last week, from Tuesday

to Saturday, under the presidency of Sig. Augusto Pierantoni, Italian Deputy, and Professor of International Law at Rome. An address in memory of the late Muntzelli was delivered by M. Rolin-Jacquemys, the Belgian Minister of the Interior. Three important subjects were discussed. First, the conflict of commercial law, with reference to which special committees were appointed to consider bills of exchange and the contract of freightage; second, a scheme brought forward by M. de Martens concerning mixed tribunals in the East; third, a revised code of the law of maritime prize, consisting of sixty-eight articles, which it is proposed to submit to the several Governments of Europe. Sir Travers Twiss was kept away by illness; but Prof. Holland, of Oxford, M. Emile de Laveleye, of Liège, and M. Olunet, of Paris, were among those present. It was arranged to hold next year's meeting at Munich in the first week of September.

THE New York Critic of September 9 has an interesting paper on "American Literature in Russia," signed P. J. Popoff. The Indian tales of Fenimore Cooper are more read in translations than any other foreign novels. Longfellow's poems are familiar to all educated Russians, among whom it would be difficult to find one who has not read *Uncle Tom's Cabin*. Emerson is known and admired; and the writings of Bret Harte and Mark Twain are translated into Russian as soon as they appear. The novels of Henry James, Jun., also find some readers, but Russia is still ignorant of the poets Poe, Whittier, Whitman, Lowell, and Bryant.

THE Russian Academy intends publishing shortly the diary of Joseph, late Metropolitan of the Baltic Provinces, the deceased prelate having bequeathed a sum of money for this purpose. The diary, which extends over his entire period of active duty, will have copies of official documents appended, and is expected to throw interesting light on the position of the Orthodox Church in these provinces.

THE Russian Palaeographic Society has issued a monograph by M. Nikolai Barsulov, entitled *Istokhniki Russkoi Agiographii* ("The Sources of Russian Hagiology"), being vol. lxxxi. of the society's publications. This work forms a complete bibliographical index of Russian saints—both those who have been duly canonised and those who are merely so in the popular belief. The uses of such a compilation to students of Russian history are obvious.

PROF. ANGELO DE GUBERNATIS fairly overwhelms us with his literary activity. But a month ago (August 19) the second volume of his learned *Mythologie des Plantes* was reviewed in the ACADEMY. He now comes forward as the editor (and, we venture to conjecture, in great part the writer likewise) of a "Storia universale della Letteratura" that is published by Hoepli, of Milan. The undertaking is a great one, for it is to be divided into three series, of about six volumes each. The beginning has already reached us, though by anticipation dated 1883. It consists of two volumes dealing with the drama. In the first of these we have a rapid sketch (in less than 600 pages) of the drama of all times and all countries, including that of the Hebrews, the Chinese, Guatemala, and such minor European nations as the Servians and Ruthenians. The second volume, which is itself divided into two parts, consists of a "florilegio," or collection of extracts (in Italian), exemplifying each of the national dramas before mentioned. It begins with the famous "Sakuntalá" of the Sanskrit poet Kālidāsa. The work is, of course, intended for Italian readers, but this hardly excuses the proportion of more than 200 pages devoted to Italy and just ten to England. The extracts

are from Marlowe's "Faust," "Hamlet," "The School for Scandal," and "I nostri Bimbi" by Mr. H. J. Byron.

AMERICAN JOTTINGS.

WE hear that M. Alphonse Daudet, the novelist, has written a paper on M. Victor Hugo for an early number of the *Century*.

It is stated that no less than twenty-one post-office towns in the United States now bear the name of Garfield.

MR. J. BRANDER MATTHEWS, whose recent study of the French stage was very favourably received in this country, has made a collection of *Poems of American Patriotism*, arranged in the chronological order of the events celebrated. It will be published by Messrs. Charles Scribner's Sons.

AMONG the books to be issued by Messrs. Houghton, Mifflin and Co., of Boston, which are of interest on this side the Atlantic are a new edition of the complete works of Nathaniel Hawthorne, in twelve volumes, with bibliographical notes by his son-in-law, Mr. George P. Lathrop; an edition of Shakspeare, in three volumes, edited by Mr. Richard Grant White; a new edition of the complete poems of Mr. Aldrich, in one volume, with twenty-eight illustrations specially designed by members of the Paint and Clay Club of Boston; an edition of "Evangeline," in folio, with sixteen illustrations by Mr. F. O. C. Darley; a new edition of *The Autocrat of the Breakfast Table*, revised by the author, who has himself added bibliographical notes and a fresh Preface; a novel entitled *Doctor Zay*, by Miss Phelps, author of the once-celebrated *Gates Ajar*; *Fenimore Cooper*, by Prof. T. B. Lounsbury, of Yale College, and *George Ripley*, by Mr. O. B. Frothingham, in the "American Men of Letters" series; and also *Andrew Jackson*, *John Randolph*, *James Monroe*, *Daniel Webster*, and *Thomas Jefferson*, in the "American Statesman" series.

As evidence of the popularity of English authors in America, we note that the announcements of Messrs. Roberts Bros., of Boston, include new editions of the following:—Landor's *Imaginary Conversations*, the works of Mr. Hamerton, and the collected poems of Keats, D. G. Rossetti, Miss Rossetti, Miss Ingelow, and Mr. Edwin Arnold.

THE Trustees of the Boston Public Library have issued their thirtieth annual Report, which shows that the number of volumes has increased during the year by 13,239, and that the grand total now exceeds four hundred thousand. Mr. H. H. Furness, who was deputed to examine the Shakspeare department, states that this is only surpassed by three English libraries—the British Museum, the Bodleian, and Trinity College, Cambridge. The system by which the library is made specially useful for the schools of the town, appears to be entirely successful.

THE *Critic* attributes the want of success in the negotiations for an international copyright entirely to the fault of the English publishers. It alleges they have claimed that no English books shall be republished in the United States "within a certain period (say six months) after their appearance in Great Britain." We believe that there is no foundation whatever for this statement, which is absurd on the face of it. Possibly the writer has made a confusion with the American demand that English books must be republished there within a limited period under penalty of losing all copyright. The *Nation*, on the other hand, in a long article reiterates its point (which seems to us to contain the gist of the matter) that the key of the position is held by the "Western pirates." The question is, and always has been, one of "cheap books" versus "authors' rights."

FRENCH JOTTINGS.

WE hear that negotiations have begun between the French and German Governments for a new treaty of international copyright.

It is stated that two more newspapers will shortly appear in Paris, each, as usual, representing some leading politician. These are *L'Indépendance française*, to be inspired by M. de Freycinet; and another, as yet unnamed, will be edited by M. Daniel Wilson, the son-in-law of the President.

THE question of boarding-schools against day-schools, and of colleges against universities of the Scotch type, has substantially been decided in one way in this country, though perhaps not after sufficient consideration. The same question is now being warmly discussed in France, where the weight of authority seems to be against the system of "internat," represented by the great *lycées* at Paris. As might be anticipated, the clergy were the first to oppose this system years ago. In 1871, the eminent chemist, the late Sainte-Claire Deville, read a paper before the Académie, in which he attacked the moral and physical evils of the *lycées* with no unsparing hand. M. Bréal, the Inspector-General of Public Instruction, has for the last ten years held no less strong views. M. Maxime du Camp, of the Académie française, M. Gréal, recteur de Paris, and M. Jules Simon have all recently expressed opinions adverse to the present system, though they do not regard it as incapable of improvement. In the current number of the *Revue politique et littéraire*, M. Francisque Boullier, of the Institut, comes to the defence of the *lycées*. He does not appeal at all to English precedents, but his final argument is very much like our own:—

"C'est seulement avec l'internat qu'elle peut faire des hommes; avec l'externat, elle ne peut faire que des bacheliers."

UNDER the title of *Un Poète philosophe* (Paris: Ollendorff), M. Coquelin aîné, of the Comédie française, has issued a brilliant study of the young Academician, M. Sully Prudhomme, containing several poems never before published.

THE series of "Documents inédits sur l'Histoire de Paris" has been augmented by three volumes containing the Remonstrances of the Parliament of Paris during the eighteenth century.

ACKNOWLEDGMENTS.

WE have received the following pamphlets, &c.:—*Gibraltar: Is it worth Holding? and Morocco*, by Capt. Fred. P. Warren (Stanford); *Gibraltar and Ceuta*, by Gen. Sir William J. Codrington, reprinted from the "Times" of February 3, 1869 (Stanford); *Comparative Ethics: I. Moral Standpoint—"Present Religion,"* Vol. III., by Sara S. Hennell (Trübner); *Industrial Assurance: As it Was, As it Is, As it Will Be*: a series of pamphlets by Edward F. Taunton—I., "The Poor Law and Industrial Assurance" (Kegan Paul, Trench and Co.); *John Bunyan and the Gypsies*, by James Simson (Baillière, Tyndall and Co.); *Sir Bartle Frere's Last Attack on Cetehuayo*: Sir H. Bulwer and Bishop Colenso (Griffith and Farran); *Household Boiler Explosions: their Cause and Prevention*, by William Ingram (Orosby Lockwood); *Something more than the Electric Lighting Bill*, by Sir Frederick Bramwell, reprinted from the "Times" (Clowes); *The Raspberry and Strawberry*, and *The Gooseberry and Currant: their History, Varieties, Cultivation, and Diseases*, by D. T. Fish (Upcott Gill); *The Order of Corporate Re-union*, by the Rev. Thomas Livius, reprinted from the "Irish Ecclesiastical Record" (Dublin: Browne and Nolan); *The Restoration of the Jews and the Rebuilding of Solomon's Temple*, by Brother O. W. Meiter (published by

the Author); *Curiosities of Government: Facts and Figures for the Million*, by One of the Crowd (Heywood); *Some Observations on Consumption*, by Dr. William H. Pearce, reprinted from the "Medical Times and Gazette" (Pardon); *The Gas Consumers' Guide*, by Altruism, Second Edition (Pitman); *Health Lectures for the People*, Series 1881-82, Nos. 6, 7, and 8—"Infant Feeding in Relation to Infant Mortality," by Dr. Henry Ashby; "Colds and their Consequences," by Dr. J. Dreschfeld; "Measles and Whooping Cough," by Dr. John Tatham (Heywood); *Views on Spelling Reform*, by G. L. Larkins, Second Edition, augmented (Stanesby); *Silver Bells*, Tonic Sol-fa Notation, Edited and Arranged by W. M. Miller (Moffat and Paize); *Church Army Songs*, Compiled by the Rev. W. Carlile (Grattan, Marshall and Co.); *How the Railway Companies are crippling British Industry and destroying the Canals*, by Peter Spence (Pitman); *Recollections of George Dawson*, and his Lectures in Manchester in 1846-47, by Alexander Ireland, reprinted, with Additions, from the "Manchester Quarterly"; "John Byron's Journal, Letters, &c., 1730-31," by J. E. Bailey, reprinted from the "Palatine Note-Book" (Manchester: Gray); *Sunday in Lancashire and Cheshire*, by William E. A. Axon, reprinted from the "Transactions" of the Historic Society of Lancashire and Cheshire (Liverpool: Brakell); *Thoughts on Emigration*, by James Washington Bell (Leipzig: Matthes); &c., &c.

ORIGINAL VERSE.

TWO HARVESTS. 1882.

HERE Autumn rules with nodding poppies bound
'Midst serried barley, wheat-spears, shafts of gold,
Birds, laughing children, love's old story told
To willing ears when twilight gathers round;
There, bugle's blare and cannon's deep hoarse sound,
The vanquished Arab and the victor bold
Alike in smoke and crash of onset rolled—
Death there the harvest to his mind hath found.
While earth revolves both harvests shall not cease,
Yet mutely witness they of better things
When from this world the soul obtains release;
Tow'ards that new life the hopeful spirit springs,
Ere long 'twill rise to it on viewless wings—
There Love reigns circled with the rainbow Peace.

M. G. WATKINS.

MAGAZINES AND REVIEWS.

BY far the most interesting articles in the *Cape Quarterly Review* (Juta) are those which smack of the soil. The "Chronicles of Cape Commanders" are continued in the July number with some valuable lists of the Dutch burghers in 1691. Mr. George M. Theal gives the second part of his "Notes on Books relating to South Africa," in which due attention is paid to Portuguese, Dutch, French, and English writers. But the most important paper of all is that on "Early African Exploration up to the End of the Sixteenth Century," which was originally read by Dr. Theophilus Hahn before the South African Philosophical Society. Taking as his text two early maps, Dr. Hahn runs through the history of African exploration from Egyptian times, and thus summarises the work done by the Portuguese:—"As the matter stands at present, all Central African explorers stand on the shoulders of the Portuguese travellers of the fifteenth, sixteenth, and seventeenth centuries." There are no less than three articles treating of the Cape University, but we confess that they have not left a very definite impression on our mind. A proposal, which has apparently been carried out with success, to protect ostrich camps by means of electric bells is very curious.

THE chief thing noticeable in the September *Literary* is a long concluding article by M. Paul

Lacroix on his relations with Balzac. It is illustrated with a really charming portrait of Mme. de Balzac, by Vogel, printed in brown ink. The arrangement of the hair, taken in profile, escapes the commonplace effect inseparable from the Madonna bands of forty years ago or thereabouts; and the face, with its curious thoughtfulness, makes the reader feel hardly startled when he comes to the Bibliophile's assertion that Mme. Hanska "pouvait revendiquer une bonne part d'auteur" in no less a work than *Séraphita*.

In the last number of the *Anglia*, a quarterly which Prof. Wülcker keeps up at a high level of scholarship, the leading paper is one by M. Bech on the sources and plan of Chaucer's "Legende of Good Women," and its relation to Gower's "Confessio Amantis." Dr. A. Schröer gives a diplomatic print of the short Anglo-Saxon poem "The Grave." O. Lohmann illustrates Byron's "Manfred" from his diary and letters in a very interesting way. Dr. W. Sattler continues his careful studies of the construction of English words with special propositions: *to die of, from; the key of, to; kind of (in) him; in (with) a loud voice*. M. Hartmann discusses whether King Alfred is the author of the alliterative translation of the *Metres of Boethius*. Prof. Wülcker gives an account of the Homilies of the Vercelli MS.; and of a young French student of Anglo-Saxon, L. Botkine, who, after publishing the first French translation of "Beowulf" and the "Chanson des Runes," died last May at the age of thirty-nine. Theodor Wissmann opposes Prof. Schiffer's theory of Middle-English accentuation.

OBITUARY.

DR. PUSEY.

DR. PUSEY, who died on September 17, filled for nearly fifty years a position which had already become an enigma to the last generation of his contemporaries. Like the other great leader of the Oxford reaction, he was at one time in sympathy with the temperate academical liberalism of which Oopleston and Whately were the most conspicuous representatives. Card. Newman's liberalism is known to this generation by his recantation; Dr. Pusey's found expression in the work on German Rationalism (never formally recanted), which was completed in 1828, the year that its author was appointed Professor of Hebrew. By a singular fate, the future leader of the High Church party in Oxford began by breaking a lance with one of the leaders of the High Church party at Cambridge in support of the thesis that Rationalism was almost a venial sin in Germany, as it could trace its historical development to a pietistic reaction against the intolerable yoke of Lutheran scholasticism, which Pusey, like Möhler, held to be far more galling than that of the scholasticism of the thirteenth century. A change of front is not always a change of base; but between 1828 and 1836 Dr. Pusey changed front silently, but very completely. As soon as the "movement of 1833" made itself felt outside Oxford, the Regius Professor of Hebrew was recognised as its real head. He owed the recognition not merely to his academic station or to his connexion with the aristocracy, not even to his learning or his munificence, but to his judgment and his character. Of all the leaders of the movement he was the most sanguine, the most tolerant, and the most clear-sighted; he knew from the first the full range to which patriotic principles could be carried at Christ Church; he knew from the first that it was hopeless to try to enforce them by coercive discipline; that the question was not whether the Church was to dictate to the State, but whether Parliament or the courts or the Press were to dictate to the

clergy. He disapproved of the Gorham prosecution and the prosecution of Messrs. Williams and Wilson, as he had disapproved of Bishop Blomfield's attempt to enforce his reading of the rubrics upon the London clergy; he took as little part as might be in the campaign against Hampden, and he had his reward. When the appeal to the secular arm failed, he was not shaken or discouraged; he simply reasserted the doctrines which usurping courts had tried to disparage. Then he had the great advantage of not being a hostile critic of the actual Establishment; he apologised for the Revolution of 1688, and he thought it a matter of course to subscribe to the Martyrs' Memorial at Oxford till he found that to do so would separate him from Newman. It is true that he did not escape the astonishing inventiveness of outraged Protestantism. Once as he was travelling by rail he found himself the neighbour of a lady who "had it on the best authority" that he was in the habit of sacrificing a lamb every Friday; of course the lady did not know that she was speaking before Dr. Pusey. When he was known, his influence told by its own weight with the minimum of friction; it told the more readily because of the contagion of his fervour. Of all the leaders of the movement he was the only popular preacher. Keble, to the public at large, was only the author of *The Christian Year*. Newman's self-restraint made his wonderful sermons cold to untrained hearers: besides, neither Keble nor Newman had "the popular fibre;" Hook and Wilberforce, who had it, were limited in other ways, Hook by his insularity, and Wilberforce by his disinterested regard for public opinion. Learned as Pusey's sermons were, it was not an intellectual effort to follow them when they were interpreted by his voice and his presence. His natural authority was so great that he could assume the authority of the Church and the Fathers without having to be always proving it: his sermons might have suggested the well-known line in the *Lyra Apostolica*—

"They argued not, but preached, and conscience did the rest."

He had lived with the Fathers till he had become as one of them. In his later sermons especially he reproduced them largely; and, as a rule, the extracts gained in their new setting. And all his authority was brought to bear upon the tenderest points: others were the theorists of providence and authority and schism and self-discipline; he was the preacher of the sacraments, of repentance and devotion. The library of the Fathers, to which he devoted much time and money, had only a limited success; he never realised how much an ordinary reader has to get through before he can begin to enjoy them. But, though he failed to naturalise the Fathers, he succeeded in naturalising, through his numerous adaptations (of which the *Spiritual Combat* and the *Paradise of the Soul* were perhaps the most important), as much of the spirit of the devotional and ascetical literature of the counter-Reformation as could be separated from the cultus of the Saints: for on that one point he was jealously Protestant from first to last. Naturally it fell to him to direct the first attempts to revive the conventual life, which, but for his support, might have been compromised by the hazardous experiments of a foundress who was ready to copy all the audacities of the Thebaid and Assisi. In all things he had much of the nature of a chieftain, and not least in this, that he was always ready to defend those who applied his principles consistently; even when he might have thought the application indiscreet or premature he never saved himself by saying so. Nor did he ever regard an enforced retreat as an apostasy; when the police failed to protect Mr. Bryan King, Dr. Pusey advised him to end the scandal by putting himself into the hands of the churchwardens.

His generosity to the weak was of a piece with his veneration for the poor, which was so deep and genuine that it preserved him more completely than any other great ecclesiastic of the nineteenth century from political partisanship; he never sought to make capital out of either the fears or the hopes which the advance of democracy excites. The piquant denunciations of luxury in the sermon on "Our Pharisaism" have no partisan flavour; the aristocracies which have lasted longest have lived under written or unwritten sumptuary laws. If he wasted neither strength nor thought upon parliamentary politics, he was too powerful in Oxford to keep aloof from university politics. In these his attitude was that of a very determined and very enlightened Conservative. He was prepared from the first for all changes by which his principles had nothing to lose—such, for instance, as the specialisation of study during the latter part of the academical course; and he resisted to the last changes, however inevitable, like the abolition of tests, which could not but be unfavourable to his principles. He successfully resisted the proposal to raise the salary of the Regius Professor of Greek out of university funds; and he did not resist the compromise whereby Christ Church, in fulfilment of a duty of doubtful obligation, increased the endowment of the Chair. Neither this controversy nor the action of the first University Commission, nor even the abolition of university tests, impaired his influence; for more than a quarter of a century he was the leader of a majority against which nothing could be carried in Council or Convocation.

Of course such a position is not held without great labour, which of itself must have been a serious hindrance to literary work; besides, he had his lectures to prepare and to deliver, and all the time he was burdened with the personal care of many souls. Then, too, the overflowing fullness of mind which made his sermons as delivered so impressive was rather a hindrance when he came to write for publication. Most of his later works, except his sermons, were in the nature of collections of testimonies, like the treatise on the Real Presence, which was a supplement to the sermon for which the Six Doctors suspended him in 1843, and the work on the Councils of the Church, which was his reply to the claims of the Papacy. Such works were often long delayed, and it is not likely that their influence will be permanent. With immense and accurate historical knowledge it cannot be said that he had the historical temper which is inseparable from a sense of the movement of human affairs and some interest in things temporal, while he never seemed to care for anything in history but what he could think a manifestation of the eternal.

Amid all these hindrances Dr. Pusey's indomitable perseverance carried him to the end of all his undertakings but the *Irenicon*, of which part I. appeared in 1865. It was laid aside when the Council of the Vatican invited Pius IX. to proclaim himself infallible in faith and morals. Even the wonderfully minute commentary on the Minor Prophets, which began to appear in 1862, was completed at last, and remains a worthy monument of the traditional school of Hebrew scholarship. Something more than this may be said of the nine lectures on Daniel the Prophet, first published in 1864. In none of his writings is the author's magnanimous confidence in his position more conspicuous or more effective. The history of the variations of Rationalists in the vain attempt to make the vision of the seventy weeks and the two visions of the four empires end with Antiochus Epiphanes is really masterly, and goes far to justify the tone of victorious assurance which is maintained throughout. The work, as a whole, did not convince Bishop Thirlwall, but that

competent judge pronounced after reading it that the true history of the Book of Daniel had still to be written. Dr. Arnold had believed that the true history of the book was written long ago—by Porphyry. G. A. SIMCOX.

"THIS IS HOW THE WAR BEGAN."

[We have received the following letter; and, though the march of events has rather outrun comment, our readers will probably think that it ought not to be lost.]

Sept. 5, 1882.

The old saying anent Turkish succession is

"An Amurath an Amurath succeeds."

But, when the last Amurath (ex-Sultan Moorad) proved wanting in wits and *vis*, he was thrust aside by his brother, Abdul Hamid—an unrighteous succession, without intervention of the venerable Ottoman State machinery, the bow-string or the "bowl," i.e., the coffee-cup. The result of such innovation is that the reigning Sultan became, in the eyes of all his Mohammedan subjects, an impostor, a usurper; and so he will remain till Allah please to remove ex-Sultan Moorad.

Abdul Hamid, however, proved equal to the emergency. An Armenian *pur sang*, he has not a drop of Turkish blood in his veins; you have only to look at the man and his manners. He inherits all the special qualities of that exceptional people, which, throughout their length of history, with one short brilliant interval, have been ever serfs and slaves to their neighbours. This is the result of their prodigious personal cowardice. Endowed with splendid constitutions and with immense bodily strength and endurance (as the Hammal of Stamboul shows), and remarkable for many of the mountaineer's virtues—industry, frugality, thrift, temperance—they fail in one thing only. They will not, they cannot, fight. They have no stomach for war. Their natural condition is peace, and their only campaigning is "beggar-my-neighbour."

His *provenance* explains the banalities and the peculiarities, the contrasts and contradictions, of the Armenian Sultan's character. An utter poltroon in physique, he has all the reckless audacity of the Brahman politician. With a woman's horror of gun and sword, and with all a tyrant's abject terror of assassination, he can face consequences like a hero. Apparently uncertain, titubant, blown about by every gust of opinion, he has the perseverance of a sitting hen, a persistence which, united with personal courage, would be a will of iron. He is never so determined as when he shows and pleads doubt. Like his ancestors, the Medes, his laws know nothing of change. He may be compelled, but it must be by *force majeure*—by an appeal to the *ultima ratio*—which prostrates him. And last, not least, he has all the deep-laid, stored-up, passive, feminine bigotry and fanaticism which characterise the gifted Armenian brain. Compare him with his compatriot, Noobar Pacha, so well known in London and Paris; the parallelism of the lines is peculiar and impressive.

Abdul Hamid hardly seated himself upon the throne before he proceeded to develop his pet *politique*. It had long been floating in the air; he brought it down to earth. The Hegiran year 1300, which will open on November 12, has a special significance to Moslems. It will see the Second Coming of the Mahdee—that mysterious personage who causes so much blundering among Kaffir scribes. Uninspired prophecy declares that the re-appearance heralds the general triumph of Islam, which will be world-wide before the opening of its fifteenth century. Thus we have lately seen an Imam Mahdee or two, and we shall

very soon see more. It is not merely a matter of knavery and dupery. Even sensible Mohammedans, who are above such preternatural absurdities, begin to think that, if Islam is to be saved from the silent but absorbing advance of Christianity in Asia and Africa, determined action must be taken ere action come too late.

Abdul Hamid threw himself heart and soul, with all his Armenian ardour—the mountaineer's *perfidum ingenium*—into this religious movement. He aimed at making himself the Head of the Revival. It was to be, under him, a "Crescentade" not less determined than the old Crusades. It would fight when necessary; but it would begin with quiet, peaceable, "constitutional" measures. It would preach at Mecca before drawing the sword and marching to conquest at Medinah.

It is unnecessary to take up time and space by detailing the progress of this "Crescentade" during its first five years. Enough to say that the Revival of Islam was everywhere hailed with a prodigious outburst of wild enthusiasm. From Hedgaz, the heart and holy land of the Moslem world, this movement ran like lightning to the finger-tips of the body religious beyond the great deserts of Africa. In Persia it has already abated much of the secular animosity between Soonnee and Sheeah—Catholics and Protestants. In Upper India it has lit a smouldering fire of Wahhabeeism, which wants only the oxygen of opportunity to flame forth with prodigious violence. It has overrun Malacca, and has extended even to China, where it is wiping out the memories of the Panthay massacre and the destruction of Mohammedanism by Mandarinism. In Egypt, one of the most bigoted as well as the "basest of kingdoms," it has developed from an imbroglia into a rebellion, a massacre, and a war which we must not look upon as a mere isolated accident. It is one of the links in the great chain which binds together the whole Moslem world.

Ex-Khedive Ismael, who, from his laboratory at Naples, has been laying down electrical wires conducting bribery, corruption, and confusion throughout the length of Western Asia and North-eastern Africa, is an old fox that fought shy of the movement-snare. He saw that it would soon move against himself; and he kept aloof, at the expense of much snubbing, of paying dangerous visits to Constantinople, and of "parting" heavily in the shape of douceurs. But England, directed with the proverbial amount of political wisdom, persuaded him to "retire from business," and throned Tewfik Pacha in his stead. This unfortunate son and heir had never been a *persona grata* to his father. Although the latter secured, unlawfully as usual, the succession to his eldest child, when it belonged to the eldest male of the reigning house, he had not educated the raw laddie for succession. Tewfik was a *dummer junger*, without a trace of his father's talents and ambition, political or financial. He was deficient in energy as he was devoid of intellect. Weak as water, conscious of being a mere usurper in the eyes of all good Mohammedans, and terrified by isolation, like a child in the dark, he looked helplessly around for some support, some mainstay. The first glance decided him. He threw himself with abandon into the open arms of his suzerain, the Armenian Sultan. He sent missions to Constantinople, imploring that his brothers, especially the active and energetic Hussein, the only man in the family, might be kept in banishment. He surrounded himself with a bigoted and retrograde Ministry, whose chief was the Jew-Moslem, Riyaz Pacha. He revived and encouraged the import slave-trade by way of snapping his fingers at Europe. He built mosques here, there, and everywhere, even in the main square of Suez. At levées and receptions he endeavoured to assign pre-

cedence to his promoted Fellahs, and showed as much incivility as he dared to Europeans who were not officials. Through his Jew Minister, he compelled (Chinese) Gordon Pacha, Governor-General of the Equatorial Provinces, to resign; and he supplied his place by a half-servile of the worst reputation. And, so far, his weakness, accentuated by his fanaticism, was directly concerned in bringing about the present war.

The military element in Egypt, which has almost "eaten up" the religious, was the creation of the ex-Khedive. In his unhappy mania for apeing Europe he established a corps of guards, with messes, mess-plate, and all the regimental furniture of England. Nothing could be quaintier than the contrast of the Fellah-peasant officer and these civilised surroundings. But the fellow appreciated the position, and, being duly mounted and equipped, forthwith rode whither beggars on horseback usually ride. The day when the darky colonels plucked Rivers Wilson's beard may be considered the triumph of military revolt and the *jour de naissance* of the present campaign.

Among the Pretorians was "Ourabi" Bey, now written Arabi and mispronounced A'raby—doubtless a reminiscence of "Araby the blest." Continental newspapers, which prefer fancy to fact, have made him a Frenchman, a Spaniard, and what not; and he will probably become an Irishman, though very different from the futile Patlander. Arabi is the son of an honest Fellah who tilled the soil near Cairo. His mother, who has been interviewed by more than one Englishwoman, sent all her boys as volunteers to serve and to die for Saeed Pacha. This remarkable step—for the Egyptian parent invariably did and does the reverse—drew the ruler's attention to the lads. He placed them in the Military College; and he was heard to say, according to his widow, that honest Anglophobe, Mdme. Saeed Pacha, that he expected Arabi to become one of the foremost men of his day. Happily, he did not live to see the forecast justified.

In 1873 Arabi Bey was bastinado'd by Ismael Pacha, who at once gave him a regiment. In 1880 his name was unknown at Cairo. It made progress in 1881, and in 1892 its bearer is the pivot of the situation. His right is that of being, after a fashion, a representative man; his claim is having posed before Egypt and Europe as the Leader of the National Party. But, before noticing this section of the subject, it will be advisable to say something about the Nation.

The Egyptian race stands aloof from and above all its neighbours. The Nilote is African almost whitewashed by foreign intervention. Mr. Lane, a mild sentimentalist, dubbed him an "Arab," and derived him from the invading soldiery of Amru and of other early conquerors. You have only to place the Fellah by the side of the Bedouin, and the fallacy of the theory "jumps at the eyes." And in mind the two are even more different than they are in body. The Fellah's half-brother is the Copt, who has kept his blood purer. Both are peculiar peoples. The climate of the Nile valley allows no foreign-born to be *viable*; neither Turks, nor Circassians, nor Persians, nor Europeans can here increase and permanently multiply. It has an atmosphere of absolute conservatism. From the days of the Monuments and of Herodotus, the Fellah has altered little but his faith. His *morale* has all the turbulence and violence, the persistence and bravery, of his forbears. The press of England, when commenting upon the massacre of June 11, asked with wonder how these lambs had so suddenly become wolves. Lambs, indeed! Why no fighting ram is more dogged or determined, more pugnacious or less open to pity and mercy, than an Egyptian Fellah. And if, in this matter, the men are

bad as bad can be, the women are worse. They are the most depraved of their sex; and their modes of murdering are unutterably horrible. That account of these gentle beings promenading the streets of Alexandria with the legs and arms of slaughtered Europeans carried like flags on staves should open eyes that can be opened. It was the tale of Hypatia told over again; very old friends with new faces.

The morbid philanthropy and the mawkish humanitarianism of England have so long pitied and petted the "poor downtrodden Fellah" that they have created a theoretical, an ideal being. The Fellah of fact would start to see his own portrait. They most deserve compassion who have anything to do with him. There is hardly a European in Egypt, of those who frequent the villages as sportsmen or antiquaries, who has not been assaulted by the Fellahs, while sundry have been half killed. This has happened even to high officials, who, of course, were careful not to report their drubbings. The turbulent villagers also act as their own police, and all criminal cases are tried within their mud walls. If man or woman offend against the bye-laws, the offender is not denounced to the "guardians of the peace" (the worst robbers in the land); he or she is carefully manacled, gagged, trussed up, and thrown into the river. Father Nilus could tell more tales of horror than all the streams in the United Kingdom.

Among the Fellah's notable qualities we must not forget his persistence and his bravery. A drive to the Pyramids will show you urchin-troops running a mile in the forlorn hope of a copper; and the boy is father to the man. Under Sesostris, the Egyptian soldier, who invented the phalanx, overran the nearer East. Under Ibrahim Pacha, he thrashed the Turks at Nezeeb; and the late Gen. Jochmus escaped defeat only by systematically declining battle with the armies of Mohammed Ali. The dogged pluck of the gunners at Meks and the other Alexandrian forts proves that the stock has not degenerated. As a rule, the sight of blood does not excite the Egyptian; it only makes him an "uglier customer."

With such national material it is not hard to found a National Party. There is such a thing in Egypt, and there has been for some time; but it has been grievously misrepresented and misunderstood in England.

Little notice need here be taken of the theories foisted on the English world by Sir William Gregory and Mr. Wilfrid S. Blunt. The former, who interviewed Arábi the rebel, and wrote his praises to the *Times*, toured for a winter in the Nile Valley and is utterly ignorant of its language. Mr. Blunt knows something of Arabia and Arabic, but next to nothing of Egypt, or he would not have noted Arábi's approval of Lord Byron (!). He is, moreover, one of the most crotchety of men, who has seriously proposed to abolish steamers and railways. Such were the amateur diplomatists who sorely vexed the soul of that model red-tapeist and Foreign Office pet, Sir E. B. Malet, and who promoted Arábi to the leadership of the "National Party."

The true National Party, as all old Egyptians know, is headed by Oherif Pacha. It can hardly have a better head; upon this point all opinions agree. Oherif is a gentleman of ancient house, well brought up, married to a daughter of Col. Sévres (Sulayman Pacha), and the father of sons whom he sends for education to Vienna. He plays billiards, he is a good shot, he enjoys European society, except with those who consider him a "vain, contemptuous Turk," and his perfect courtesy of manner contrasts well with the "ughness and 'aughtiness" of the ex-donkey-boy Egyptian Pacha, a common variety of that breed. He is a man of large fortune, inherited not made; no one

has a word to say against his honour or honesty, and his only fault is being too good for the situation. He was loyal to his late prince, and his idea of a National Party is founded on patriotism, tempered by moderation and common-sense. He ignores the silly cry "Egypt for the Egyptians"—which means "Perish Egypt"—and he confines himself to wishing that the sons of the soil should have fair play against the foreigner, and should share the goods of which the stranger would once more spoil them.

On the other hand, Arábi, now no longer Pacha, was, and is, only the ringleader of a mutiny. On September 8, 1881, it will be remembered, he headed the second revolt, which dismissed the miserable Riyás, Gordon's *bête noire*; made Oherif Pacha "Premier;" augmented the army; and established a "Chamber of Notables," or delegates, ostensibly to formulate a Constitution, or Organic Law, but really to abolish the invidious Anglo-French Control. Tewfik, weak as water, and poltroon as usual, granted all the demands of his mutineers, with a feeble resolve to cut off the head as soon as possible. This ended in an abortive attempt to wreck a railway-train. The new Mameluke régime waxed bolder and bolder, and at last compelled Oherif Pacha, whose moderation and conciliatory measures offended the Dictatorship, to resign. Then came a third *pronouncement*, and the state of things we now find. The fifty years of good work begun by Mohammed Ali Pacha were undone in as many days.

The Armenian Sultan, who, like his predecessors, has ever longed for the flesh-pots of Egypt in the shape of piastres, and who well knows that a Khedivate under the guarantee of Europe would not permit indiscriminate official plunder, seized the opportunity for playing a trump-card. He entered into intimate relations and *pourparlers* with the self-constituted Leader of the National Party. Compromising documents have already been found in the Alexandria Palace. Dictator Arábi was chosen for the future Khedive, a mere creature and tool of the Sublime Porte. The descendants of Mohammed Ali had "ceased to reign." The intended successor was shamelessly decorated with the Medjidieh while in arms against his prince; and a certain Commissioner, whose name need not be mentioned, was sent to Egypt for operating the change of dynasty. This official had distinguished himself highly in Albania, where he "coffed" his way to complete success. No man could even differ in opinion from him without a stomach-ache so serious that it led directly to the coffin.

Tewfik, however, took precautions, or, rather, precautions were taken for him. And Arábi, thinking his succession secure and despising his enemy, now made his first wrong move—a mistake which will be fatal to him. His error was in relying too firmly upon the pet Egyptian theory, that England and France cannot combine in political measures, and that the jealousies of the Western Powers would render action nugatory. In fact, he forced events instead of allowing himself to be carried onwards by the tide of fortune. The "Joint Note," a most unwise move, made the Egyptians cling to him and caused the catastrophe. Hence the massacre, the bombardment, and the present campaign. Hence, too, the Armenian Sultan was compelled to cast off, when too late, the too active tool that cut both ways. Hence, finally, the tool, claiming to be a Lazzia, has mounted the green turban of a Descendant of the Prophet, and has openly proclaimed himself a subject of the Meccan Shereef, not of the intrusive Turkish Sultan. In his turn, the latter, after inducing the Fellah to rebel, has proscribed him as a rebel and an outlaw, or, rather, has declared that he "deserves to be proclaimed a rebel." Can even a Turkish Government show anything more inept?

That Arábi still maintains his position is due to the extraordinary fanaticism and bigotry of the lower and lowest orders of Egyptians, and to their abhorrence of, and contempt for, foreigners and non-Moslems—a contempt exaggerated by the marvellous poltroonery displayed by the Christians surprised at Alexandria. And the Leader will continue to be their idol as long as he poses for the Regenerator of the Faith, the Revivalist of Islam. Even the Egyptian lads scattered among the schools and colleges of Europe bless him and pray for him as the Saviour of Egypt and the destroyer of the grasping Faranj, especially the English.

So far Arábi has made his name, and the ex-Fellah will go down to peasant-posterity as a Moslem John Hunyadi or a Scanderbeg.

VIATOR.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BIRDT, V. Castel San Flaviano, e di alcuni Monumenti d'arte negli Abruzzi. Naples: Mormile. 13 fr.
BISMARCK, Prince de, Discours. Vol. X. Berlin: Boll. 12 M.
FRICK, F. W. Erziehungs- u. Unterrichtslhre. Mannheim: Bensheimer. 9 M.
KROPP, K. Mythologie u. Civilisation der nordamerikanischen Indianer. Leipzig: Froberg. 1 M. 50 Pf.
KRAMER, O. August Hermann Francke. 2. Bd. Halle: Waisenhof. 8 M.
LACHMANN, P. Die Kirchen der Renaissance in Mittel-Italien. 7. Hft. Stuttgart: Spemann. 2 M. 50 Pf.
MORRIS, O. Die Baukunst d. Mittelalters in Italien von der ersten Entstehung bis zu ihrer höchsten Blüthe. 1. Thl. Jena: Göttinger. 8 M.
SCHRODER, V. CAROLSFELD, F. Katalog der Handschriften der Königl. öffentlichen Bibliothek zu Dresden. 1. Bd. Leipzig: Teubner. 15 M.
SCHWAB, S. Montaigne. Schilderung u. Reise durch das Innere. Leipzig: Froberg. 12 M.

HISTORY.

- BRANDI, A. Guida Aretina, Monaco di S. Benedetto, dalla sua Vita, del suo Tempo e del suoi Scritti. Turin: Loescher. 8 fr.
FERRARI, L. A. Cosimo de' Medici. Bologna: Zanichelli. 4 fr.
FRIEDENBERG, P. Dortmund Studien u. Urtheile. Halle: Waisenhof. 10 M. 40 Pf.
JÄNICKE, K. Urkundenbuch der Stadt Quedlinburg. 2. Abh. Halle: Waisenhof. 16 M.
LA FERRIERE, H. de. Les Projets de Mariage de la Reine Elisabeth. Paris: G. Lévy. 8 fr. 50 c.
RICCIARDI DA FIORINO DETTO OSCORDA, F. Ricordi storici dal 1494 al 1500 pubblicati per Cura di Ft. Vigo. Bologna: Romagnoli. 6 fr.
SCHUB, W. Scripta codicum Aemilianorum Erfurtensium saeculi IX-XV. Berlin: Weidmann. 30 M.
WHEELER, F. X. v. Geschichte der Universität Würzburg. Würzburg: Stachel. 16 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- REY, J. Die Religion u. der Darwinismus. Leipzig: Günther. 3 M.
GRAPENHOFER, I. Kant's Kritik der Vernunft u. deren Fortbildung durch J. F. Fries. Jena: Frommann. 2 M. 50 Pf.
HOLMSTEDT, G. Einführung in die Theorie der isogenen Verwandtschaften u. der conformen Abbildungen. Leipzig: Teubner. 11 M. 20 Pf.
JENSEN, A. Ueb. Kugelsymmetrie als charakteristische Divulgationslehre. 1. M. 50 Pf. Die Lagerung der elliptischen Normalcurve bei Markenswerder. 1 M. 50 Pf. Berlin: Friedländer.
MORAND, P. Topographie et Géodésie. Paris: Delagrave. 7 fr. 50 c.
PHILIPP, S. Ueb. Ursprung u. Lebensentwickelungen der tierischen Organismen. Leipzig: Günther. 3 M.
WITTE, J. H. Ueber Freiheit des Willens, das sittliche Leben und seine Gesetze. Ein Beitrag zur Reform der Erkenntnistheorie, Psychologie und Metaphilosophie. Bonn: Weber.

PHILOLOGY.

- ARNOLD, C. F. Untersuchungen üb. Theophrastus v. Mytilene u. Proclusius v. Apamea. Leipzig: Teubner. 2 M.
GEMMELIN, V. Kneiss, das. Deutsch v. F. S. Kraus. Der Schluss aus dem Arab. d. Ibn Muqreth v. F. Müller. Wien: Gerold's Sohn. 1 M. 50 Pf.
HALLFAM, W. Die Berichte d. Platon u. Aristoteles üb. Protagoras. Leipzig: Teubner. 1 M. 50 Pf.
HAEFEL, Th. Ad Epidaurum Plautinum conjectanea. Leipzig: Teubner. 1 M.
HERVÉ, H. van. Pindarien. Leipzig: Teubner. 1 M.
JAN, K. v. Die griechischen Seiteninstrumente. Leipzig: Teubner. 1 M. 20 Pf.
KORCHLY, H. Oracula philologica. Vol. II. Leipzig: Teubner. 10 M. 50 Pf.
PLATTENBERG, J. Glossar der fenestralischen Sprache. Leipzig: Teubner. 10 M.
SCHMIDT, M. Ueb. den Bau der Pindarischen Strophen. Leipzig: Teubner. 4 M.
STURM, J. Geschichtliche Entwicklung der Constructionen m. w. p. Würzburg: Stube. 2 M. 50 Pf.
WAGNER, H. Ueb. die Technik u. den Vortrag der Obergänge d. Aeschylus. Leipzig: Teubner. 1 M.
ZANDELLI, F. Metris graecae latinae. Turin: Loescher. 12 fr. 50 c.

CORRESPONDENCE.

MR. RAMSAY AND THE GREEK PROFESSORSHIP
AT EDINBURGH.

Edinburgh: Sept. 12, 1882.

I trust you will find space to allow me to correct a statement which I have heard, and which is calculated to do much injury to the cause of archaeological study and the investigation of little-known parts of the Greek world. It has been said that it would be impossible for me to carry out the schemes of further exploration in Asia Minor—which are now the object of a public subscription under the auspices of the Society for the Promotion of Hellenic Studies, and which are in a considerable degree dependent on my own work in that country—in the event of my candidature for the Chair of Greek in Edinburgh being successful. Reference to the *Journal of Hellenic Studies*, 1882, p. 31, will show that, in urging the great value to the study of Greek art of a new expedition into the border-land between Greece and the East, I said, "The time of year for an expedition would be to arrive [in Phrygia] not earlier than June 15, and spend the summer and early autumn." Scientific work is hardly possible during the winter and spring months, owing to the intense cold and the long continuance of snow which hides every ancient monument. The only effect that my appointment to a Scotch professorship would exercise on my exploration in the Greek world is that I should be able to carry it on with much greater advantages, and that I should not, as at present, be dependent for my chance of travelling on the precarious result of a public subscription and on the generosity of the friends of Greek learning.

W. M. RAMSAY.

THE LOST MEDICAL WORK OF MARAT.

1 Clarendon Villas, Oxford.

When M. F. Chevrement, the indefatigable student of the life and works of that much-maligned revolutionary leader, Marat, published, in 1865, his *Catalogue des Œuvres complètes de J.-P. Marat* as a supplement to M. Bougeart's well-known *Marat*, he inserted a note:—

"Indépendamment de *The Chains of Slavery*, édité par Marat à Londres en 1774, et de *A Philosophical Essay on Man* en 1773, Marat serait l'auteur d'un troisième ouvrage édité en Angleterre sous ce titre *An Enquiry into a Singular Disease of the Eyes*, by Mr. M....., M.D., at Nicholl's, St. Paul's Churchyard, or Williams' in the Strand. Brisot, dans ses *Mémoires*, tom. ii., p. 3, annonce cet ouvrage, et Simone Eyraud (veuve Marat), dans son Prospectus de la réimpression des œuvres politiques de l'Ami du Peuple, nous apprend que Marat avait acquis une grande célébrité dans la curation des maux d'yeux, où il excellait. Espérons qu'un jour ce livre sera connu des bibliographes français" (*Marat, l'Ami du Peuple*, par A. Bougeart, vol. ii., p. 361).

Nevertheless, when, in February 1881, M. Chevrement published his *Marat: son Esprit politique, scientifique et littéraire*, he had not been able to discover the missing work, although during the intervening sixteen years he has done much valuable work on Marat, and, in particular, has unearthed his diploma of M.D. at the University of St. Andrews.

Being much struck by the new light thrown upon Marat by MM. Bougeart and Chevrement, and believing that further investigations into his early life would give a new aspect to his character and career, I determined to do what I could to elucidate the eleven years he declared he spent in London and Dublin, which must have extended from 1766 to 1777, for it was in the latter year he was appointed physician to the Gardes du Corps of the comte d'Artois, and took up his residence in Paris. Naturally, my first hope

was to discover the lost English medical work mentioned by Chevrement. To begin with, I found that the work in question was not mentioned by Brisot in his *Mémoires*, but only in a note by M. de Montrol, the editor, who quotes the title from a note in Marat's own handwriting. At the British Museum I could get no clue, and no copy was to be found there; but a courteous sub-librarian at the Bodleian directed my attention to Watt's *Bibl. Britannica* (1824), in which I found under Marat's name his *Essay on Man* (1773); an *Essay on Fleets* (1775), of which I have at present discovered no copy; and *An Enquiry into a Singular Disease of the Eyes*, &c. (1776). I was then recommended to consult the numerous Catalogues of the various medical libraries in the Bodleian, and, to my great delight, discovered a copy in the Catalogue of the library of the Royal Medical and Chirurgical Society of London. Through the kindness of a fellow of the society, Mr. Malcolm Morris, I was enabled to consult the copy, and make a transcript of it, and there can be no doubt that it is the missing work.

It is a short pamphlet of nineteen pages, with the title-page,

"An Enquiry into the nature, cause, and cure of a Singular Disease of the Eyes, hitherto unknown, and yet common, produced by the use of certain Mercurial Preparations, by J. P. Marat, M.D. London, Printed for W. Nicoll in St. Paul's Church-Yard, and J. Williams in Fleet Street. [Price One Shilling, Sewed.]"

On the first page is a curious address to the Royal Society, of which he asserts "this is not a Dedication: such a matter of form I have ever thought beneath the Dignity of Philosophy;" and it is dated Church Street, Soho, January 1, 1776. The address has in two places the word "gentlemen" inserted, probably in Marat's own handwriting, and the copy seems to have been the presentation copy. The little pamphlet is interesting both from the light it throws on Marat's scientific ideas and on the chronology of his life.

He commences by describing the effect of mercury on the eyes and sight, and the mistakes of the usual treatment; and then propounds his own treatment, of which the most interesting part is the use he makes of electricity. We see from the first case he describes in this pamphlet that he had greatly studied the phenomena of electricity, and had used it for medical purposes at least as early as 1765; and that, therefore, when he published his *Recherches sur l'Électricité* in 1782, he was no scientific dabbler, as Michelet represents, but a man whose attention had been fixed on the science of electricity for at least seventeen years. Whether Marat is right in the diagnosis and treatment of the particular disease he describes it is impossible for me to say; but he was certainly no empiricist, for he supports his theory and treatment with three examples of patients he had treated, with minute, almost daily, notes as to their progress under his treatment; and, further, at the conclusion of his address to the Royal Society, he invites examination:—"If any of the members of your society would be pleased to amuse themselves with verifying by Dissections the elucidation which is offered in the following pages, it might not, perhaps, be a regrettable employ of time."

But a more real interest lies in the light thrown on his early life. The first case he gives of his treatment is that of "Charlotte Blondel, daughter of a merchant in Paris," whose

"parents applied to a famous oculist, who declined undertaking the case; afterwards application was made to a Fryar of some repute for curing diseases of the eyes, . . . who attended her for seven months together. . . . The patient was already given over, when I undertook her cure. As I was not unversed in Optics," &c., &c.

This passage shows that Marat had at least some practice in Paris before he came to England in 1766, and indicates already his fondness for optics, of which he was to be so diligent a student. His other cases—D. B., a merchant in London, and J. P., Esq., in both of which Marat successfully treated patients who had been long under other treatment—show that he was a medical man in some practice in London, and not a teacher of French, as has been generally asserted. His address, too, in Soho, which was then a fashionable quarter, and the fact of his different publications, indicate that he held a fair position. But the most useful fact is contained in a note on p. 19: "The last August being at Edinburgh, I (under the eyes of the ingenious Mr. Miller, oculist) treated an American gentleman for this disease. . . . Affairs calling me back to London," &c. This supplies a useful addition to M. Chevrement's discovery of the diploma of M.D. of St. Andrews conferred on Marat in 1776 on the recommendation of certain Edinburgh physicians. For it shows that he was not, as M. de Montrol has asserted, a teacher of French in Edinburgh, but had merely made a short stay there, in which he moved in good medical society, and had given such an impression of his medical knowledge that he was recommended for the degree of M.D. of a neighbouring university.

I can only conclude by hoping that it may be possible to recover a further knowledge of Marat's life in England; and it would be particularly interesting to know why and when he spent the year in Dublin which he mentions in his retrospect of his own life. It was probably in some way connected with medicine; and it would be curious to know if he obtained a degree there, for in the brevet of his appointment in 1777 as physician to the Gardes du Corps of the comte d'Artois, he is described as "Jean-Paul Marat, docteur en médecine de plusieurs facultés d'Angleterre," and we at present only know of one degree, that of St. Andrews in 1775. H. MORSE STEPHENS.

SCIENCE.

Animal Intelligence. By George J. Romanes.

"International Scientific Series," Vol. XLI. (Kegan Paul, Trench & Co.)

The Scientific Evidences of Organic Evolution. By the Same. "Nature Series." (Macmillan.)

PERHAPS few biologists have ever been so well fitted by temperament and attainments to approach the difficult question of animal intelligence in a scientific spirit as Mr. Romanes. His tastes have always kept him evenly balanced between the subjective and the objective points of view. On the one side, he is a subtle psychologist, well grounded in all that has been done for his science by Locke and Hume, Berkeley and Kant, Bain and Spencer; on the other side, he is a first-hand investigator of the phenomena of nervous systems, and a practical naturalist and sportsman of considerable experience. The way in which he has set to work upon his present subject is most thoroughgoing and business-like; it reflects his deep sense of the necessity for a regular scientific method of procedure in psychology. Intending as he does to investigate the evolution of intelligence throughout the whole animal world, he has begun with that fundamental *πρώτον*, a basis of carefully sifted and organised data from which to draw his inferences in a later volume. His new work, in fact, was originally planned as the

introductory part of his promised treatise on Mental Evolution; it was to be concerned only with the positive facts of animal intelligence, while the second part was to deal with their relation to the theory of descent. But the collection grew under his hand, until at last it became necessary to publish it in a separate form as a substantially independent work, though still ancillary in purpose to the main treatise for whose basis it was originally compiled.

It might seem at first sight as though this task could have been as well performed by some lesser workman, without using up so much valuable time at the hands of an original investigator; and we confess this was our first idea on taking up Mr. Romanes's volume. A single perusal, however, soon leads one to adopt a very different view of the work and its intrinsic importance. The subject of animal intelligence has so long been given over to the myth-making fancy of mere marvel-mongers and anecdote-manufacturers that it has become necessary for some strict and judicious critic to go over the whole mass of available evidence—some good, more indifferent, and most utterly bad—and to pick out carefully the few grains of wheat which may be found scattered about among this intolerable quantity of useless chaff. If we are ever to have a sound science of comparative psychology at all, it must begin, as comparative anatomy began, with a careful collection of ascertained facts. For this purpose it is highly desirable that we should possess

"something resembling a text-book of the facts of comparative psychology, to which men of science, and also metaphysicians, may turn whenever they may have occasion to acquaint themselves with the particular level of intelligence to which this or that species of animal attains."

The evidence thus collected is mainly intended to serve Mr. Romanes for his forthcoming work on the genesis of mind. But even in itself it supplies us with an admirable digest of all that is yet known with regard to the mental powers of animals; and we are grateful to him for having thus reduced so vast a mass of chaos to something like reasonable and duly marshalled order.

Mr. Romanes begins with an introductory chapter, in which he discriminates in his usual lucid manner between reflex action, or "non-mental neuro-muscular adjustment;" instinct, or "reflex action into which there is imported the element of consciousness;" and intelligence, or "the intentional adaptation of means to end." He then proceeds to apply the principles so set down to the lowest forms of life, quoting with due caution the few observed facts which would seem to credit even the protozoa with some faint foregleams of intelligent action, and inclining to relegate his own peculiar favourites, the Medusae, to the limbo of purely reflex organisms. Nor does he see grounds for attributing purposive movements to the echinodermata, finding rather the earliest indications of intelligent action in those remarkable proceedings on the part of earth-worms to which Darwin called attention in his latest monograph. Among the mollusca, he relies chiefly upon the observations of Dictionnaire, White, Agassiz, and Lonsdale, the last named having

the unfortunate fault of proving quite too much; for the famous anecdote of the friendly snail which returned to deliver its weakly mate from a garden prison would imply not only a high degree of intelligence, but considerable affection and strong imagination as well. Having ourselves formerly kept many snails in boxes for long periods, we are inclined to rate their mental powers decidedly higher than most people would at first suppose; yet it would be very difficult to quote any one fact or anecdote in support of this cumulatively acquired view. In fact, it often happens that persons who have kept any animal as a pet have arrived imperceptibly at a certain familiarity with its way of thinking without being able to give any definite reason for the faith that is in them; though such a vague belief on the part of a careful observer may really be much better grounded than any number of inferences made from casually collected instances by field naturalists who have not themselves kept the creature in captivity, and watched its everyday habits and manners.

Among the insects there is abundance of such evidence forthcoming from the most excellent sources, such as the notes on ants, bees, and wasps by Bates, Belt, Müller, Moggridge, Sincecum, McCook, and Lubbock, and those on termites by Bastian, Fritz Müller, and Smeathman. Mr. Romanes has also thrown together the best observations on the other articulate, such as trap-door and web-building spiders, crabs, lobsters, ant-lions, and even earwigs. For the psychology of vertebrata the materials are far more ample. Among fish, indeed, we are yet at sea; but with birds and mammals, we feel ourselves at last on *terra firma*. Here Mr. Romanes has gathered together all that is most valuable about memory, sympathy, and aesthetic emotions; about nidification, especially as regards the abnormal instincts of the cuckoo; and about the general signs of intelligence in birds. He has also given us the gist of all that is known about beavers, elephants, cats, foxes, dogs, monkeys, and other exceptionally clever mammals. Of course, much of the information might already have been got elsewhere, though much is also quite new; but in any case it is a great point to have it all brought to a focus in this classified and digested fashion, instead of having to search for it through many scattered volumes of *Memoirs* and *Transactions*. As a whole, the task of selection has been admirably performed, though perhaps Mr. Romanes sometimes allows a questionable story to pass a little too readily. It is hard to doubt the positive assertion of ordinarily truthful people; yet experience shows that, when once an animal story has assumed the guise of an endemic myth (such as the hedgehog, who "pikes apples upon his spines by rolling over them), there is no moralist on earth so stern but will solemnly declare he has seen the thing with his own eyes. Some of Mr. Romanes's correspondents will doubtless think him very rude for hesitating his doubts as to their absolute correctness; we ourselves are inclined to fancy that at times he has not been quite rude enough. But the volume altogether will take rank at once as the standard work on the subject with which it

deals; and any future text-book of comparative psychology will necessarily proceed to build upon the solid foundation here laid down.

The little book on Organic Evolution contains a brief *résumé*, adapted to the general public, of Darwin's main arguments. It ought to answer excellently the purpose for which it is intended; and it obtained the high approbation of the great biologist himself when it first appeared as a popular lecture. We can only hope it may be widely read by those for whose benefit it is so well designed.

GRANT ALLEN.

PHILOLOGICAL BOOKS.

History of the Egyptian Religion. By C. P. Tiele. Translated by J. Ballingal. (Trübner.) The value of Prof. Tiele's "Comparative History of Ancient Religions" is so well known that this English translation of the first volume of it is sure to be welcomed by a large class of readers. Egypt, too, is at present attracting an amount of interest and attention which ought to make the appearance of the volume particularly well-timed. The cultivated part of the public has long been asking for an authoritative work on the religion of the ancient Egyptian monuments which would be accessible to English readers, and it is therefore a matter of surprise only that we have had to wait so long for a translation of the clearest and most satisfactory book on the subject that exists in any language. Though not a professed Egyptologist, Dr. Tiele is sufficiently acquainted with the hieroglyphs to be able to control the often conflicting statements of Egyptian scholars, and to form independent opinions of his own. The unrivalled knowledge he possesses of ancient forms of faith, and the sober and impartial judgment he brings to bear upon them, give what he writes an exceptional importance. Of course, it is not possible for others to agree with all his conclusions; nor can even his care and accuracy always preserve him from the slight errors incident to every human work. Thus *Men* is not *Mnevis*, whose Egyptian name was *ur-mer*, "great bull," but "cattle" in general; and it was not Herodotus, but Manetho, who asserted that the sacred animals were first worshipped under King Kaiekhoe. Abisa, again, is the name of a country, not of its chief; there is no evidence that the sphinx was erected by Khufu; Amun-ra was unknown in the time of the Old Kingdom (p. 123); the cuneiform symbol of the Tigris does not signify an arrow; the royal names of the Twenty-second Dynasty are not Assyrian, Brugsch notwithstanding; and M. Maspero has shown that the story of Saneha must not be accepted as an historical fact; while we are surprised to find Dr. Tiele saying that Menes is "a mythic personage, who is perhaps the same as Minos and the Indian Manu," or admitting the relationship of the Egyptians to the Aryans. It is doubtful, too, whether the religious revolution affected by Khun-en-Atem was as great as is usually supposed, or whether his mother was really of foreign origin. Nor is it any longer correct to say that the pyramids of Gizeh and Sakkarah are sealed. "Heliopolis" for "Memphis," in p. 91, is obviously a misprint, the responsibility of which must be laid upon the translator, who has not performed his task in an altogether satisfactory way. His English does not run smoothly, and savours of a foreign idiom; while spellings like *Psammotiscus*, *ureus*, and *thyphalic* suggest doubts as to his classical knowledge. Throughout the book the proper names are written in a Dutch, and not an

English, fashion. What English reader could pronounce properly Amenj, Chün-aten, Pacht, or Jahveh? The imperfect character of the translation is the more to be regretted as it may prevent the book from being so widely read as it ought to be. After the masterly way in which the development of Egyptian religion is traced in it, and the differences pointed out between the religious conceptions that prevailed during the long period covered by the monuments, it will be difficult for the popular error still to hold its ground which sees in the Egyptian religion of the pyramid-builders and the Theban dynasties, of the Saïtes and the Ptolemies, one and the same unchangeable faith. But what does Dr. Tiele mean by saying that "Prof. Sayce, of Oxford, has recently conjectured . . . that [the Hittites] were nearest akin to the Sumirs and Accads"? Prof. Sayce's papers in the *Transactions of the Society of Biblical Archaeology* show that he could never have made such an assertion.

The Law of Cosmic Order. By Robert Brown, Jun. (Longmans.) By Cosmic Order Mr. Brown means "the harmony of the world in its varied round of day, night, week, month, season, and year." His present work is an attempt to point out the way in which man attained to an idea of this order, so far as the year and zodiacal signs are concerned. It is more especially with the zodiacal signs as we have received them from the Greeks that he concerns himself. They were ultimately derived from the Accadians, who first mapped out the sun's course through the sky, and gave to each section of it the names by which the signs are still, for the most part, known. Mr. Brown claims to have shown that the signs, when the mythological conceptions which lie at the bottom of them are examined, fall naturally into two groups, six being diurnal and six nocturnal. In this way the year became to early men the day of twenty-four (or rather twelve) hours on an enlarged scale. We always find in Mr. Brown's writings proofs of wide reading and happy suggestions, and these characteristics are not wanting in the little book which now lies before us. As he himself remarks, however, "Assyriology is a (rapidly) progressive science," and it is therefore inevitable that some of the conclusions of Assyrian scholars on which he relies have been corrected by subsequent research. But, on the whole, there are very few of his statements with which we should be disposed to quarrel, and the general reader cannot fail to find his work both instructive and interesting. The resemblance to which he draws attention between the form of the symbol of *Libra* and two altars sculptured on a Babylonian stone is certainly very striking, and gives countenance to his view that the sign of the balances has usurped the place once occupied by the sign of an altar.

The Names of the Stars and Constellations compiled from the Latin, Greek, and Arabic; with their Derivations and Meanings. By W. H. Higgins. (Hamilton, Adams and Co.) This is a very useful little book. We do not know of any other work in which the meanings of the Arabic names of the stars, important as the subject is for the history of astronomy, can be found in so handy a form, if at all. Mr. Higgins has gone to the best authorities, and his opinion is always worthy of respectful consideration, even in the few cases in which we should be inclined to suggest a different interpretation of the Arabic word.

The Sinonima Bartholomei, which the Oxford Press has put out as part i. of the first volume of the Mediaeval and Modern series of its *Anecdota Oxoniensia*, is a list of Latin names of herbs, plants, diseases, &c., with explanations, generally in Latin, but sometimes in

English. It is of the date of 1387 or thereabouts. To the student of Early English this short treatise has not, of course, the value of the *Promptorium* or of the *Catholicon*; but to the botanist and the Mediaeval Latinist it will be very useful. Comparing a few of the English entries with those of the *Catholicon*, we find in B. "*Fragaria*, *Frasea*, an[glie] straubery," O. "a Strabery," *fragum*; B. "*Zisannia*, lollium idem, i. cokel," O. "Cokylle, quodam aborigo, *zazannia*." On p. 26 the advocates of the First Folio as the best text of "Hamlet" and of its *Hebenon*, which they say is *Hembane*, against the *Hebona* = *Hebon*, or *ivy*, of the Second Quarto, will find help as to the form of their word, for *Iusquiamus* is entered as "an[glie] henebon," whence the change to "hebenon" is easy, just as in the *Catholicon*, the Latin *Iusquiamus*—from the Greek *δοκίμαρος*, as Mr. Herrtage notes—appears as "Hen-bane, *Iusquimanus*." For "ivy" B. does not preserve the final *n* which O. interestingly has, and which Mr. Herrtage says is still kept in the North, thus retaining the connexion with *Germ. eiben*, Dutch *even*, and the Elizabethan *Hebon*; O. "an Iven, edera;" B. "*Edera arborea*, crescit super arbores et parietes domorum, i. yvi." For B. "*Acedula*, herba acetosa idem [quod Acer]," we have O. "a Sowredoke, *Acedula*;" but the English name does occur in B., under "*Oxylapacium*, i. *acedula*, souredock." The form in B. "*Mora rubi*, blakeberien," may be useful to the editors of *Piers Plouman*, &c. The *Sinonima Bartholomei* is part "of a medical treatise on diseases and remedies, composed by John Mirfeld or Marfelde, and is entitled the 'Breviarium Bartholomei,' in honour of St. Bartholomew's in London, of which monastery the author was an inmate." To this work is prefixed a calendar of Walter de Elveden for the year 1387, of which the January part is printed in the present booklet. The editor, Mr. Mowat, has done his work very carefully and well, though his notes would have been a good deal more interesting had they been more like the admirably full ones of Mr. Way to the *Promptorium* and Mr. Herrtage to the *Catholicon*. One form on p. 22 we do not like. We hoped that Prof. Arber was the only man in the world who printed the early contraction for "that" as "yat," but we must now count Mr. Mowat as sinner No. 2, for he has "*Fugerole*, an. ferre yat growes on londe." The "flamum" which he queries on p. 21 under "*Flamogogum* dicitur medicina purgans flamum (?)" is surely only the English "flem," "fleame," or "flewme, *flegma*, *fluma*, reuma," *Catholicon*. If Prof. Wülcker has not already printed the *Sinonima* in his Collection of Early Glossaries that has been so long at press, we hope that he will add to his book all Mirfeld's entries in which English words occur, and which Mr. Mowat has indexed.

THE second volume of the *Acta Seminarii Philologici Erlangensis*, or proceedings of the Philological Seminary at Erlangen (Erlangen: Deichert), edited by Iwan Müller and Woelfflin, contains a number of valuable studies on special subjects, Greek and Latin. "De Polybii dicendi genere" (J. Stich), "Asyndeta Aeschylea" (Th. Gollwitzer), "Arrianae" (A. Boehner), "De figuris etymologicis linguae Latinae" (G. Landgraf), "De dativo Graeco" (H. Tillmann), "Syntaxis Frontoniana" (A. Ebert), are instances of careful study in the remoter branches of philology. Of a different kind are the essays by J. Hoffmann on the authorship of the *De Mundo* attributed to Apuleius, by F. Vogel on the fortunes of the *Historiae* of Sallust (*Salustiana*), by Christ. Schoener on the titles of the Roman emperors, and by G. Helmreich on Galen *repl. alpestris*. This last paper is virtually a new edition of Galen's treatise. Short critical notes on various authors are interspersed between the essays. When will the English universities

produce a collection of essays so solid and full of promise as those contained in the two volumes published under the auspices of the Erlangen professors?

CORRESPONDENCE.

THE PRINCIPLE OF ANALOGY IN THE EVOLUTION OF SPEECH.

London: Sept. 18, 1882.

In his review of Delbrück's *Introduction to the Study of Language* in last week's ACADEMY, Mr. Sayce has some extremely suggestive remarks on the rival theories of the "agglutinationists" and "analogyists." But, while allowing its due importance to the principle of analogy or adaptation, to me it seems that its proper function has been somewhat misunderstood, or at least unfairly enlarged, by Ludwig and his followers. It must be obvious that there can be no room for analogy at all until a system has been developed producing certain tendencies, creating, so to say, a certain bias or predilection for given grammatical forms. The wide sphere of analogy in the after-state of speech will not be denied by any who have studied its action. But, in the earlier stages, while facts are being accumulated and tendencies slowly created, there can be no scope for this principle, or only a very limited scope, always expanding as we advance, growing more contracted as we go back to the origins of language. We come thus to a period in the evolution of speech when the part played by analogy was unappreciable. Until a large body of materials has been systematised, no norms can be conceived in conformity with which fresh material will continue to be moulded. When speech consisted merely of a few ejaculations, onomatopoeic terms and other articulate sounds, with vague meanings attached, expansion, enlargement, in a word, growth, could not have proceeded according to the law of analogy, as sufficient data did not yet exist to create any such law. But it could have proceeded according to the law of phonetic decay, which must have come into play almost from the first, flowing, as it does, from the very imperfections of human nature. This latter process will be retarded here, stimulated there, according to many silent influences too subtle and too remote to be now always detected. And thus some groups of languages will linger on in a more or less isolated state, while others pass into the agglutinating, and others again rise still higher into the inflecting, state.

Thus analogy does not appear to be the main principle in the growth of language, but only a later influence, which must be taken into account in our analysis of after-states of speech, as, for instance, of the earliest known forms of Aryan grammar. In this apparently old, but comparatively quite modern, state much may undoubtedly be due to the influence of analogy, and consequently much need not necessarily be the result of direct transition from agglutinated to inflected forms. In modern English we sometimes hear such humorous forms as *ghide*, *glode*, *glidden*; *collide*, *collode*, *collidden*. These imitative inflections of weak verbs, or of verbs that have become weak, after the norms of strong verbs, are the direct inspirations of analogy; and it is conceivable that grammatical slang of this sort might ultimately acquire "rights of citizenship."† But

* The *Comic English Grammar* supplies such instances as *row*, *rew*, *roun*; *snow*, *snew*, *snoun*, on the analogy of *blow*, *blew*, *bloun*.

† In this way several strong verbs have in fact already become weak; and the tendency is undeniably in this direction, because weak verbs are now so much more numerous than strong. They give, as it were, the norms; and all new verbs are necessarily conjugated by analogy according to the

it is also obvious that such imitative forms could never have been suggested until the language through other influences had acquired a bent or bias for these strong verbal inflections. The question, therefore, ultimately resolves itself into this other question, How was the bent or bias originally acquired? What were the influences at work in creating it? Analogy being useless at a period when the facts were accumulating which created the bias, we are driven at last to the only alternative—phonetic decay, euphony, laziness, love of brevity, and all those other minor influences which, acting jointly on the agglutinated state, result generally in true inflection. This state once reached, free scope is given to the action of analogy, but not till then. The mistake, therefore, made by those who argue for the principle of analogy instead of agglutination is, that they shift its ground, pervert its true office, apply it to the earlier as well as the later stage of linguistic evolution. They are guilty, as it were, of an anachronism, whereby the true sequences in the history of human speech become obscured and distorted.

It may now be readily allowed, with Mr. Sayce, that many inflections may well be "late forms in which the agglutinated element is assimilated to the general inflectional character of the language." But the general inflectional character itself must still be regarded as the outcome of the above described process going on from the first, and not as the result of analogy, which can only begin to make itself felt later on. Ludwig's "pre-existing suffixes" themselves could not always have existed in the form of mere relational particles. They must have resulted from corruption; they are the product of decay; before they were suffixes they were words. And if they cannot all now be traced back to their original forms, it is because human speech in its earliest extant phases is still too old; it has long forgotten most of its etymologies. It follows also that "the flank of the agglutinationists" is not "turned," if even it be clearly shown that "the reduction of the personal pronouns into flections was due to the general inflecting character of Aryan grammar." The question will here again arise, How was this general inflecting character itself acquired? By inspiration? By creation? Or not rather by phonetic corruption—that is, by natural growth? The agglutinating theory certainly "implies that the roots of the philologist's workshop were once actual words." But which is the more reasonable view—that these words became simply ground down, by incessant use, to the condition of mere particles of relationship, or that such particles, sublimated abstractions as they are, existed from the first? The latter view requires us to assume that they were either created or else invented by savage man. But creation is merely a last resource of ignorance; while it is preposterous to suppose that man in his infant state invented wholesale marvellously subtle grammatical devices, not one of which cultured philologists can so much as imitate. These particles, therefore, were neither created nor invented; they were words, first naturally evolved, and then naturally corrupted. No doubt, "as far back as our materials allow us to trace the phonetic laws of Aryan speech, we find only inflections and an inflectional grammar." But the very oldest known forms of Aryan speech are quite recent compared with those of its previous prehistoric life. This is surely a truth which no one will pretend to deny, unless he be prepared to regard,

weak form. But in the Teutonic group the weak is modern compared with the strong conjugation. Consequently, there was a time when the analogy must have been the other way. Consequently, also, before the evolution of the strong conjugation, there can have been no analogy at all.

for instance, the complex grammar of Vedic literature as a direct revelation to our Aryan forefathers. If, also, we cannot get beyond the oldest extant Aryan state without "violating the phonetic laws with which we are acquainted," it must still be remembered that these laws themselves have changed, and in many instances changed profoundly, during the historic period—as witness the substitution of accent for quantity in Aryan verse, the shifting of accent from root to suffixes even within the Teutonic group, and so on. Hence it may reasonably be argued from "analogy" that these same phonetic laws also underwent continual change throughout the prehistoric period. In any case, what is there at all fixed or permanent in organisms such as human speech subject to perpetual growth and decay? If the solid trunk and roots themselves are liable to corruption, why should we expect constancy in their lighter graces and harmonies? And thus are removed the last difficulties from our acceptance of the principle of agglutination in preference to that of analogy. Or rather, thus may be reconciled both principles, due regard being had to the respective functions of each, and to the proper sequences in the evolution of speech.

A. H. KEANE.

SCIENCE NOTES.

SIR ALEXANDER JARDINE is now in London making arrangements for the disposal of his father's collection of birds, which, as is well known to friends of the late Sir William Jardine, is a very fine one. There is some reason to believe that the collection will be sold by auction.

MESSRS. LONGMANS will publish next month a *Dictionary of Medicine*, which has been for some years in preparation. The articles are contributed by many eminent members of the profession, under the general editorship of Dr. Richard Quain.

THE biographical articles upon Charles Darwin that appeared in *Nature* shortly after his death are to be collected and published by Messrs. Macmillan and Co. as a volume in their "Nature Series." Prefixed will be the portrait engraved originally for *Nature* by the late O. H. Jeens.

THE Society for Promoting Christian Knowledge propose to publish a new series entitled "Heroes of Science." The first will be *Botanists, Zoologists, and Geologists*, by Prof. P. Martin Duncan, to be followed by *Astronomers*, by Mr. E. J. C. Morton.

MESSRS. GEORGE BELL AND SONS have in the press a fourth edition, revised and enlarged, of Mr. W. H. Bessant's treatise on *Hydromechanics*; and *Glass Manufacture*, by Messrs. H. Chance, H. Powell, and H. J. Harris, in their series of "Technological Handbooks."

AT a time when petrology is engaging the attention of so many geologists it may be useful to call attention to a thoughtfully written paper in a recent number of the *American Journal of Science*, in which Mr. A. Wendell Jackson deals with the general principles of the nomenclature of the massive crystalline rocks. The confusion which at present exists with regard to rock-names abundantly justifies any attempt to improve our nomenclature. It is obvious that names should be uniform and stable, with sufficient elasticity to adapt themselves to considerable variations in the proportion of the mineral constituents of a given rock. All massive crystalline rocks may be accurately designated by a purely mineralogical and textural nomenclature; and therefore it is needless, in naming a rock, to take into account either its geological age or its chemical composition. As to uniformity of system, Mr.

Jackson recommends the provisional adoption of the nomenclature used by Prof. Rosenbusch, of Heidelberg, one of the few men who have a right to speak with authority on such a subject.

UNIVERSITY COLLEGE, BRISTOL, seems to be making a special feature of practical science teaching. Its new buildings, which will be completed before the close of the present year, "will give increased facilities for the study of science." Affiliation to the Bristol Medical School, and new arrangements for the thorough training of students as electric engineers, all point in the same direction. So far, so good. But we fail to see that equal attention is paid to liberal studies; and, under these circumstances, we cannot share in the regret that the college has no foundation. Applied science does not need endowment.

WE have received *From Benguela to the Territory of Yacca*, by H. Capello and R. Ivens, which we shall review at length very soon. But, in anticipation of the judgment of our reviewer, we must enter an immediate protest against the nondescript animals depicted on the cover. The draughtsman has been guilty of that common confusion in popular natural history between "bison" and "buffalo." On the body of an American bison he has set the horns of an African buffalo. The animal is correctly represented in the plate facing vol. i., p. 312.

PHILOLOGY NOTES.

THE Cambridge Philological Society propose in the future to publish each term a collection of its *Proceedings*, consisting of short summaries of the papers read and business done at the meetings. The first two numbers have just been issued, and may be obtained by non-members from Messrs. Trübner for 1s. 6d. We may add that these *Proceedings* are quite distinct from the larger volume of *Transactions*, which prints the papers in full, and also systematic reports of the condition of philological studies. Both these publications, however, are largely due to the activity instilled into the society by its secretary, Prof. J. P. Postgate.

WE are glad to hear that Padre Fita, whose *Actas inéditas de Siete Concilios Españoles* was reviewed in the ACADEMY of last week, has made a beginning of his proposed "España Semítica" by sending to Paris drawings of two Jewish sepulchral inscriptions from Oronna. He has also contributed some Rabbinical contracts of the twelfth century to the *Revue des Etudes juives*.

DR. D. G. BRINTON proposes to issue by subscription a "Library of Aboriginal Literature," consisting of Indian works in the original language, with an English translation and notes. The first volume, containing the Maya Chronicles, edited by Dr. Brinton himself, will be ready before the close of the year. Other texts suggested are the Central American Calendars, the Annals of Quauhtitlan, the National Legend of the Creeks (edited by Mr. Albert S. Gatschet), and the Chronicles of the Cakchiquels. Dr. Brinton's address is 115 South Seventh Street, Philadelphia; and we notice with approval that subscription can be made separately for the first volume.

THE *Revue de Linguistique* of July 15 contains the second portion of livre v. of the Codex Calixtinus of Compostella. The value of this part lies in the descriptions of objects of ancient and early mediæval art, notably those at Compostella, the sarcophagus of St. Aegidius at Arles, and the other Roman remains there. We have Roland and his peers venerated as martyrs at Blaye and in the Landes; among them the body of "Arastagni Regis Britannia." Some legends of the saints are as interesting as any folk-lore tales—e.g., that of St. Eutropius,

who, with his "dux exercituum, Warradae," visited Jerusalem in the time of our Saviour. The other articles are by Ch. E. de Ujfalvy, on the language of the Yagnôbes, a small tribe in the Pamir Valley, with a grammar distinct from that of the people round, and with Iranian analogies. A Marist missionary begins some careful notes on the language of Lifu, one of the Loyalty Islands, with particular attention to the phonology. A. S. Gatschet has a list of geographical names from the Southern States of the United States, with etymologies from the speech of the former Indian inhabitants. A family folk-lore tale and a specimen of Mozambique Oréole-français complete the number.

In the *Euskal-Erria* of September 10 subscriptions are invited for the "Diccionario Basco-Español" left in MS. by F. de Aizquiabel. The work will be published in folio parts, double columns, on the 1st, 5th, and 15th of each month, at the rate of eight folio columns the half-real (1½d.). Foreign subscribers will be charged the postage in addition. Subscriptions are received by J. R. Baroja and L. Kubinat, booksellers at San Sebastian.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Ostracographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. KERS, 115, Strand, near Waterloo-bridge.

Ghiberti and Donatello, with other Early Italian Sculptors. By Leader Scott. (Sampson Low.)

THAT period in the history of plastic art which begins with Niccola Pisano and finishes with the end of the fifteenth century is surpassed in interest by that of no other age or country. It is remarkable for its steady development, for its unity, and almost hereditary transmission through a long line of great artists, bound together by the relationship of father to son and master to pupil. At the beginning of this period, in the thirteenth century, Italy was not strikingly ahead of other parts of Europe in artistic power. The wonderful sculpture on the north doors of Rheims Cathedral executed in the first half of the thirteenth century by French sculptors, the painted retablo of Westminster and the lovely bronze effigy of Eleanor of Castile, both produced by Englishmen at the end of the thirteenth century, are at least equal in artistic merit to any contemporary Italian work. But, while in France and England but little further progress was made in the centuries that followed, in Italy it was only the beginning of a long and steady course of development, which culminated in the wonderful productions (to speak of sculpture only) of Ghiberti and Donatello, with their pupils.

Mr. Leader Scott's little book gives an outline of this great period of art in a very clear and concise manner. It is well and carefully written throughout; and one cannot but regret that its narrow limits have excluded any account of so many not unimportant sculptors, especially during the later part of the period treated of—men, for example, such as Rossellino and Mino da Fiesole. After a valuable sketch of the pre-Niccola sculptors of Italy, Mr. Scott discusses in a very fair and impartial manner the much vexed question as to whether the art of Niccola was not Apulian in its origin rather than classical.

After describing the scanty documentary evidence on both sides, he writes:—

"In the absence of proof, internal evidence must be sought. If Niccola were not a purely inventive genius, where is his anti-type? Do his works more assimilate to the classical remains at Pisa or the mixed classical-Saracenic style of meridian art of the twelfth century?"

The author's suggestion is a very probable one:—

"Is it not likely that, when Frederick II. took Niccola in 1221 to Naples (he being a lad of sixteen or seventeen), the sculptures of the South may have developed his artistic genius, and induced him, on his return to Pisa, to study with greater interest the Greek sculptures there which were his models in his more mature works."

Useful descriptions follow of Niccola's chief works—the Pisan pulpit, dated 1260; the famous shrine of St. Dominic at Bologna; the still more magnificent pulpit at Siena; and the fountain in the Piazza at Perugia, begun in 1274.

From Niccola the long line of artists continues through his son Giovanni, whose pupil, Andrea Pisano, executed the first gate of the Florence baptistery in 1332, with many others, all owing something, directly or indirectly, to the first great Pisano. One family of sculptors, however, the Cosmati, seem to have laboured all through the thirteenth century in a quite independent way—relying for richness of effect on many-coloured mosaics rather than on their sculptured decorations. I may add to Mr. Scott's short account of this remarkable family of artists that they have a special interest to us English from the fact that the "Petrus Civis Romanus" who made the shrine of Edward the Confessor and part of the mosaic pavement in Westminster Abbey can be almost proved to be the same Petrus who helped to make the beautiful *baldachino* over the high altar of San Paolo fuori le Mura.

The account given by Mr. Scott of Ghiberti and the story of the making of his marvellous baptistery gates is no less excellent than the rest of the book. The history of these gates is practically the history of the man's working life, for he spent on their production no less than fifty years—a lifetime well spent, as no words can do justice to their wonderful beauty and technical skill in execution. The two are very dissimilar—the earlier one is simple in design and thoroughly sculptural in treatment; the later gate, with its compositions of many figures in each panel, and its wonderful effects of receding planes and distances, to some extent verges upon the domain of painting. And yet the work is so beautiful, and its effects are produced with such skill, that it is impossible to wish it any other than it is. Each little figure, each small bust which decorates the framework of the large panels, is a studied and finished work of art in itself; and yet they are but little noticed in the general mass of splendour. There is a very fair reproduction of this in the South Kensington Museum, where the details can be easily examined. No one should omit to notice the wonderful little portrait busts of Ghiberti himself and his step-father, Bartolo.

Ghiberti and Donatello had the happy lot

to live in that intermediate period of Italian history when Florentine sculptors had learned from classical art its full lessons of quiet harmony and truth to nature, without having lost those religious beliefs which gave expression and deep feeling to the works of the earlier artists whose technical knowledge was imperfect. In the course of a few years the great wave of revived pagan thought was doomed to obliterate this early spirituality and reverent worship of purity, making a mock of all religion and belief in goodness, and creating a state of society the wickedest, perhaps, that any age or country has ever seen. This was the beginning of the decay of all the arts. Even Michelangelo, that almost superhuman artist and poet, was deeply oppressed by the gloomy and sin-stained spirit of his age. One feels that even his most perfect works are to some extent marred artistically by a crushing sense of the *Welt-Schmerz* (world-pain) and a shrinking dread of the divine wrath which seemed to be threatening the world. The works of Donatello are free from any expression that recalls sin or pain. Quiet peace and innocent beauty are the chief characteristics of his sculpture. Beauty of form is combined with the suggestion of a pure and faith-directed soul in perhaps as perfect a manner as the laws of plastic art will admit. His St. George is not only a beautiful youth—so far, a Greek sculptor would perhaps have surpassed him—but he is also a noble-minded knight, with steadfast, trusting soul, whose look and attitude show that he will not flinch in the presence of the awful danger that is coming upon him. Nothing, not even the work of a Greek sculptor, could surpass the exquisite grace and loveliness of Donatello's bas-relief of St. Cecilia, a profile bust in very low relief. The saint is evidently touching the keys of an organ, though the hands are not shown; she looks downwards, with lips slightly parted. This power of obtaining the utmost amount of expression in the very slightest relief was one of Donatello's specialities, and was imitated with varying degrees of success by a whole school of pupils. The wonderful delicacy and refinement of execution for which the works of Donatello and Ghiberti are so remarkable is no doubt partly owing to their early training in the goldsmith's art. Donatello especially delighted, quite to the end of his life, in work which brought out his early practice in this handicraft. The beautiful bronze reliefs of angels playing musical instruments which adorn the high altar of the Duomo at Padua are enriched with delicate lines and ornaments inlaid in gold. The Martelli mirror-case, now at Kensington, is another instance of this.

Among its other uses this little book of Mr. Scott's will form a very instructive guide to a great part of the South Kensington Museum, which is extraordinarily rich both in originals and casts of the best specimens of Italian sculpture. Nowhere else, indeed—not even in the Bargello in Florence—can the student see so large a collection in one place. Mr. Scott has certainly done good work in helping to make this collection intelligible and instructive.

J. HENRY MIDDLETON.

THE BOOLAK MUSEUM.

WHILE Egyptologists of every nationality are congratulating themselves and each other upon the safety of the Boolak Museum, it will not be amiss to note that a priceless addition had been made to the treasures of that famous collection shortly before the breaking out of the late rebellion. Several of the royal mummies discovered last year at Dayr-el-Baharee were, it will be remembered, found garlanded with flowers, those flowers being for the most part in as perfect preservation as the specimen plants in a "Hortus Sicous." M. Arthur Rhoné, in a recent letter to *Le Temps*, has described the extremely curious way in which these garlands are woven. They consist of the petals and sepals of various flowers, detached from their stems, and enclosed each in a folded leaf of either the Egyptian willow (*Salix saulea*) or the *Minusops Kummel Bruce*. The floral ornaments thus devised were then arranged in rows (the points being all set one way) and connected by means of a thread of date-leaf fibre woven in a kind of obain stitch. The whole resembles a coarse "edging" of vegetable lace-work. Among the flowers thus preserved are the bright blue blossoms of the *Delphinium orientale*, or larkspur; the blue lotus, or *Nymphaea coerulea*; the white, or *Nymphaea lotus*, with pink-tipped sepals; the blossoms of the *Sebania Aegyptiaca*; and the orange-hued flower of the *Carthamus tinctorius*, or safflower, so largely employed as a dye by the ancient inhabitants of the Nile valley. The dried fruit, as well as the dried yellow blossom, of the *Acacia Nilotica* is likewise present; and mention is also made of the blossom of a species of water-melon now extinct. The foregoing are all interwoven in the garlands in which the mummy of Amen-hotep I. was elaborately swathed. With others of the royal mummies were found fine detached specimens of both kinds of lotus, the blue and the white, with stems, blossoms, and seed-pods complete. Still more interesting is it to learn that upon the mummy of the priest Nebsooni, maternal grandfather of King Pinotem II. (XXIst Dynasty), there was found a specimen of the lichen known to botanists as the *Parmelia furfuracea*. This plant is indigenous to the islands of the Greek Archipelago, whence it must have been brought to Egypt at, or before, the period of the Her-Hor Dynasty (B.C. 1100 or B.C. 1200). Under the Arabic name of "Kheba," it is sold by the native druggists in Cairo to this day.

These frail relics of many a vanished spring have been arranged for the Boolak Museum with exquisite skill by that eminent traveller and botanist Dr. Schweinfurth. Classified, mounted, and, so to say, illustrated by modern examples of the same flowers and plants, they fill eleven cases—a collection absolutely unique, and likely ever to remain so. The hues of these old-world flowers are said to be as brilliant as those of their modern prototypes; and, but for the labels which show them to be three thousand years apart, no ordinary observer could distinguish between those which were buried with the Pharaohs and those which were gathered and dried only a few months ago.

AMELIA B. EDWARDS.

CORRESPONDENCE.

PONTORMO'S PICTURE FROM HAMILTON PALACE
IN THE NATIONAL GALLERY.

National Gallery: Sept. 18, 1882.

The explanation of the subject of the above-named picture which has been offered by Dr. J.-P. Richter in last week's issue of the ACADEMY will have been read with interest by all who have paid attention to the remarkable

composition itself. The title "An Allegory," which the picture bore when at Hamilton Palace, has indeed been allowed to remain for the present until a less vague or more satisfactory description of the subject could be given. Yet that some theme from sacred, profane, or legendary story was here treated seemed more and more palpable the longer one contemplated the picture. Nor could certain figures and combinations occurring therein fail to recal to mind passages from the history of the patriarchs Jacob and Joseph.

It was difficult, however, to unite the separate groups in one consistent whole; and it was evident at least that more than one event, more than one phase of a continuous story, was here presented to the eye at once. The turbaned and crowned personage who forms the centre of the group on the left was clearly an Eastern potentate, and on the first glance suggested a Pharaoh. The two children clad alike, ascending the winding staircase, and seen again above at the death-bed of an aged man, instantly recalled either Jacob and Esau, or Manasseh and Ephraim. But their connexion with what passed elsewhere was not very clear; while the riddle was further complicated by the ostentatious display of isolated statues, which might rather pre-suppose a classical than a sacred story. Not but that "idols" might appropriately appear and play a very prominent part in a Biblical subject. Only here they seemed to be mere adjuncts to the scene, attracting no attention for good or for evil from the persons around. The rôle of the personage who wears a red cap and a violet mantle, and who re-appears in four different parts of the composition, was not easily to be guessed; no more than that of either of the women above, clothed in red, save that one of these might be the mother of the boy whom she embraces at the top of the staircase.

Dr. Richter may now be congratulated on being the first to furnish a most probable elucidation of the subject-matter of the picture. And his explanation will appear all the more convincing if we take into account the very peculiar mode of conception and treatment of Biblical subjects common to Andrea del Sarto and his two distinguished pupils and sometime co-workers, Pontormo and Franciabigio. True character-painting was not usual with any of them. A certain abstract type of head is apt to prevail in their works. Occasionally, as in some of Andrea's magnificent frescoes in the court of the Annunziata, we find beautiful female portraits introduced, notably in that representing the Nativity of Mary. But portraiture is rarer in his works and those of his followers than in the compositions of an earlier generation of Florentine painters. When Pontormo would aim at character, he is apt to fall into caricature, as in the picture now in question, where the figure in which Dr. Richter, probably correctly, discerns the "steward of the household" of Joseph is really grotesque in its crabbéd and pompous self-sufficiency, and is not unlikely to be maliciously reminiscent of some *maggiordomo* with whom Pontormo had had to deal. The abstract, in fact, in contradistinction to the true ideal on the one hand, and to the purely naturalistic on the other, had begun to pervade the Florentine school. The only artists who could conceive a true ideal, and so place themselves on a level with the ancient Greeks, were Leonardo da Vinci and Michelangelo.

None need be astonished to find the consecutive incidents of a story told on one panel or canvas. This had been done from the beginning of mediæval art, and was continued and amplified in the frankest manner throughout the period of the Renaissance. But the simplicity of this mode of treating a narrative was no longer in accordance with the more artificial and conscious practice of the sixteenth

century. The charming *naïveté* with which a Botticelli, a Filippino Lippi, or a Ghirlandajo, or, in the Northern school, a Memlinck, could assemble in one harmonious composition, enriched by the beauties of landscape and architecture, the main incidents and all the possible accidents of a story, yet leaving them all distinct and, so to say, legible with ease, gave way to an awkward attempt to satisfy academical exigencies by extremely artificial grouping and ingenious arrangements of background.

The picture now under consideration is a striking example of the later practice. It contains great beauties. The figures are well drawn, if with some conventionalism; the draperies are well cast; the colouring is rich and luminous; the execution at once precise and masterly. But, as to the subject, it is obscured by the artificial arrangement and the effort to crowd a number of separate events into a contracted space. The spectator remains cold.

Accepting Dr. Richter's exposition of the subject as the most probable one, strengthened as it is by his citation from Vasari, which would really seem to identify the picture with that once in the Casa Borgherini, there yet remain some points to be cleared up. Any difficulty arising from the non-appearance of all of Joseph's brethren in the principal group may be easily got over; want of space restricted the painter to suggesting the presence of all by the introduction of two or three. The eager crowd in the background, kept in check by soldiers, may contain the rest of the family and their belongings. A more serious problem is the appearance of Joseph on a car, or platform, drawn by what Dr. Richter (inadvertently, no doubt) calls "Oupida." It is obvious that these three naked children could never move that rather ponderous machine on small wheels, encumbered by the weight of a man and a child, together with what appears to be the statue of a boy on a column, although this figure is represented with the colours of life.

I take this entire group, including the kneeling man who presents a petition or an address to the person on the car, to symbolise the high position to which Joseph had attained in the land of Egypt. The notion is a "triumph," which the painter had to compress into his limited space as well as he could. In the three "putti," crowned with wreaths of bay or olive, we may recognise an idea taken from those triumphal and allegorical pageants and processions so rife in Italy during the fifteenth and sixteenth centuries, in some of which, in Florence, Pontormo himself had been called upon to exercise his ingenuity.

For the rest, I only so far dissent from Dr. Richter's interpretation as to doubt whether anything is meant to be represented in the composition beyond the personal history of Joseph and his kindred when the latter had immigrated into Egypt. I am inclined to see in the crowd in the middle distance the newly arrived Hebrews only, and not the natives of the land, who, for some well-timed measures of corn, had been so cunningly deprived of their fields and cattle by the astute stranger and his royal patron. But this slight reservation in no way impairs Dr. Richter's chief argument.

F. W. BURTON.

NOTES ON ART AND ARCHAEOLOGY.

A SOCIETY for the study and illustration of ancient and mediæval costume is being formed. It proposes to publish large and careful drawings from contemporary objects—sculpture, paintings, illuminations, &c.—accuracy being guaranteed by experts, whose signatures will be attached. The value of such work is obvious; and the scheme has already met with the approval of many distinguished artists and

servants, both here and on the Continent, who have promised their support. The hon. secretary is Mr. E. W. Godwin, of 7 Great College Street, Westminster.

We are glad to hear that Mr. Griggs' series of "Portfolios of Modern Art," to the rare excellence of which we have more than once drawn attention, is to be continued, with Mr. Quaritch for publisher. These consist, it may be as well to repeat, of examples of industrial art (chiefly from South Kensington) reproduced by means of photo-chromo-lithography. Twenty-two parts have already appeared, each containing two plates; and some of these are now out of print.

THE NEW YORK CRITIC states that Mr. Ruskin has bought several etchings and water-colours of Mr. Thomas Moran, chiefly landscapes in the Yellowstone country, and also some etchings of Mrs. Moran.

M. LEOPOLD FLAMENG's fine picture of "Borke's Drift" has been bought by the Austrian Government.

AMONG the art books to be published by Messrs. Sampson Low during the coming season are Dr. Jean-Paul Richter's long-expected *Italian Art in the National Gallery*, which will be illustrated with forty engravings; *The Renaissance of Art in Italy*, by Mr. Leader Scott; *An Illustrated Dictionary of Words used in Art and Archaeology*, by Mr. J. W. Mollett; *Painting, English and American*, by Messrs. H. J. Wilmot Buxton and S. R. Köhler; and a translation of Dr. Franz von Reber's *History of Ancient Art*, by Mr. J. T. Thacker, with 300 illustrations and a glossary.

MESSRS. GEORGE BELL AND SONS have ready for immediate publication *The History of Wood-Engraving in America*, by Mr. W. J. Linton, with one hundred specimens; and *How to Decorate*; or, *Hints on Home Decorations*, by Mr. M. E. James, with coloured plates and numerous diagrams.

AMONG Messrs. Romington's announcements we notice *Modern Landscape*, by Mr. J. Comyns Carr, with etchings after Crome, Constable, Rousseau, Corot, &c.; and a condensed edition of Mr. Charles O. Perkins' *Historical Handbook to Italian Sculpture*.

MESSRS. JOHN WALKER AND Co. have in the press *Scottish Loch Scenery*, by Thomas A. Orrol, illustrated with a series of twenty-four coloured plates from drawings by A. F. Lydon, being a companion volume to *English Lake Scenery*, which was so favourably received last year; also a *Guide to China Painting for Amateurs*, translated from the German.

We learn from the *Scotsman* that a cast of the cross which stands in the old churchyard of Kildalton, Islay, has been presented to the museum of the Scottish Society of Edinburgh. According to Mr. Anderson, this may be regarded as perhaps the best example of the best period of Celtic art in stone to be met with in the country.

An exhibition of the works of the late Henri Lehmann is being organised in Paris to be opened next January.

THE pleasantest article in the *Gazette des Beaux-Arts* this month is one in which M. Clement de Ris gives a sketch of the French artist Maurice Quentin de Latour à propos of seventy portraits by him that have lately been engraved by A. Lalauze. Latour is not an artist of whom the uninitiated know much; indeed, M. de Ris admits that it is impossible to know him at his best without making a pilgrimage to the little museum of Saint-Quentin, which is not always convenient even for his most devoted admirers to do. However, the portraits engraved by Lalauze, several of which are reproduced in the *Gazette*, show him to have been a fascinating

artist—one who was able to reflect the character of his sitters in his art, whether it were the piquante charm of the ladies of the Court of Louis XV. or the mock heroism of their gallants. M. Clement de Ris allows his enthusiasm to carry him beyond bounds sometimes—as, for instance, when he compares Latour with Titian and Vandyke—but everyone will thank him and M. Lalauze for introducing them to such a clever, spirited artist who has hitherto only been known by a few drawings in the Louvre collection. It is sad to hear that his life was unhappy. He was always subject to fits of insanity, and died mad.

THE *Kunstchronik* gives this week an interesting notice of the veteran German painter Stirnbrand, who died on August 2 at Stuttgart, aged ninety-one. Stirnbrand's career was most remarkable. When about three years old he was rescued from the waters of the Danube, into which his mother (a Croatian soldier's wife) had thrown him, by an Austrian officer, who provided for him for some time by placing him with a Rentmeister at Linz, who brought him up with his own children. He received the name of Stirnbrand on account of a burn on his forehead. He began his art-life as a house-painter, and then as a painter of tea-boards and other lacquered wares, which he decorated with portraits of all the celebrities of the time. His portraits were so good that they soon brought him into notice; and, without having had the least instruction in painting, we find him receiving numerous commissions from princes, queens, and other celebrities. He does not seem, however, to have made a fortune, but his house, presided over by a clever wife, became a centre of much of the artistic and literary society of his day. His portraits were always carefully executed and pleasing, but did not show any remarkable genius. He executed a few altar-pieces and genre-pictures, but for the most part his long life was spent in endless portrait-taking.

MUSIC.

Dictionary of Music and Musicians. By Georg Grove. Parts XV. and XVI. (Macmillan and Co.)

A LONG time has elapsed since the appearance of part xiv.; but we have now before us a double number containing some important articles, among which those of Schubert and Schumann, with the well-known signature "G.", will probably prove the most readable and the most attractive. The article on Beethoven in the first volume, occupying nearly forty-eight pages, was considered a very long one, but that on Schubert in part xv. exceeds it in length by about sixteen pages. Dr. Grove has for many years taken a deep interest in everything connected with the life and works of the great Viennese composer; the "dusky heaps of music" discovered by him at Vienna in 1867, the production of Schubert novelties at the Crystal Palace through his influence, and the recent discussion about the "Gastein" symphony—all this proclaims him one of Schubert's most ardent devotees. There is not anything new to say about the composer's life, which is here told in the writer's usual graphic and genial style. Some valuable tables have been arranged with much care, patience, and minute research. Of these, the most important are the alphabetical list of his songs and the catalogue of all the printed and unprinted works in the order of their composition. In looking down the long list, one is astonished at the number of pieces which still remain in MS. Musicians will of course be anxious to know whether any fresh discovery has been made

respecting the supposed missing symphony. Dr. Grove has nothing new to reveal, but his belief in the fact that a symphony was written at Gastein remains unshaken. Schubert's letter to the committee of the Musik Verein in 1826 and the statements of Bauernfeld are certainly very strong points in favour of "G.'s" assertion that a symphony was composed at Gastein in 1825 and forwarded to the society in the following year. There is, however, much to be said on the other side, and Herr Pohl's statement that the symphony in question is identical with the one known as No. 9 in C cannot be lightly dismissed. In Kreisler's *Life of Schubert* it is stated that Ferdinand Schubert, usually very accurate, gave the year 1826 as the date of the origin of this symphony in C. This might explain Schubert's allusion to "a grand symphony" in the celebrated "Kupelwieser" letter; and the fact that in 1828, when the symphony in C was found too difficult for performance by the Musik Verein, Schubert himself proposed the earlier one, No. 6, also in C, seems to go somewhat against the Gastein theory. Why, if he sent in a symphony in 1826, was not that one tried?

The article on "Schools of Composition" is somewhat tediously spun out; all the information might, we think, have been given in far less space. A rapid survey of the various schools from the fourteenth to the nineteenth century would have been useful; but, crowded as it is with detail and with unnecessary comments, the article is unsatisfactory. Mendelssohn and especially Max Bruch come in for too large a share of praise; while the account of Wagner's music and theories is as illogical as it is ill-tempered. In speaking of the German school of the eighteenth century, the writer says that Haydn worked out the sonata-form "by his own unaided genius." What about the labours of Carl Philipp Emanuel Bach, his predecessor, and Haydn's generous statement, "All that I know I owe to E. Bach"? Again, from some remarks he makes on "Additional Accompaniments" in connexion with Handel, it would seem that the writer is unable or unwilling to distinguish between their use and their abuse. Of Mozart he says that he wrote "not from the head, but from the heart." The heart had certainly a great deal to do with his music, but there was also plenty of head-work. It is a pity that Raff is mentioned as one of the greatest living representatives of the imaginative and romantic schools.

The article on Schumann is very interesting. Dr. Grove, after describing the artistic relations between Schumann and Mendelssohn, most justly remarks that, if some of the expressions in Mendelssohn's letters with regard to Schumann sound somewhat disparaging, we must remember that "it is not the personal Mendelssohn speaking against the personal Schumann, but rather the creative artist speaking against the critic." In the notice of Mme. Schumann it is said that she has not played in Paris since 1832. This statement is not correct; she played there about twenty years ago.

Other articles of importance are those on "Score," "Scottish Music," "Service," "Shake," and "Singing." In the one on "Score" the writer gives two ways of "arranging" a passage from the overture of "Der Freischütz." The first was sanctioned by Weber. The second is given to show how, "in the hope of attaining brilliancy," the rhythm of the passage is distorted. A third way, by Liszt, ought also to have been given, in which the spirit of the original is preserved and brilliancy attained without any distortion of rhythm.

Part xvi. gives the commencement of an article entitled "Sketches, Sketch-Books," which promises to be very entertaining and instructive, J. S. SHEPLOCK.

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LITERATURE.

"ENGLISH MEN OF LETTERS."

Swift. By Leslie Stephen. (Macmillan.)

AN essential qualification of Swift's biographer is that he shall be both attracted and repelled, and that, finally, he shall be able to hold his own with masculine force, while aware of repulsion within a zone of attraction and attraction within a zone of repulsion. Swift's vices were inverted virtues; his finest qualities had in them a touch of the satanic. His foulness was cleanliness grown rabid; his love meant imprisonment in the grim fortress of his heart; his piety was a Mameluke's loyalty to his Sultan in heaven. Swift was a patriot who hated his country; a philanthropist who scorned his species. His laughter rings with terror; his imagination constructs a nightmare by aid of geometry; he is the best of reasoners on the worst of premisses. His end was terrible and mean—Prometheus, not gnawed by vultures, but perishing "like a poisoned rat in a hole."

Mr. Leslie Stephen holds his own with Swift. He is, perhaps, a little too superior to extravagance; for the sanest of critics might do well to let himself be carried far by the tide of attraction, and far by the tide of repulsion, before recovering himself and attaining the neutral position of shrewd, yet sympathetic, good sense. When a man effuses a legend about himself, much of the real man's virtue lives in the legend; we need be in no hurry to disengage the prosaic figure from the mist which magnifies it. On the other hand, the legend is monotonous, and the blare of panegyric, or the blare of invective, soon fatigues the ear. Justice and truth alone have infinite variety, and the finest nuances are possible to good sense. Mr. Stephen is in the main admirably just to Swift, and therefore he is generous, not with the effeminate generosity of intemperate praise, but with some of that adult, manly generosity which is the illuminated expression of justice. On the whole, while waiting for the fuller biography by Mr. Henry Craik, we can be content to accept Mr. Stephen's reading of the difficult story.

Perplexities begin at the outset. Was Swift English or Irish? "No more Irish," replies Thackeray, "than a man born of English parents at Calcutta is a Hindoo." But there does not appear to be any marked tendency in Anglo-Indians to become more Hindoo than the Hindoos, while it is admitted that the transplanted Englishman changes readily to a new Hibernian variety in Irish soil. Swift breathed Irish air, ate Irish

bread, during boyhood and youth; it would have been hard to distinguish him as a foreigner among his Kilkenny schoolfellows; he misbehaved at college with as much aptness as one to the manner born; and afterwards did he not choose for his manservant a drunken Patrick, and an honest lump of Irish girlhood for his "sweetheart" the cook? In Swift's pamphlets we discover, not the Anglo-Indian of the Irish dependency (he may be found in Spenser's prose treatise), but a person to whom due honour has never been done—the Irish half-breed. Half-breed—it sounds ill, and hard things have been said of the moral or spiritual half-breed by that philosophic observer, Theophrastus Such. None the less, in Ireland the salt of the earth is to be found in the man named Mixtus. He has dropped some prejudices, and he has escaped some illusions. He delights in neither the British brag nor the Celtic brag. He is not the benevolent Englishman striving to do his duty towards the inferior country. He is not the patriotic Irishman animated by a heroic aspiration to make himself disagreeable to the Saxon (and achieving the object of his desire). He can be more Irish than the Irish, inasmuch as he lives more upon the soil and less in Cloud-cuckoo-town than they. He is stirred by the infamy of Wood's halfpence, though somewhat cool as to the glories of Brian the brave. To this tribe, from which has come all that is best in Ireland, Swift, and Molyneux, and Berkeley, and Burke belonged—they were all half-breeds.

It is a wonder that, in these days of scientific criticism, the melancholy ocean (ocean, the very reverse of melancholy, breather of health, bringer of food) has not been summoned to account for the dark and tempestuous temper of Swift. The stage-manager of the world's tragi-comedy doubtless needed his pessimism and despair as a foil to the amiable ethics of Addison and the smooth optimism of Pope. What gives his rage against life its peculiar character is that Swift's genius was not speculative, nor in a high sense imaginative, but was eminently practical and positive. He is not confounded by the thought of man's mingled greatness and misery—"how noble in reason! how infinite in faculty!" and yet "the quintessence of dust." "Le silence éternel de ces espaces infinis m'effraie," exclaimed Pascal; but if the eternal silence drives us in from the outposts of creation upon our central self it also invites us to escape from self, and be at rest. Swift never reached out to the eternal silence; the din of this world clattered upon his ears perpetually. He did not expect infinite things from life—infinite love, boundless knowledge, absolute beauty. But he thought men and women might at least be clean, healthy, industrious, quiet, comfortable, honest, friendly, temperate, rational. Was it a too ambitious programme? And he found, or thought he found, them nasty, slothful, diseased, malicious, vain—creatures by so much more hateful than the Yahoo as corrupted reason is worse than brutality itself. Yet his last word in *Gulliver* is one of reconciliation, not of revolt. The sometime pupil of the noble Houyhnhyms will try to apply their lessons of virtue; he will try to enjoy his own speculations in

his little garden at Redriff; he will instruct the Yahoos of his own family so far as they are docile animals; he will behold his figure often in a glass, and thus, if possible, habituate himself by time to tolerate the sight of a human creature. Only the pride of a Yahoo drives him mad.

And yet what contradictions! What Titanic pride to strive to see things as a god; to dwarf man's glory or aggrandise his vices with planetary magnifying or diminishing glasses; to distort his features in the concave mirror of the heavens! The Houyhnhyms—Swift's ideals of moral excellence—are calm, rational, benevolent creatures, devoid of passions: and he himself is devoured by scorn and hate. They have not learnt to say the thing that is not: and Swift does not scruple to print monstrous falsehoods for a party purpose. They are modest and cleanly: and Swift flings ordure in the faces of women and of little children. They have tranquil deaths, towards which they move with resignation: and he makes his exit in a rage.

The last indignity was reserved for our own century and for philosophers in the Flying Island of the British Association. In 1835, in making alterations under the aisle of St. Patrick's Cathedral, the coffins of Swift and Stella were found side by side. The British Association was holding its meeting in Dublin, and, as the genius of irony would have it, phrenology was then the fashion. Doubtless with the permission of Swift's successor at that day in the deanery of the Cathedral, two dainty toys were provided for the perambulating professors and their fair entertainers. The skulls of Swift and of Esther Johnson went the round of the drawing-rooms; they were patted and poised and peeped at; pretty, sentimental speeches and ponderous scientific phrases flew to right and left; here hung "only a woman's hair," and there the condyloid processes projected into the foramen magnum of the occipital bone. The bumps of veneration and amateness were measured, and it was ascertained that wit was small. Drawings and casts were made. Finally, when all the pretty speeches had run dry, and the spectacles were all taken off, and wisdom had departed from the land, the desecrated bones were restored to darkness, to be once more discovered within a few days past, but not again to have their nakedness exposed to the gaping inhabitants of Laputa.

The presence and the power of Swift still brood over the place that once knew him. Paltry waifs connected with him may be found from time to time in Dublin by the seeker for such possessions. I have seen in a little ragged book-shop a Prayer-book having "J. S. D.D. A.D. 1710" engraved upon the old silver clasps. His walking-stick became not long since a collector's trophy. In a musty garret, the press which held his cap and gown has been pointed out to me as a desirable object of purchase. In a dingy book-den I came upon a copy of the *Drapier's Letters*, presented in the year of their publication to an obscure acquaintance by that serving-man who was supposed by Swift to have betrayed the open secret of their authorship, the blank pages exhibiting one or two poor epigrams on D—n S—t,

presumably in the serving-man's handwriting. And once, when wandering on a foggy November night near St. Patrick's, I encountered a figure striding through the mist, which, having looked often at the Dean's portrait in the Examination Hall of Trinity College, I could not fail to recognise. By the gas-flare in the fog I could feel the uneasy light that flickered in his great blue eyes; his forehead had the angry furrows of insanity. I thought to soothe his spirit with the latest news of the Irish Parliamentary party, but he shook his head impatiently. I changed the subject, and told him how the great Mr. von Hartmann had erected Pessimism into a system; how the Universe is a monstrous blister, or Zugpfaster, which our new Supreme Being, the Unconscious, has unconsciously applied to his back parts to draw out the purulent matter causing his anguish; how man by his sufferings may redeem his Maker; and how it is the duty of each of us to increase and multiply the race of Yahoos, because competition leads to culture, and culture increases the sum of human wretchedness. He looked thunderously amused; then shook himself free with a portentous laugh, which sounded like a series of transformed groans, and waved adieu as he moved rapidly in the direction of the north aisle of the cathedral.

Before concluding, we must give the reader a taste of Mr. Leslie Stephen's quality. It is an excellent answer to the question, What is the interest of the *Journal to Stella*?

"What, then, is the interest of the *Journal to Stella*? One element of strange and singular fascination, to be considered hereafter, is the prattle with his correspondent. For the rest, our interest depends in great measure upon the reflections with which we must ourselves clothe the bare skeleton of facts. In reading the *Journal to Stella* we may fancy ourselves waiting in a parliamentary lobby during an excited debate. One of the chief actors hurries out at intervals; pours out a kind of hasty bulletin; tells of some thrilling incident, or indicates some threatening symptom; more frequently he seeks to relieve his anxieties by indulging in a little personal gossip, and only interjects such comments upon politics as can be compressed into a hasty ejaculation, often, as may be supposed, of the imprecatory kind. Yet he unconsciously betrays his hopes and fears; he is fresh from the thick of the fight, and we perceive that his nerves are still quivering and his phrases are glowing with the ardour of the struggle. Hopes and fears are long since faded, and the struggle itself is now but a war of phantoms. Yet with the help of the *Journal* and contemporary documents we can revive for the moment the decaying images, and cheat ourselves into the momentary persuasion that the fate of the world depends upon Harley's success, as we now hold it to depend upon Mr. Gladstone's."

EDWARD DOWDEN.

From Benguela to the Territory of Yaoca.
Description of a Journey into Central and West Africa. By H. Capello and R. Ivens.
Translated by Alfred Elwes, Ph.D. In 2 vols. (Sampson Low.)

In last week's ACADEMY a passage is quoted from the *Cape Quarterly Review* to the effect that all recent Central African explorers "stand on the shoulders of the Portuguese

travellers of the fifteenth, sixteenth, and seventeenth centuries." There may be some exaggeration in this; but it will be readily conceded that the names of Serpa Pinto, Capello, and Ivens stand very nearly, if not quite, on a level with those of the most illustrious successors of the early Portuguese pioneers in the field of African research. It will be remembered by the readers of Pinto's work that these three explorers were jointly entrusted with the conduct of the Portuguese geographical expedition, organised in 1877 for the purpose of tracing the Kwango from its source to its confluence with the Congo, and surveying the intervening region thence to the Atlantic coast. But, fortunately for the interests of science, they had got no farther than Ocanda, in Benguela, when "a split in the camp" took place; and, although all were again momentarily united at Kanguombe, capital of Bihé, a final separation here occurred, Pinto proceeding across the continent to Durban, the other two remaining to carry out the original programme. It is due to them to add that in the work under review they completely vindicate themselves from the charges somewhat hastily brought against them by Pinto, and very freely circulated in the English press. That these noble officers of the Portuguese Navy were altogether incapable of the conduct and motives attributed to them by their military fellow-traveller is in any case abundantly evident from the marvellous story of adventure revealed to us in these absorbingly interesting volumes.

Adhering somewhat closely to their instructions, which confined them mainly to the Portuguese West African possessions, they had few opportunities of extending the boundaries of geographical discovery. As they also failed to carry out the main object of the expedition by tracing the Kwango from its source to its mouth, the results may at first sight seem scarcely commensurate with the time, labour, and expense involved. But this impression will be speedily dissipated by a perusal of the graphic pages in which their achievements are recorded. Although the main features of the land were tolerably well known, we soon begin to perceive how profound was our ignorance of the details, and how vast was the amount of useful work actually performed by the intrepid explorers. Throughout the whole journey of some 2,500 miles, from Benguela to Bihé, thence northwards to the farthest point reached on the Kwango in 6° 30' N., and back to the coast at Loanda, no amount of fatigue or hardships could ever tempt them to relax their efforts in taking accurate measurements of heights, latitude and longitude; in making observations on the temperature; in collecting geological, botanical, and zoological specimens. The result is a vast accumulation of valuable materials, which will entitle these volumes to rank scientifically nearly on the same high level as those of Barth, Naohtigall, and Schweinfurth.

The actual geographical discoveries, although few in number, are in some instances important. Among the most conspicuous are:—(1) The determination of the source of the Kwango at an altitude of 4,756 feet on the culminating point of the Great Divide, "a

sort of St. Gothard of the African waters," which flow thence to the Zambesi, Congo, and Kwanza basins. (2) A careful survey of the upper and middle course of the Kwango, including the discovery of the great Caparanga Falls—by the discoverers renamed the Louisa Falls, in honour of the Queen of Portugal. This cataract, which lies in 10° 06' N., 18° 43' E., is formed by the Kwango at a point where the broad stream, winding through a sinuous bed, is suddenly precipitated from a height of 163 feet into a narrow, rocky gorge at a single plunge.

"On the upper region the river, with water dark as night, runs quietly and evenly enough between its wall-wooded banks, so that the traveller at a hundred paces remove would not even suspect its existence; and then suddenly, with this drop of 163 feet, the whole scene is changed. The current, increasing in velocity as it nears the abyss, tries to bear down the rocks which bar the way, and, failing in the attempt, leaps majestically over them in every direction, and precipitates itself with a huge roar into the gulf below. The water in the act has lost all its dark hue, and like a silvery sheet enwraps the black and angular peaks as it rushes downwards, until, on reaching the bottom, it flies up again in spray to catch the beams of the bright sun, and form mimic rainbows across the chasm" (i. 273, 274).

(3) The discovery of the Cu-gho, which flows from the north-west through a lacustrine region to the left bank of the Kwango, of which it appears to be the most important affluent.

This lacustrine region, which consists of a number of independent tarns overflowing intermittently towards the Cu-gho and Kwango, henceforth takes the place of the phantom lake Aquilonda, with its emissary the Barbela, flowing northwards to the Kwango, which has figured for the last 200 years or so on our maps. "The natives only stared when we talked about the great lake Aquilonda, and they looked even more astonished when the subject of the celebrated River Barbela was broached" (i. 145). The authors make the ingenious suggestion that the word *Aquilonda* may be a corruption of *Aqua Lundao*, by which the old missionaries wished to indicate some large body of water which they may have heard of in the eastern region of Lunda (Ulunda). Thus, while in East Equatorial Africa Burton's lacustrine region merges in the vast lake Victoria Nyanza of Speke and Grant, in the West our explorers are reluctantly compelled to break up an imaginary sheet of water into a number of insignificant lakelets in no way connected with each other, but consisting of "small basins of two, three, and four miles in extent, confined by lofty mountains."

A few miles north of this district they entered the Yacca country, where the expedition was brought to an abrupt termination in 6° 30' N., 17° E., still some 150 miles from the banks of the Congo. But the wonder is, not that they were unable to follow up the course of the Kwango to the confluence, but that they were ever able to penetrate so far northwards. To do so they had to traverse a frightful desert in the Quicongo district, mostly treeless, destitute of water, and exposed to the fierce rays of a tropical sun. The dreadful sufferings and hardships endured

by the caravan throughout the whole of this section of the journey are vividly described, and in their harrowing details will rival any similar scenes of modern adventure:—

"What frightful solitudes they were! What sadness, which sank into the soul, weighed upon the entire land! The silence of the tomb reigned supreme upon those rocks and hollows, whose gloomy and naked aspect, made more terrible by the blinding light of the equatorial sun, seemed to bar all relief to the many ills under which we were sinking! No occasional scraps of green, no clouds to temper the intensity of the sky, offered any relief in the midst of that awful desert, where the silence was appalling, the immovability of every blade of burnt grass was insufferable, where the heat was suffocating, and where the valleys but echoed to the groans and laments of our exhausted crew" (ii. 136).

Then comes a still more eloquent extract from their diary for June 9, 1879, the date on which the northernmost point of the journey was reached:—

"Desert still continues—we can go no farther—we turn back to-day—ten men suffering with dysentery—rations at the lowest ebb—heat intense—fever at nightfall, dysentery permanent. A cursed territory is this of Yacca!"

Yet the very next day, it being absolutely necessary to get out of the wilderness, the first homeward march, with the glass at 89° F., covered no less than twenty-five miles! Such an exploit as this, which, under the circumstances, will bear comparison with almost any on record, should also help to allay the fears of the noble-minded travellers as to their reception in Europe. "What will they say of us at home?" they ask in the diary at the close of that tremendous march. "So near to a solution of the problem, and obliged to give it up! Patience! Patience! It is all that is left us. So farewell to our hopes! May those who come after us be more successful!" (ii. 137).

Of Yacca-land itself but little information was gleaned, and that not of the most favourable nature. It seems to comprise an extensive tract, stretching along both sides of the Kwango northwards to the Ba-Congo, and north-eastwards to the territory of the Ba-Cundi cannibals. The natives are described as very rude and barbarous, mostly hunters, fishers, and stock-breeders, governed by a large number of sovas, or kinglets, under a supreme chief variously known as the Quianvo, Mequianvo, or Muene Puto Cassongo. His residence lies under 60° 30' N. on the N'ganga, a tributary of the Kwango on the right bank. Both he and his people appear to stand in some political relationship with the Muata Yanvo of Ulunda, the precise nature of which nobody seemed quite to understand. Some reported that the Ma-Yacca were all slaves of the Ma-Lunda; some that the Quianvo was a vassal of the Yanvo; others that he was quite independent, or even superior, "inasmuch as, on the death of the Yanvo, the former appointed his successor." But these and the many other problems awaiting solution in Western Equatorial Africa are probably destined to be speedily cleared up. Mr. Stanley, whose return to Europe has just been announced, reports the opening of roads and the successful establishment of several stations at

intervals along the banks of the Congo, which may soon become so many centres of trade, civilisation, and exploration in these regions.

Meantime the promoters of these projects will not be encouraged to find that the natives in Portuguese territory, or on the border lands, have made no perceptible advance in culture since the first appearance of Europeans on the West Coast some 400 years ago. Our explorers, who have paid special attention to this subject, entertain a decidedly low estimate of the Negro character and mental faculties. A deplorable picture is drawn of the social state of the aborigines, who are still universally addicted to the practice of witchcraft, with all its attendant horrors; who treat their women as so much cattle, whose only notion of government is blind obedience to a besotten despot, whose religion is still mere fetishism, and who have no idea of a Supreme Being—the term *n'zamba*, supposed by the missionaries to involve this concept, simply meaning an "elephant," the largest and most formidable beast known to them.* Nevertheless, it is not denied that they are capable of improvement under judicious treatment, and a somewhat serious indictment is here unwittingly brought against the Portuguese Government for the misrule and neglected state of its West African subjects. Even at Cassange, an advanced station in Angola, when the local factions fall out they give notice to the European traders to close their stores, and then fire away at each other till one or other, or both, has had enough of it. Heavy charges of extortion, and even murder, are more than insinuated against the Portuguese local administrators, one of whom

"was accustomed to get rid of people who were distasteful to him by sending them into the forest to cut wood, and then ordering them to be quietly shot and buried. These are some of the delights of a subaltern military administration."

The town of Ambaca, formerly a thriving place, is stated to have been ruined by

"the persecutions and grasping of the authorities. . . . The aspect of affairs at the present time is simply this, that Ambaca is worth nothing at all, because all she ever had has been squeezed out of her, and it would be difficult indeed for any place to retain importance when her wealthiest sons have been driven away, and those who are left are systematically spoiled" (ii. 189).

In Cassange itself the travellers witnessed a shocking case of trial by ordeal, ending in the death of the victim; and they assure us that in many places the funeral of sovas is accompanied by barbarous sanguinary rites quite as atrocious as those Cameron has described as customary in the interior of the continent.

"They immolate and place male or female slaves in the tombs with their respective lords, unless their barbarity, as in some instances, induces them to bury these poor creatures alive, after previously breaking their legs! This was the case on the death of the old Sovo of Quimbundo, some short time before we arrived at the place, when two unhappy beings, a boy and

* In the same way the *kamui* of the Ainu is originally the flesh-giver, the bear, whom they first worship and then devour.

girl, had their legs fractured, and were interred in the vast mausoleum of the hideous chief!" (i. 381).

But the limits of our space have already been exceeded before a tithe of the interesting points have been touched on which had been marked off for notice. In fact, large as the work is, it teems with incident to such an extent that it cannot be said to contain a single dull page. It is supplied with three useful maps, a copious Index, and numerous illustrations fairly well executed, and including two good portraits of the authors. The translator has also done his part efficiently; but it is to be regretted that he has retained not only the Portuguese spelling, but even the definite article before the names of territories and districts. Thus we have the Bihé, the Dombe, the Huambo, the Tibesti, &c., which is like saying the Wales, the Picardy, the Switzerland, and the Tyrol—which last has, unfortunately, become far too common, owing to similar carelessness on the part of writers translating or imitating foreign phraseology.

A. H. KEANE.

Poems, Original and Translated. By H. J. D. Ryder, of the Oratory. (Dublin: W. H. Gill.)

FATHER RYDER has been armour-bearer to a giant; and when he tells us that a small volume of verse is "a selection from compositions whose dates range over a quarter of a century" one opens it with considerable expectations. Small as the volume is, the greater part of it, including the opening poem, is padding—the kind of thing that we are used to when a pious person of either sex can find a publisher. One really does not want a tame idyll on the ravens of St. Meinrad of Einsiedeln, who, it seems, played the same part as the crows of Ibycus; or a legend from Rodriguez of a dying leper, who, in the prospect of Paradise, sang sweeter than the birds in May; or a story of a Dominican schoolmaster, two of whose pupils used to share their breakfast with the child Jesus, till they were bidden with their master to dine with him in Paradise. All folk-lore is beat in the oldest prose form. One hardly wants translations of hymns—though the "Nightingale" of John of Hoveden (a chaplain of Queen Eleanor's) is turned into really flowing and musical verse—still less translations of Italian sonnets, including St. Philip Neri's, and specimens of minor German writers. We could have even spared two pretty versifications of Scripture—the story of Elisha and his servant and the story of the blind man who washed in Siloam—and some pathos about "A Great Drought" and "Marie Antoinette." We could also have spared all the sonnets about the English martyrs, and almost all the sonnets on St. Philip. Some might make an exception in favour of these tercets:

"He taught this lesson: Heaven is nearer home—
Home which God's finger traces out for each—
Than to another spot, however blest.
Heaven's choicest gifts are lost to those who roam;
The ripest fruit hangs most within our reach;
Of all life's fare, God's daily bread is best."

We might have spared all the other sonnets,

with two exceptions—the last of the three to Bice, which begins

"What shall we do for Bice's sake,
That dwelling here with her at one,
When what remains of life is done
Our darling we may overtake?"

and the quartets of the sonnet by one about to be deservedly hanged. Perhaps, too, the sonnet on the popular saying, "God sides with the stronger battalions," may claim to be Miltonic, and *Hoc erit in votis* to be humorous. But if Father Ryder had never written sonnets he could never have written the light and dainty couplets on sonnet-writing that would hold their own in any anthology. An "Epithalamium" is not a bad sequel to Card. Newman's charming "Valentine." "Death Loss" and "Animæ Fidelium" have something of the grace of Miss Rossetti's work when most austere. "Laughter" would not have been out of place in the *Lyra Apostolica*.

Still, if this were all, the volume would hardly call for separate notice; but it contains some dozen pages which are really memorable. The subject of old age never leaves Father Ryder uninspired. This is what gives its interest to the grim fragment on the work-house; the aged paupers are forced to bear the irksomeness of school-boy life:

"Sadly subservient to the pert command
Of some trim Hermes with official wand."

The same thought comes again in a less impersonal shape in a sonnet where the author figures as a gray-haired truant coming late to Christ's school. In "Thy Stewardship" the exaggerated self-reproach is unrelieved; in "Mundi Servitus" there is insight as well as bitterness:

"There is a chimney-corner for you yet,
The world is kind,
Wherein to moralise your fond regret,
Feeble and blind.

Rose-crowned skeleton at life's high feast,
Groan not too loud;
Groan rhythmically at the very least;
Rip not the shroud.

That you got what you could not hope to keep
Selling your Lord
Gives you no right at all to weep
At the world's board.

One stood without full patiently and knooked;
Stands he there still?
Youth stoutly held the door and gaily mocked;
Age hears but ill."

The last stanza is monumental, and leads appropriately to the "Unbidden Guest," which is too sacred for quotation, though it is certainly the gem of the book. It has all the quaint ingenious daring of Herbert with a freedom of movement he never attained. One gets back to natural feeling in "The Last Train" with its dreary burden:

"Seemeth those who stay
To the last, but gain
Night-travelling for day,
Waiting for the train.

Sitting very still,
Weary heart and brain,
But with steadfast will,
Waiting for the train."

And the poem "Old Age," though redundant, is very fresh and pathetic in the horror of dying by inches:

"While I live I fain would be
All there ever was of me

No fragment of existence merely,
For what I had been cherished dearly
Whose formal death you scarce deplore,
The real was so long before.
Forgive me, Saviour, if I plead
That though Thy pangs were hard indeed,
And all Thy body racked and wrung,
Some pains Thou hadst not, dying young."

The end is hopeful and almost triumphant. "A Birthday" is even playful; it begins with the picture of an old bachelor's birthday greeting:

"Alas! there's nothing here but bills,
And this small box—a box of pills.

In infancy we all are kings,
As every year our birthday brings.

Once to have been or seemed a king
Is not a mean or trifling thing;
'Twere worth the labour of the wise
So fair a dream to realise."

And so on. A birthday hymn, "Angelo Custodi," is mystical and tragical again:

"God and you alone can tell
Of the foul and rugged ways;
Where you raised me as I fell,
Following me for many days.

Thou methinks on high art known,
Where the sons of heaven meet,
For a glory of thine own,
Angel of the bleeding feet.

I in turn would wish thee joy,
For the passing of a year
Of thy wearisome employ;
Lo, the end is drawing near."

One hardly knows how to thank the writer. The apostle was content to call himself the chief of sinners once before men. Many who would gladly think every elderly religious venerable will read these cruelly sincere confessions with a pain that is not all compunction. They will ask whether one who has done what he could to leave all has indeed received a hundredfold in this present time. More will turn back to Mr. Emerson's "Terminus" to renew their courage; to Mr. Browning's "Rabbi Ben Ezra" and the Gipsy Queen in "The Last Duchess" to renew their hope.

G. A. SIMCOX.

Foreign Secretaries of the Nineteenth Century.
By Percy M. Thornton. Vol. III. (W. H. Allen.)

THIS third volume of Mr. Thornton's series of historical biographies does not differ in character from its predecessors. The same kindness of disposition and the same desire to deliver a favourable judgment on all the political leaders of the century are conspicuous in every page. He passes in review the careers of the Foreign Secretaries since 1834, and pronounces them all without exception worthy of the high office which they held. Though it is not difficult to see the tendency of his own opinions, they are not allowed to affect his estimate of the qualities of his opponents. Lord Clarendon is singled out for the warmest praise, and styled the "highest type of a Foreign Minister." For Lord Malmesbury's administration of the Foreign Office Mr. Thornton is especially anxious to obtain a more decided measure of approval than the world at large has yet bestowed; and we may perhaps meet his wishes so far as to allow

that the emphatic condemnation which has been passed on that Foreign Secretary was not wholly deserved. Lord Malmesbury suffered in public opinion from the fact that the speeches delivered by the ablest member of the Derby Ministry—its leader in the House of Commons—displayed in 1859, and for some years later, a marked bias in favour of supporting the wishes of Austria. England, as a whole, yearned for a free and united Italy; and the electors, in the belief that the views of Lord Malmesbury must be swayed by the influence of a colleague cast in a stronger mould, visited the sins of the genius of the party on the nominal director of its foreign policy.

With Mr. Thornton's opinions, either on the past or the present, it is not possible for us always to agree. Not once nor twice only does he impress upon his readers that Canning's action was practically in agreement with Castlereagh's. Such an assertion seems to us to be opposed to all the evidence of history. That Lord Castlereagh would have adopted the enlightened policy of his brilliant rival in dealing with the Spanish settlements in the Southern hemisphere, or in treating the differences which threatened to place the two Powers of Spain and Portugal in open war, is a belief which is not justified by his conduct during his long tenure of the Foreign Office. In the affairs of the present day Mr. Thornton conveys the impression that his judgment, were it allowed full play, would lead him to conclusions from which his prejudices seem to recoil. Too often does he see the right and extend to it his approval, yet finally accepts an erroneous judgment. The difficulties of the situation in 1871, when Russia announced her intention of withdrawing from a treaty which she had entered into, are forcibly and fully described; but the verdict delivered by the jury is against the summing-up of the judge. He recognises the advantages which England enjoyed in dealing with the subsequent troubles in the East through the satisfaction of the Alabama claims, yet uses language in discussing the merits or demerits of that settlement which we hesitate to endorse. Moreover, a critical reader may sometimes detect a contradiction in the opinions of Mr. Thornton when discussing the same events in different biographies. If, as he asserts (p. 250)—and asserts, as we think, with justice—that the mistake of Lord Palmerston's political antagonists in opposing the Government Bill for altering the law regulating the conduct of political refugees in this country "went far towards consolidating" that statesman's ultimate position, it is not possible to believe that the Conservative party would have gained more seats in 1859 "but for a false impression" which prevailed as to their treatment of foreign affairs. Nor can we accept, as we are urged to do on p. 159, the judgment of one member of the Ministry on the conduct of another, when we are expressly told only a few sentences previously that all of them were "almost fully engrossed in learning the routine of their several offices."

Incredulity is not a fault which can be laid to Mr. Thornton's door. It has been reserved to him to disclose to the view of the English nation the presumable cause which induced the Emperor Nicholas to enter upon the war

of 1854-56. The Czar visited England in 1847, and, it appears, obtained from the three leading Tories of that year, the Duke of Wellington, Sir Robert Peel, and Lord Aberdeen, a secret memorandum in which they practically promised to support the Russian claims to the guardianship of the holy places; and it was on the strength of this mysterious document that he was deluded into a ruinous contest. Fifteen years later the Whigs, in their turn, went wrong. Their leaders had the indiscretion to pledge themselves by letters to Kossuth to preserve England's neutrality even if the French marched to Hungary. The last touch of simplicity deals with the present time; it is that Sir Evelyn Wood never signed the final peace with the Boers. These are three of the marvellous statements that Mr. Thornton accepts with implicit reliance, though we doubt if he will find many of sufficient simplicity to imitate him.

Let not the reader be tempted, by a singular blunder on the second page, from accompanying the author any farther on his travels. In describing Lord Melbourne's visit to the King at Brighton in 1834 Mr. Thornton mentions that one of the subjects of conversation at the interview was certain Ministerial changes necessitated by the "death of Lord Spencer (better known in history as Lord Althorpe)." The truth, of course, is that the new arrangements were caused by the death of Lord Spencer, the father of the Cabinet Minister Lord Althorpe, and that by the latter's accession to a seat in the House of Peers the leadership of the House of Commons had become vacant. Much as we should be inclined to agree with Mr. Thornton, we are afraid that chronology will not permit us to accept his assurance that the portrait of the Marchioness of Tavistock (*ob.* 1767) is "probably one of Vandycke's happiest efforts;" and, although it is true that peerages were conferred on very inferior persons, and through very questionable influence, in the darkest days of George III., we are not aware that they were bestowed (as was the case if the assertion on p. 211 is correct) by a Prime Minister who had been dead for some years. Mr. Barnett Smith may perhaps complain of having twice been robbed of his patronymic, but that is a matter in which we will leave it to him to enter his protest.

In the Preface to this volume Mr. Thornton speaks with kindly appreciation of the critics of his former labours. I for one would cheerfully reciprocate his good-will, and, at the same time, acknowledge to having perused the third volume of these biographies with pleasure, if not always with agreement.

W. P. COURTNEY.

ROLLAND'S POPULAR FAUNA OF FRANCE.

Faune populaire de la France. Par Eugène Rolland. Tome V. "Les Mammifères domestiques." Deuxième Partie. (Paris: Maisonneuve.)

ABOUT five years ago M. Eugène Rolland commenced the exhaustive work on the Popular Fauna of France (see ACADEMY, December 22, 1877), of which the second part of the fifth volume has recently been

published. With untiring industry and the most painstaking conscientiousness, he has laboured on, collecting every scrap of information which can throw light on the views of the French peasants with regard to the birds, beasts, fishes, reptiles, and insects with which they are familiar, and the names which they bestow upon them; and the result of his toil, when completed, will be a credit to French scholarship. One more volume remains to be printed, devoted to domestic birds and falconry. As soon as it is off his hands, M. Rolland will proceed to bring out a similar work in six volumes on the Popular Flora of France. All lovers of folk-lore will heartily wish him success.

The present instalment of his work is mainly devoted to the ox, the sheep, the goat, the pig, and the rabbit. Of what he says about four of these animals we will give a few specimens. Everyone may not be aware that the bovine race is particularly susceptible to the charms of music. But in some parts of France this fact is so well known that a ploughman who has to deal with oxen is chosen more on account of his musical than his agricultural skill. As soon as he commences a favourite song the oxen may be seen to shake their heads with pleasure beneath the yoke, and to set to work with redoubled energy. Even combating bulls have been known to suspend their contest in order to listen to a fine voice, and to return to the fight only when its accents ceased. Unfortunately, the ox, though it appreciates melody, cannot itself produce it. But if it cannot sing, it has the power of talking once a year. Having assisted, along with the ass, at the birth of Christ, it enjoys the privilege of holding converse with its companions in toil on Christmas Eve. What the animals say is intelligible to human ears, but it brings bad luck to listeners. On one occasion an inquisitive farmer hid himself in a stall just as the hour destined for bovine conversation was drawing near. "What shall we do to-morrow?" said one of the oxen to another. "We shall convey our master to the grave," was the reply. Infuriated by this unpleasant prediction, the farmer seized an axe wherewith to chastise the prophet, and delivered a slashing blow. But its force fell on himself, and he died; and next day the two oxen conveyed his remains to the churchyard. As a proof of M. Rolland's industry, it may be mentioned that he has collected over 300 names applied in France to the various types of the bovine race, and he has compared them with a large number of foreign equivalents; and he has also filled nearly fifty pages with the proverbs, and about twenty-five with the ideas of the people with respect to what are still called in some parts of France *l'aumaille*, the *animalia*, the animals most necessary to the tiller of the soil.

In spite of the proverbial innocence of the lamb, the sheep, especially when of a swarthy complexion, is sometimes accused of diabolical practices. In the neighbourhood of one village a sheep, which is supposed to be the damned soul of a deceased parishioner, amuses itself by night with pushing passers-by into a pool. A foolhardy villager attempted to wrestle with it on one occasion,

but was so worsted in the encounter that he soon afterwards died. Near another village is a watercourse traversed by a foot-bridge. As soon as anyone sets foot upon it a small sheep runs between his legs and pitches him into the water. A peasant returning home late one night found a stray black sheep, which he carried away with him on his shoulders. As he drew nigh to the village crucifix the sheep became more and more heavy. At last, when close to the sacred image, the man exclaimed, "You are as heavy as the Devil." "Why, I am the Devil," exclaimed the sheep, and fled away laughing in an annoying manner. Impecunious debtors are often assisted by a black sheep of a demoniacal nature, which deludes and leads astray the creditor or bailiff who was about to annoy them. Everyone may not be aware of the origin of the phrase, "Revenir à ses moutons." Here is M. Rolland's explanation:

"Ce proverbe est tiré de la farce de l'avocat Patelin, dans laquelle est introduit un marchand qui, en plaidant contre un berger pour des moutons qu'on lui avait volés, sortait souvent hors de son propos pour parler d'un drap que l'avocat de sa partie lui avait volé, de sorte que le juge lui cria plusieurs fois de retourner à ses moutons."

In France, as everywhere else, the goat is invested by popular fancy with a demoniacal character. According to one of the stories about it, it was invented by the Devil, who had made a bargain with a man that each of the two was to bring to a given spot some animal, which was to become the property of the other individual in case he was able to guess what it was. The Devil arrived, bringing the newly created goat; but the man overheard him saying, with the ingenuous confidence of Rumpelstilzchen, "I have brought a goat. He will never guess what it is." The consequence was that the man obtained the goat, which has remained a domestic beast ever since. But the man brought his wife, whom he had tarred and feathered for the occasion, and the Devil was discomfited, being unable to say what manner of bird she was. One of the most touching of the goat-stories is that of the farmer's wife who went to confess her sins to a Capuchin monk. After uttering the first few words, she began to weep bitterly. The confessor attempted to console her, telling her that sins repented of were readily forgiven. But she replied, "Father, I am not weeping for my sins, but for our poor goat which is just dead, and which had a long beard just like yours." The goat is a morose and rancorous beast; and it is supposed to have given rise to the word *bouder*, to sulk, whence *boudoir* has been derived, the sulking-room, answering to the chamber into which the Hindu wife retires when she feels a desire to indulge in wrath. M. Rolland suspects the former existence of a French word *boude*, akin to the Portuguese *bode*, signifying a goat. Wine of an inferior order is universally declared by proverbial philosophers "to make goats dance." In dealing with the statement that "C'est du vin de Bretagne qui fait danser les chèvres," Leroux de Lincy, the learned collector of French proverbs, says M. Rolland, has been

led astray by a story made up for the purpose of explaining the saying. According to the Abbé Tuet, it seems there was a native of Brittany named Chèvre. He was addicted to wine-bibbing, and whenever he grew mellow he made his wife and children dance before him. Whence arose the statement that "Britigny wine made the Chèvres dance." This, we are told, is like the story of an actor named Languille, which was invented in order to account for the fable about "l'anguille de Melun, qui crie avant qu'on l'écorche." A pleasant survival of heathenism is found in some parts of Savoy, where a dead villager is followed to the grave by a she-goat, which utters plaintive cries under the influence of hunger, and is handed over to the priest after the funeral.

About swine some very strange stories are narrated. A Breton legend tells how a certain young lady was so afraid of the pangs of childbirth that she made a vow not to marry until she was too old to bear children. At the age of twenty-eight she died suddenly. The night after she was buried, as the clock struck twelve, she appeared before the eyes of her bereaved parents, clothed in her shroud, wearing her maiden crown. After casting around a mournful glance, she looked behind her, and fled away as though in despair, fiercely pursued by seven white piglings. These little pigs were the children which she would have had if she had married. Every night the same heartrending scene was renewed, until at last the pigs ate up the defunct spinster who ought to have been their mother. Immediately after indulging in this unfilial repast they turned into seven fine boys, and flew up into heaven. Another equally heathenish tale, but somewhat more modified by Christian influences, is that of the drunkard who called in a priest to offer the consolations of religion to a being at the point of death, the moribund creature in question being really a pig which was to be killed next morning. Finding out the trick which had been played upon him, the priest retired silently. From that time the drunkard was never seen again. But next morning his wife found two exactly similar pigs in the sty which ought to have held one only. Then she knew, after the priest had told her what had happened overnight, that one of the two pigs was her husband. But she could not tell which of the two he was, so she was afraid of killing either of them for fear of making herself a widow.

W. R. S. RALSTON.

TWO BOOKS ON FISHES.

The Acclimatisation of the Salmonidae at the Antipodes. By A. Nicols. (Sampson Low.) Some of the greatest triumphs of acclimatisation in modern times have taken place in Australasia, especially with regard to the salmonidae, while, as we write, the tea plant is, we find, being successfully cultivated in New Zealand. This little book will be very useful as a book of reference for details of the difficulties successively met and successively vanquished at the cost of a large, but patriotic, outlay by the Tasmanian and New Zealand Governments and private enterprise, in first introducing the ova of salmon and salmon trout by the ship *Norfolk* in 1864, and since breeding and distributing these ova and their

successors among the most Scotch-like streams of the colonies. The common brown trout of our waters has thriven beyond all expectation at the Antipodes. The variety which was imported was the *Salmo fario ausonii*, to which our Thames trout belongs. A trout of this kind weighing nine pounds and a-quarter was taken in the River Plenty (Tasmania). This river has been opened to rod-fishers at a licence of £1 per rod since 1870, and there seems no doubt that the trout is now quite at home in colonial waters. A curious fact is here put beyond dispute, that salmon trout, though migratory salmonoids, have bred in confinement in the ponds of the Plenty. There seems little doubt, too, that the salmon proper has bred in the upper waters of the Derwent and other streams. Difficulty in identifying a salmon in the different stages of its growth is not confined to Great Britain; but, after many conflicting reports, an unmistakable salmon was captured by rod and line at New Norfolk in 1876, and in January 1877 the Governor of Tasmania himself took in the same manner a fish of eight pounds and a-half. The fishermen of the Antipodes do not seem of such a calm and philosophic nature as Walton has fashioned them at home. A good deal of angry discussion has prevailed concerning the man to whom the honours of this fish acclimatisation rightly belong. We have always understood (and Mr. Nicols shows it conclusively) that Mr. J. A. Youl deserves this credit. Frank Buckland, however, Mr. Ramsbottom, and others were zealous co-workers. Attempts are now being made to introduce the salmon of the North Pacific, *S. ginnat*, which is so largely "put up" into tins, into Australia. We regard this as a very questionable benefit, seeing that this fish is popularly supposed to die after spawning, and has no good reputation for rising at a fly. It is as sad as it is certain that our own salmonidae, in the midst of the abundant supply of grasshoppers and insects which the streams of the Antipodes furnish, do not display the same alacrity in rising at an artificial fly as their relatives in Scotland. The breeding places of the salmon in the Tasmanian Derwent have not yet been found. It may be hoped that they soon will be, for Mr. Nicols notices a singular and grave matter when he states "that latterly an increasing proportion of the ova from the imprisoned fish have proved infertile."

The Herring and the Herring Fishery. By J. W. de Caux. (Hamilton, Adams and Co.) Mr. de Caux, in writing on this subject, gives us much practical information, the result of his long experience, and notices several grievances which the herring fishers have to contend with under the present condition of the law. It is to be regretted that when he indulges in comparison between the importance of the herring fishery and farming, or in speculations about the physical attributes of his pet fish, he is not quite so happy. The capital employed in the outfit of the fishing vessels round the coast of England would, says Mr. de Caux, be amply sufficient for the farming of 1,500,000 acres of land. "But this statement, important as it is, gives only a faint notion of the capital employed, because, while land is indestructible, fishing boats and fishing gear rapidly depreciate in value, and very soon are absolutely destroyed." Does Mr. de Caux imagine that farm buildings and agricultural implements, like the land, are indestructible, and that a farmer does not suffer from depreciation of plant? Fishes may, or may not, hear; but we fail to see how the assertion that a man and a seal are unable to hear the passage of a body through water beneath the surface establishes the fact one way or the other. Mr. de Caux very properly calls attention to the absurd regulations of the Board of Trade in force relating to the salving of anchors, which, undoubtedly, want most

material alteration, as well as the regulations in force respecting drift-net boats and trawlers. He also points out the unfairness of applying to fishing boats all the rules of the mercantile marine, many of which must seriously interfere with the working of the boats. The description of the new trawling apparatus patented by the author is clear and worth reading by anyone interested in this form of fishing.

CURRENT LITERATURE.

The Visitation of Wiltshire, 1623. Edited by G. W. Marshall. (Bell.) The work of printing those Visitations which remain in MS. is being slowly but steadily advanced by societies, by individuals, by magazines. We have in this volume the latest accession to the ranks. Dr. Marshall has elected, wisely as we think, to reproduce the MS. "with as little variation as possible," and thus to place "the original document" in the student's hands. So far as the text is concerned this principle is clearly the right one. But the more faithfully the MS. is reproduced the greater is the need of annotation. *Hoc opus, hic labor est.* A Visitation, un-annotated, is rather copied than "edited." Dr. Marshall speaks of some rival works as "mere over-edited compilations;" but we trust he means "over-emendated," or the criticism would peculiarly apply to the *Westminster Abbey Registers*, in which a faithful text is so happily combined with the exhaustive and brilliant notes of its lamented editor. While urging the advantage of literal reproduction—the plan adopted by Dr. Marshall—we must beware of a superstitious reverence for this or any other Visitation until their skeleton pedigrees have been corroborated by those wills, deeds, registers, &c., from which a painstaking editor will obtain the authentic evidences of descent. The heralds' practice of admitting a descent of two generations on mere parole evidence, together with the fact that most Visitation pedigrees do not exceed this limit, suggests that the bulk of their matter is absolutely unproven. Moreover, as the longer pedigrees were usually admitted by the more easy-going heralds, it seems probable that they also had little or no proof. Heraldry, in fact, rather than genealogy, was their object, and the pedigree was subsidiary to the coat-armour. There are, of course, Visitations and Visitations, but it must not be supposed that any of them can afford to dispense with proofs. Misaffiliation and omission of a generation can at times be detected by a capable editor; and if this MS., excellent though it may be, was indeed, as Dr. Marshall states, "received as evidence" at an assize, such a proceeding was very questionable. It skips, for instance, a generation of the Burnells. It allows two cousins to record their common forefather as "Giles" and as "Thomas," Thynne of Longleat is made to marry his wife's aunt, and Gore of Alderton hastens to record his grandmother's legitimacy, though her mother's name and parentage are both incorrectly given and her alleged marriage with Lord Stourton is a very *crux* in Wiltshire genealogy. All this "the intelligent student" is left to discover for himself. Dr. Marshall explains his system of editing. He informs us that the long J is printed I, as Ivie not Jvie; and he has done the precise contrary in four cases out of the five in which the name occurs. He claims to have added a "[sic]" to "obvious errors of the writers;" yet such glaring errors as "Sir Elw." (p. 8) for "Sir Edw." and "1633" (p. 50) for "1623" pass unnoticed, while the order of the Hyre sons (p. 76) is left in a hopeless tangle. A Horner has a "sic" for signing the Lamb pedigree, but a Sadleir and a Tyderley sign unchallenged the pedigrees of Paulett and of

Read. He claims where "a word has been evidently left out" to have "supplied it in brackets," and accordingly inserts "[mar]" before *filia* on p. 94, yet not in a similar case on p. 101, and moreover the word left out was not "mar," but "*duxit*." After "Marshall of Markley" he inserts "[Martley]," yet such variants as "Marlingesburie" and "Maulenborow," and even "Byndewey" and "Binwey" (Roundway) are left unexplained. This Visitation gives the Wiltshire ancestry of Lord Brouncker the mathematician, but his name will be sought in vain in the Index, his family appearing only as "Branker," just as Maskelyne figures as "Masculin." In such cases there should be a cross-reference. Nor is Dr. Marshall's system of nomenclature clear, for in these cases he disregards the spelling of the signatures (i.e., "Brouncker" and "Maskelyne"), while the "Waldron" pedigree, which is signed Walrond, figures in the Index under both forms. The system is not based on the MS. index (which itself is not printed), and has a very practical inconvenience. A most important feature of a printed Visitation is a good nominal Index, in which the insertion of Christian names is essential. In this Index they are not inserted, and the entering of surnames under their antiquated forms alone increases the labour of search. Two pedigrees, at least—those of Jordayne and Goldston—are not to be found in it, and there are many points on which Dr. Marshall might consult the rules of the Index Society. We fail to see why, in the same paragraph, "*de la Mason*" should be entered under M and "*de la Roche*" under D, "*le Stoke*" and "*le White*" under S and W, but "*le Blount*" and "*le Blunt*" under L, and "*le Blont*" omitted wholly. Lastly, we would venture strongly to protest against the excessive use of "drops," for which the precedent was set by the Harleian Society, but which renders some of the charts in Dr. Marshall's book almost unintelligible. We may instance the opening pedigree, and those of St. John, Mompesson, and Ayliffe. But even though the "editing" be not free from defects, Dr. Marshall has done good work in printing this important record. The subject-matter is of the usual character, but it is interesting to find at least one "gentleman" who could not even sign his name, and another who carefully records his marriage with his father's sister! And there is something quaintly human about the widow of a squire of ancient lineage, who was allowed by the kindly "Blewmanntell" to indulge her just maternal pride by entering all her sixteen children (half of them by a previous and obscure husband) and her womanly spite by inserting in full the *natural* children of her brother-in-law.

Transactions of the Royal Historical Society. Vol. X. (London: Printed for the Society.) There is a marked improvement in the issues of the Royal Historical Society. The present volume, like its predecessors, contains some padding, but there is much useful and instructive matter in it. Perhaps the most remarkable paper is one on "The Struggle of the Christian Civilisation from the Era of the Crusades to the Fall of the East." New facts or new views on such a subject were not to be expected, but its author, Dr. Irons, has given us a carefully executed word picture of much beauty and great accuracy. There is another remarkable paper which borders on, but scarcely touches, the realms of theology. Mr. J. Baker Greene has contributed a very learned and careful paper on "Jewish and Early Christian Baptism." He is evidently thoroughly at home in his subject, which is on many accounts one of no ordinary difficulty. He has trod the thorny path he has chosen very warily, but we should not be surprised to find that he has given offence to some of those who seem to hold that history

has no lights to throw on dogmatic theology. We know of no work which tells us so much in a connected form as to the rite of baptism among the Hebrews. The Hon. Isaac N. Arnold, of Chicago, has furnished a highly laudatory paper on President Lincoln. The writer knew him well, and his estimate of the great President's character is valuable on that account. There are several minor matters in his paper at which it might not be unreasonable to take objection, but, as a whole, both in facts and tone, it is worthy of high praise. The paper by Mr. George Harris on "Domestic Manners" is a continuation of earlier ones. We do not think it of much permanent value. The Rev. Edward King has examined the Penrith registers and given a series of extracts from them. We wish that some Northern antiquary would print the whole of the document, which must be highly curious. Our American friends may like to have it pointed out to them that there was a John Washington there in 1681. Penrith church has been famed for possessing pictures in stained glass of Richard Duke of York and his wife, Cecily Neville. Mr. King calls in question this tradition. On what evidence it rests we do not know; but he seems to make out a very good case against it by producing evidence which renders it at least probable that the windows are representations of members of the family of Hutton. Mr. C. Pfoundes has some notes on "Old Japan" which make us wish that he had told us more as to the traditions of the earlier time. It seems that the date can be ascertained when the habit of immolating slaves at the funerals of nobles ceased, and clay images were substituted in their place. We do not call to mind that this fact has been noticed before.

William Pitt. By Lewis Sergeant. (Isbister.) This new volume in the series of "English Political Leaders" is an improvement upon Mr. Trollope's *Palmerston*, though we cannot regard it as entirely adequate. When all is said, Palmerston must always remain a less interesting figure than Pitt, just as his epoch is of less importance in English history. Mr. Sergeant has evidently taken a good deal of trouble to acquaint himself with the events at first hand, and not only through Lord Stanhope's *Life*. But he has been no more successful than Mr. Trollope in making his hero actually live before us. Possibly there may be some limitations imposed upon the writers in this series, for they alike seem to fail in the main duty of a biographer. In the first chapter we have a sketch of the leading men when Pitt entered political life, which is chiefly remarkable for its strange depreciation of Burke. But we nowhere have an estimate of the actual conditions which formed Pitt's career, nor of Pitt's own character. Macaulay's well-known article on William Pitt in a former edition of the *Encyclopædia Britannica* may be one-sided; but at least it depicts an intelligible human being, and not a mere series of events. Mr. Sergeant has given us a careful political study, with constant reference to the questions of to-day; whereas we expected a biography in miniature. His style, we may also remark, is too much like the better class of leading articles.

Gladstone and his Contemporaries. By Thomas Archer. Vol. III. (Blackie.) This further instalment of Mr. Archer's History of the last half-century of social and political progress deals with some of the most momentous events that have occurred to the British empire. To the present generation the Crimean War and the Anglo-French alliance must always be themes of surpassing interest; but the Indian Mutiny, with which the present volume also deals, is a subject that for all time is likely to prove of vital importance to all of

British descent. It is one that Mr. Archer will find impossible to parallel in dramatic incident in the forthcoming section of his work. It is gratifying to notice that he manifests the same tireless industry and impartial treatment of political subjects in this third volume as he did in its predecessors. Should the entire History be completed in this spirit, it will be a most valuable contribution to our not too numerous works of reference, and long likely to maintain its place in the library and the reading-room.

NOTES AND NEWS.

We are glad to be able to confirm the good news as to the recovery of M. Erckmann from the dangerous illness which prostrated him last month. His health is now so far restored that he hopes soon to be able to undertake a journey through the Vosges. The first representation of "*Madame Thérèse*," the new drama founded upon the well-known novel by MM. Erckmann and Chatrian, will take place in Paris next week.

We hear that the Rev. Matthias Jochumsson (pastor of Oddi, Iceland) has nearly completed his Icelandic versions of "Othello" and "Romeo and Juliet;" and they will be published in the coming year as one of the volumes issued by the Icelandic-Literary Society for 1882-83. The same poet has previously issued admirable translations of "Hamlet" and "Macbeth;" while another *skald*, Mr. Skingrímur Thorakinnson, has published a good rendering of "King Lear." The Icelanders will, therefore, soon have access to five plays.

MESSRS. SIMPKIN, MARSHALL AND CO. will shortly publish a second and much enlarged edition of Mr. Alexander Ireland's *Memoir and Recollections of Ralph Waldo Emerson*. The first edition met with a very rapid sale, and was most favourably noticed by numerous journals on both sides of the Atlantic. This has induced Mr. Ireland to add largely to the matter originally published, and to present the new edition in a goodly crown octavo volume, with three portraits of Emerson not known in this country, which will add greatly to its interest. The favourable reception of Mr. Ireland's *Memoir* augurs well for the eagerness with which the reading public will welcome the correspondence between Emerson and Carlyle, announced to be in preparation with the sanction of Emerson's family, and which is to be published simultaneously in America and England before Christmas. Mr. Ireland's *Memoir* is, we believe, the only record of Emerson's life and works, which has yet made its appearance in either country since his death.

We are informed that Mr. Waddington's monograph on the Oxford poet, Arthur Hugh Clough, to which we referred last week, will not be published until the end of October. It will contain passages throwing light on Clough's life and work from Mr. M. Arnold, the late Dean of Westminster, Charles Kingsley, Mr. R. H. Hutton, Dean Church, Mr. F. T. Palgrave, Mr. J. A. Symonds, Mr. W. M. Rossetti, Mr. T. Arnold, Mr. William Allingham, Mr. Thomas Hughes, Prof. Sellar, Mr. C. E. Norton, Prof. Masson, the late Mr. Walter Bagehot, and others. The publishers are Messrs. George Bell and Sons.

THE new edition of Mr. Cheyne's *The Prophecies of Isaiah* (Kegan Paul, Trench and Co.) will shortly be completed by the issue of the second volume. The commentary has been revised, and many additions of some interest have been made, especially in the critical notes and "Last Words." Account has been taken in vol. ii. of Dr. Robertson Smith's recent work, *The Prophets of Israel*. The author's critical and theological position remains unaltered.

We are now able to give some further details about *Longman's Magazine*, of which the first number will appear on November 1. It will open with a novel by Mr. James Payn, entitled "Thicker than Water;" and among the contributors to the two first numbers will be Messrs. E. A. Freeman and J. A. Froude. The design for the cover is a wood-cut, after the old-fashioned conventional style, of an apple-tree, with Messrs. Longman's ship, first launched in 1726, in the upper left corner, and a swan (presumably representing the new venture) in the right.

We have reason to hope that the essays contributed by the late Stanley Jevons to the *Contemporary* and other Reviews will shortly be published in a collected form.

In addition to the volumes of poetry announced below by Messrs. Kegan Paul, Trench and Co., they will also publish two from the Irish judicial bench. These are a new edition of Mr. Justice O'Hagan's excellent translation of *The Song of Roland*; and *Hymni Uctati Latine Redditi*, by Mr. Justice Lawson.

THE Queen's Printers, Messrs. Eyre and Spottiswoode, are about to issue an edition of the Book of Common Prayer, furnished with Introductions, analyses, and notes by Canon Barry, Principal of King's College. It will be styled the *Teacher's Prayer Book*, and will form a companion volume to the *Teacher's Bible*, of which we lately noticed the "variorum edition."

MESSRS. MACMILLAN AND Co. will issue next week the two first of their "gift-books" for the season. These are a selection from Grimm's *Fairy Tales*, translated from the German by Lucy Crane, and done into pictures by Walter Crane; and Robert Bloomfield's ballad, *The Horkey*, told in coloured pictures by George Cruikshank, with an address to young folks by F. O. Burnand.

MR. SAMUEL BRANDRAM'S *Selected Plays from Shakespeare* (Smith, Elder and Co.), which has been adopted by the School Board for London, is now being issued in sixpenny parts, each containing one of the abridged plays.

MESSRS. CHATTO AND WINDUS have ready for publication a new edition of Lane's *Arabian Nights*, edited from a copy annotated by Lane by his nephew, Edward Stanley Poole. Mr. Stanley Lane-Poole has written a new Preface.

MESSRS. SAMPSON LOW are the publishers in this country of *Thoreau*, by Mr. F. B. Sanborn, in the "American Men of Letters" series.

MESSRS. BENTLEY will issue, probably in the beginning of November, *Old Coaching Days*, by "An Old Stager," with several full-page illustrations by Mr. John Sturges; and a new and much enlarged edition of Bishop Thirlwall's *Letters to a Friend*.

MESSRS. REMINGTON have in preparation a new edition of *A Life's Love*. It will contain a selection of sonnets from several of Mr. Barlow's former volumes, and also some entirely new poems—among others, a poem on the deaths of Darwin, Rossetti, Longfellow, and Emerson.

We understand that in the course of next month Messrs. Hodder and Stoughton will issue a popular edition of *The Life and Speeches of the Right Hon. John Bright, M.P.*, by Mr. G. Barnett Smith. This new edition will be in one handsome volume of about 700 pages, containing all the matter which appeared in the original expensive issue, as well as the two steel portraits and the Index.

EARLY next month will be published by Messrs. Simpkin, Marshall and Co., London, and Messrs. Abel Heywood and Son, Manchester, a new work of fiction from the pen of Mrs. G. Linnaeus Banks, under the title of *Through the Night*, consisting of a number of legendary or

ghostly tales, chiefly relating to the North of England. It will be uniform with the cheap re-issue of her popular novels; and it will be illustrated by the author's son, Mr. George Collingwood Banks.

THE series of carefully printed little books known as "The Parchment Library" will be continued by the immediate publication of *The Christian Year*, printed in red and black, with a portrait of the author from Mr. G. Richmond's drawing; *Gay's Fables*, edited by Mr. Austin Dobson, with a portrait of Gay from the sketch by Godfrey Kneller recently added to the National Portrait Gallery; a selection of *Shelley's Letters*, by Mr. Richard Garnett; Mr. Mark Pattison's annotated edition of *Milton's Sonnets*; the earlier poems of Mr. Tennyson, in two volumes, with frontispieces by Mr. W. B. Richmond; and *French Lyrics*, selected and arranged by Mr. G. Saintsbury. To these may be added the first volume of a new series, to be produced in a similar style, but on larger paper; this introductory volume is to consist of a selection from the writings of *Living English Poets*.

THE Rev. Moncure D. Conway has two books ready, both of which will be published this autumn by Messrs. Trübner and Co. These are entitled *Emerson at Home and Abroad*; and *Travels in South Kensington*, with Notes on Decorative Art and Architecture in England.

In philosophy the same publishers announce translations of Hartmann's *Philosophy of the Unconscious*, by Mr. W. O. Coupland; and of Schopenhauer's *World as Will and Idea*, by Messrs. Haldane and Kemp; and a criticism of Mr. Spencer's *Unification of Knowledge*, by Mr. Malcolm Guthrie.

A *Fearless Life*, by Charles Quentin, author of *So Young, my Lord, and True*, will be published by Messrs. Bentley about the end of next week.

MR. ANTHONY TROLLOPE'S new novel having reference to Irish life of the present time, entitled "The Land Leaguers," and written expressly for *Life*, will be commenced in that journal on November 15. The story will be of the ordinary three-volume size.

THE cheap edition of Mr. Thayer's book, *From Log Cabin to White House*, consisting of 10,000 copies, has been entirely taken up by the trade, and another edition of the same number will be issued from the press immediately.

MESSRS. KEGAN PAUL, TRENCH AND Co.'s announcements include *Reminiscences of Court and Diplomatic Life*, by Lady Bloomfield, with portraits and illustrations; *The Life and Times of St. Anselm*, by Martin Rule; *Life of Antonio Rosmini Serbati* (founder of the Institute of Charity), by G. S. Macwalter; *Diaries and Letters of Philip Henry* (the father of the commentator), by M. H. Lee; *The Duke of Berwick, Marshal of France*, by Col. Townshend; *John Duncan, Weaver and Botanist*, with Notices of his Friends, by William Jolly; *Free Trade Speeches of the Hon. C. P. Villiers*, in two volumes; *Demerara Papers: being Sketches of the Aborigines of British Guiana*, by Everard F. im Thurn; *Notes of a Visit to Russia in 1840-41*, by the late William Palmer, selected and arranged by Card. Newman; *The Elements of Military Administration*, by Capt. Buxton; and a new edition of Miss Millice Hopkins' *Work amongst Working Men*.

In philosophy and theology, the same publishers announce *Nature and Thought: an Introduction to a Natural Philosophy*, by Prof. St. George Mivart—the author's object being to point out the harmony which exists between the human mind and external nature; *The Greek Philosophers*, giving an account of their systems from Thales to Proclus, by A. W. Benn; *The*

Origin of Ideas, translated from the fifth Italian edition of the "Nuovo Saggio" of Antonio Rosmini Serbati; *The Ultimatum of Pessimism: an Ethical Study*, by J. W. Barlow, of Trinity College, Dublin; *Notes on Evolution and Christianity*, intended to show that the origin and history of Christianity are explicable in accordance with the ordinary processes of evolution, by J. F. Yorke; *The Evolution of Christianity: Unconscious Testimony, or the Silent Witness of the Hebrew to the Truth of Historical Scriptures*, by O. F. Hutton, head-master of Daventry Grammar School; *A Synopsis of Moral and Ascetical Theology*, arranged by the late Rev. James Skinner; *The Chair of St. Peter; or, the Papacy considered in its Institutions, Development, and Organisation of over Eighteen Centuries*, by John Nicholas Murphy; *Many Voices*, a volume of extracts from the religious writers of Christendom, from the first to the sixteenth century; *The Doctrine of Last Things*, contained in the New Testament, compared with the Notions of the Jews and the Statements of Church Creeds, by Dr. Samuel Davidson; *Romanism, Protestantism, Anglicanism: a Layman's View of Some Questions of the Day*, by Oxoniensis; *A Critical Commentary on the Revised Version of the New Testament*, by the Rev. W. A. Osborne; a volume of *Sermons* by the Rev. J. H. Thom, of Liverpool; and further volumes by the late George Dawson, entitled *The Three Books of God—Nature, History, and Scripture*, and by the late H. T. Adamson on *The Millennium*.

In poetry, Messrs. Kegan Paul, Trench and Co. announce *River Songs, and other Poems*, with twelve autotype illustrations, by Arthur Dillon; *Birds and Babies*, a book of poems for children, by Mrs. Coxhead, with about thirty pictures; a new edition of Mr. Domett's *Ranolf and Amohia*; the collected works of Mr. Lewis Morris, in three volumes; *Frithjof and Ingebjorg*, by Douglas B. W. Sladen, an Australian colonist; *The Garden of Fragrance*, a complete translation of "The Bostán of Sâdi," from the Persian, by Dr. G. S. Davis; *The Chronicles of Christopher Columbus*, by M. D. C.; *David Biazio, and other Tragedies*, by the author of *Ginevra*, &c.; a second edition of Mr. J. G. Cordery's translation of Homer's *Iliad*, in two volumes, with the original Greek text printed on the opposite page; and Lessing's *Nathan the Wise*, translated by Eustace K. Corbett.

TEN volumes of "The Pulpit Commentary" having now been given to the Old Testament, Messrs. Kegan Paul, Trench and Co. propose to commence the issue of the New Testament series with two volumes treating of the Gospel according to Mark. These will be edited by Dean Bickersteth. The Old Testament series will be continued at intervals of two or three months, the next volume being devoted to the Prophecies of Jeremiah, under the supervision of the Rev. T. K. Cheyne, whose commentary on Isaiah has now reached a second edition.

MESSRS. W. H. ALLEN AND Co. maintain their old reputation as publishers to the India Office by announcing a long list of Indian books. Foremost among these is the first volume of a series by Col. G. B. Malleon to be entitled "The Founders of the Indian Empire"—Olive, Warren Hastings, and Wellesley. There is no other living writer who could attempt successfully to follow where Macaulay led—not always in the right path. *Olive* is to be published next month; and in March of next year Col. Malleon will collect into a volume "The Decisive Battles of India," which have been appearing in the *Army and Navy Magazine*, and about the value of which we have already expressed our opinion.

OTHER books by Indian writers announced by Messrs. Allen are *Imagery of Indian Days*,

by Mr. J. W. Sherer; *Wanderings in Baluchistan*, by Gen. Sir O. M. McGregor; *The English in India*, translated from the French of M. E. D. Valbezen; *Gujarat and the Gujaratis*, by Behramji M. Malabari; *The Romantic Land of Hind*, by Capt. O. F. Maackenzie; *Life in India*, by Major the Hon. O. Dutton; *Reminiscences of an Indian Official*, by Gen. Sir Orfeur Cavenagh; *My Recollections of the Afghan Campaign*, by Dr. J. Duke; and the second volume of Major Vibart's *Military History of the Madras Engineers*.

MESSRS. W. H. ALLEN'S general announcements include a *Complete Concordance to the Revised Version of the New Testament*, by Mr. J. A. Thoms; *The Orders of Chivalry*, English and Foreign, Existing and Extinct, down to the Present Time, compiled from original authorities by Major J. H. Lawrence-Archer; *The Spas of Europe*, by Dr. H. J. Hardwicke; *Memoirs of the late 64th (Second Staffordshire) Regiment*, by Mr. H. G. Pardon; *Flotsam and Jetsam: Wreckage and Spun Yarn*, by Mr. T. G. Bowles; "Master Mariner;" *Hunting Sketches*, by R. Finch Mason; and the following translations:—*Diplomatic Study of the Crimean War*, from the Russian Foreign Office; Heine's *Book of Songs*; *Queer People*, from the Swedish of "Leah"; a *History of the Jesuits*, from the German of T. Grussinger; and *Franz List, Artist and Man*, from the German.

MESSRS. RIVINGTON have nearly ready for publication a new volume of *Lectures and other Theological Essays*, by the late Dr. J. B. Mozley; a translation, with a Preface by Canon Liddon, of Rosmini's *The Five Wounds of the Church*, a work which was placed in the Index and withdrawn from circulation; a presentation edition, in quarto, of Adams' *Sacred Allegories*, with new illustrations arranged and engraved by J. D. Cooper; the Bampton Lectures, delivered at Oxford during the present year by the Rev. P. G. Medd, entitled *The One Mediator*; a one-volume edition of the *Life of Bishop Gray*, of Cape Town, abridged from the larger work; *Thoughts upon the Liturgical Gospels for Sundays*, in two volumes, by Dean Goulburn; a continuation of *Practical Reflections on Every Verse of the Holy Gospels*, containing "Acts" to "Revelation"; a cheap edition of *Voices of Comfort*, edited by the Rev. T. V. Fosbery; two volumes of *Sermons on the Catechism*, by Isaac Williams, reprinted from "Plain Sermons by Contributors to 'Tracts for the Times'"; a new edition, in quarto, with heliotype illustrations, of the Rev. F. H. Sutton's work on *Organs*; a volume of selections from the writings of Canon Liddon; *The Witness of the Passion*, by Canon Knox Little; revised editions of the *Manuals of Religious Instruction on the Old and New Testaments* and the Prayer-book, by Canon Norris; new editions, printed on fine paper, with red lines, of *The Imitation of Christ*, *The Christian Year*, *The Devout Life*, *The Spiritual Combat*, and *The Hidden Life of the Soul*, the five volumes edited by the Rev. W. H. Hutchings; a large-type edition, in one volume, with red rules, of Mrs. Sidney Lear's *Precious Stones*; *Meditations, Poems, &c., for Invalids*, edited by the Rev. M. F. Sadler; a revised edition of the Rev. E. Hatch's *The Organisation of the Early Christian Churches*; a third volume of the Bishop of Lincoln's *Church History*, bringing the work down to the Council of Chalcedon, A.D. 451; a new series of miniature volumes of selections from various authors, by Mrs. Sidney Lear, entitled *Sunrise, Noon, and Sunset*; and *Early Influences*, with a Preface by Mrs. Gladstone.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, will publish during the winter the following new volumes of the "Household Library of Exposition":—*The Galilean Gospel*, by Prof. A. B. Bruce; *Ecclesiastes*, by the Rev.

Dr. Joseph Parker; *The Lamb of God: Expositions in the Writings of St. John*, by the Rev. W. R. Nicoll; and *The Temptation of Christ*, by the Rev. G. S. Barrett. The same publishers also announce a new series of volumes, to be entitled the "Evangelical Classics." Each volume will contain a memoir of a distinguished Evangelical author, founded on a special study and extracts from his works. The first volume will be *Leighton*, edited by the Rev. W. Blair, of Dunblane, to be followed by *Bunyan*, by the Rev. W. Howie Wylie.

MESSRS. SMITH, ELDER AND CO. announce the following new novels, each in the orthodox three volumes:—*Treherne's Temptation*, by Alaric Carr; *Damocles*, by the author of *For Percival*; *Fair and Free*, by the author of *A Modern Greek Heroine*; and *Loys, Lord Beresford*, and other Stories, by the author of *Phyllis*.

MESSRS. THOS. DE LA RUE AND CO.'S Christmas books will be *Monthly Maxims*; or, "Rhymes and Reasons, to suit the Seasons; and Pictures New, to suit them too," by Mr. Robert Dudley, with numerous full-page illustrations by the author, reproduced in chromo-lithography; *The May-pole: an Old English Song*, with the Music, illustrated by Gertrude A. Konstam and Ella and Nellie Casella; and a new translation of *Rumpelstiltskin*, illustrated by Mr. G. B. Halkett.

MESSRS. GEORGE WATERSTON AND SONS have in the press, uniform with their popular "Musical Nursery Library," *Three Blind Mice*, "with Mewsic and Words from an early edition," illustrated by Mr. Charles A. Doyle; also, *Details from Italian Buildings chiefly Renaissance*, from drawings to scale made from the originals by Mr. John Kinross.

THE October number of the *Antiquary* has an interesting article on "Extracts from the Gild Book of the Barber-Surgeons of York," by Mr. J. T. Bent; and also an article on the "Preston Gild," by Mr. G. L. Gomme.

Aunt Judy's Magazine will in future be published by Messrs. Bemrose. The new volume beginning in November will contain a coloured frontispiece, by Richard André, to a tale entitled "Sunflowers and a Bushlight," by Mrs. Ewing; a paper on "Dartmoor," written and illustrated by Mr. Richard S. Chattock; "Bride Piootee," by Miss Roberts, with original illustrations; "Songs for Children," by Mr. A. S. Gatty; &c.

MESSRS. REEVES AND TURNER will publish at an early date a paper read before the Hull Literary Club by Mr. C. Staniland Wake, on "The Origin and Significance of the Great Pyramid."

MR. RIDGEWAY has in the press a work by Baron de Matotrie, entitled *Egypt: Native Rulers and Foreign Blunders*.

THE fourth session of the Aristotelian Society will open at 8 John Street, Adelphi, on October 9, at 7.30 p.m., with an address by the president, Mr. Shadworth H. Hodgson. Meetings will then be devoted to Spinoza and the relation of Leibnitz and Wolf and of Locke, Berkeley, and Hume to Kant. In January the society will commence the study of Kant's *Critic of Pure Reason*, which will occupy the remainder of the session. Particulars may be obtained by applying to the hon. secretary, Dr. A. Senior, 1 Bloomsbury Square, W.C.

THE sixtieth session of the Birkbeck Literary and Scientific Institution will commence on Monday next, October 2. The Right Hon. W. H. Smith has consented to preside at the annual distribution of prizes, which will be held during the opening term. The plans of the new building have been approved, and it is intended shortly to lay the foundation-stone. Those interested in educational progress are asked to

aid in the development of an institution which for so long a period has successfully carried on the work inaugurated by the late Dr. Birkbeck.

THE subscription list to the new edition of Ducange's Glossary, now being brought out by M. Favre, is closed, 500 subscribers having been obtained. But copies can still be obtained at the original subscription price from Mr. David Nutt.

SOME time ago we stated that Kossuth's friends in his own country proposed to make him a presentation on the occasion of his eightieth birthday. We now hear that Kossuth has himself requested that the proposed subscriptions should be devoted to some work of public charity.

THE Government have given their sanction to the proposal to name a new street in Paris after Littré.

IN France, professors who are also members of the Legislature are not permitted to lecture, but must appoint deputies from session to session. M. Paul Bert has just nominated Dr. Dastre to lecture for him on experimental physiology at Paris, and M. Batbie has nominated M. Beauregard to lecture for him on political economy.

YET another new political newspaper is to be published at Paris after the holidays. This is *Le Passant*, to be edited by M. Jules Simon; and it is said to have a good deal of money at its back.

THE second volume of M. de Beaucourt's *Histoire de Charles VII* is announced to appear in the middle of October. It will go as far as the Treaty of Arras, 1435.

NOTHING is so dangerous as an obituary notice. The *Revue politique et littéraire* for September 23 writes—"mort en Angleterre du docteur Puisse, fondateur de la secte protestante qui port son nom." And the *New York Nation* for September 14—usually so impeccable—reports the death of Earl Grey, instead of Sir George Grey, and condenses an account of him from "Men of the Time."

WE have received *Calendars* from the following universities or educational establishments:—The University of Tokio, which gives an interesting historical sketch of the introduction of Western learning into Japan; The University College of Wales (Manchester: Cornish); the Mason Science College, Birmingham (Birmingham: Cornish); the University of Durham College of Physical Science, Newcastle-upon-Tyne (Newcastle: Carr); and *The Irish Education Guide and Scholastic Directory* (Dublin: Mara), which seems to have been issued with special reference to the demands of the Intermediate Education Act of 1878.

GERMAN JOTTINGS.

THE veteran historian, Leopold von Ranke, is now engaged in preparing for the press the third volume of his *Weltgeschichte*. It will comprise the Roman Empire and the beginnings of Christianity.

THE issue of the supplement to Dr. Sanders' *Wörterbuch der deutschen Sprache* is so rapidly progressing that the completion of that useful publication is likely to take place ere long. Only about eight parts more have to be issued; and Dr. Sanders will then be in a position to claim the merit of having given to Germany—single-handed—the first comprehensive dictionary, which will always maintain its rank even when the huge *Wörterbuch* of Grimm will be completed. We are also glad to see that the same author's *Wörterbuch der Hauptschwierigkeiten der deutschen Sprache*, which is almost indispensable to advanced students of German, has just been issued in a thirteenth enlarged edition.

A BIOGRAPHY of Gluck will shortly appear from the pen of Herr August Reissmann (Berlin: Gutentag). It will be entitled *Gluck: sein Leben und seine Werke*.

HERR W. FRIEDRICH, of Leipzig, announces a series of handbooks dealing with the literature of the world. Three instalments will be issued very shortly: "French Literature," from the earliest times to the present day, by Eduard Engel; "Polish Literature," by Heinrich Nitschmann; and "Italian Literature," by C. M. Sauer. The English, Hungarian, and Spanish sections are in preparation.

HOFRATH DR. JOSEF HALLER, of Munich, is about to publish a work on the proverbs of Spain, which has occupied him for many years. Not only has he diligently collected in the rich field of Spanish proverbial lore, but he has endeavoured to trace the history of each saw, and to find its equivalents in every civilised language. The first volume, containing the Spanish proverbs only, is in print, and will be issued by Herr G. Manz, of Regensburg, before the close of the present year. The second and concluding volume, giving variants in thirty different languages and dialects, is also ready for the press.

AMONG German novels issued this month are *Irene Liebe*, by Fanny Lewall, and *Moderne Wolltätigkeit*, by the authoress of "Eglantine."

PROF. KARL BIEDERMANN, of Leipzig, has just issued (Leipzig: Weber) the fourth and last volume of his exhaustive History of Germany in the Eighteenth Century.

THE first number of a new Review, to appear three times in the year, under the editorship of Herr Ch. Meyer, archivist of the province of Posen, has just been issued by Koebner, of Breslau. It is entitled *Zeitschrift für Geschichte und Landeskunde der Provinz Posen*.

THE series of "Military Classics" published by Wilhelm, of Berlin, has been increased by two new volumes (xiv. and xv.) containing the *Militärische Schriften* of the Archduke Charles of Austria. A biographical introduction by Baron von Waldstaetten states that the Archduke also left an autobiography, which has never been published.

THE last addition to the series of "Germanischer Bücherschatz" (Freiburg-i-B.: Mohr) is the text of Bede's *Ecclesiastical History*, edited by Alfred Holder, the editor-in-chief of the series. This will be followed by a new edition of the works of Notker Labeo, the learned monk of St. Gall, who died in 1022. This will take three volumes, edited, with illustrations, by Prof. Paul Piper. Prof. Piper also has in preparation for the same series a Glossary to Otfrid's *Evangelienbuch*.

ORIGINAL VERSE.

SONNETS FOR TWO PICTURES BY ROSSETTI.

*La Pia.**

"Ricorditi di me che son la Pia;
Siena me fe' disfecemi Maremma;
Scalci colui che innell'alta pria
Disposando m'avea colla sua gemma."

SHE sits behind the rampart, with sad eyes
Watching the grey mists on the desolate plain
Hover above the pools of stagnant rain—
A dreary landscape underneath drear skies:
Along the mouldy battlements there lies
His crimson banner, and close by are lain
Fierce Nello's lances—cursed be his pain
Who caused her all these tears and weary sighs.

The stifling day is dead—dead as the fire
That in her heart flamed once with glad desire
For him who wedded her one fatal day—
Death dwells in the Maremma, whose foul air
Insidious moves about her ev'rywhere,
Misty and cold and damp and drear and grey.

Mnemosyne.

SHE looks, in vision, upon some dead thing
With steadfast eyes, subtly interpretive
Of somewhat wonderful that once did live
Beneath soft alien skies in some old Spring—
She hears the laughter that shall no more ring,
She hears the words no lips shall ever give
Again in twilight moments fugitive,
She knows the pain that long since lost its sting.

Her right hand holds the lamp of memory
Low burning, and behind her dies the day,
As dies for her the present. Hush! she heard
Some antique, time-forgotten mystery,
Known only where the swart priests used to pray
In shrines that were grown old in ancient years.

* *La Pia* (de' Tolommai) is she who is mentioned in the fifth canto of "Il Purgatorio" as the bride of Nello della Pietra, who was so cruelly imprisoned by the latter in a lonely fortress in the Maremma, where malaria ere long finished what grief had begun.

WILLIAM SHARP.

OBITUARY.

WE have to record the death, on September 10, of the Commendatore Leopoldo Cattani Cavalcante, one of the most remarkable Italians of his time, and well-known throughout Italy for his philanthropic works. Born in Florence in 1814, he married in 1843 Robina Wilson, eldest daughter of Andrew Wilson, and sister of Charles Heath Wilson, whose death was lately recorded in the ACADEMY. His name first became known through Tuscany for the valuable aid he afforded to the sufferers from the inundation of the Arno in the autumn of 1844. He established bakeries, and instituted a service of boats to carry food to the starving peasants, receiving into his own villa of Casteletti many whose houses had been destroyed. He himself faced the greatest dangers in attempting to save and relieve the people, encouraged in the work by his English wife. In 1855 the cholera brought desolation to his home, his wife being the first victim of that terrible epidemic. Despite this blow, Cavalcante, as a brother of the Misericordia, became one of the most diligent nurses of the worst cholera cases in Florence. It was after this that he first turned his mind to the education of the poorer classes, and instituted on his estate of Casteletti an agricultural school for boys. In a few years he was obliged to build a second school on a much larger scale, to which gentlemen were eager to send their sons to receive the thoroughly good practical and theoretical education given, for which they paid a nominal sum, the Commendatore spending over £2,000 sterling annually on this school alone. In 1875 he bought a tract of waste land on the West coast, lying between Leghorn and Spezia, where he built a third school, the task of the pupils being to cultivate the sandy waste, which is now covered with vines and corn. When Florence became the capital of Italy, the Commendatore added to his other work that of being member of Parliament. On the capital being removed to Rome, he wished to resign his seat, but his constituents persuaded him to remain their member to the last. In the beginning of September of the present year, he went to Arezzo to act as president of an agricultural exhibition. His friends, knowing him to be in bad health, begged him to take some rest; but he answered that if he died it would be while doing his duty. Seized at Arezzo by typhoid fever, he insisted on being taken to his house in Florence, which he reached on the evening of September 9, and on the morning of the 10th he died. His has been a life of self-sacrifice to his country; and during his hours of delirium his last words were "Education, and the duty of the rich to the poor."

ONE of the best historical scholars of Switzer-

land, Franz Rohrer, canon of Luzern, has just died in that town at the age of fifty. He was Professor of History at the Lyceum and the Realchule, and combined with this office the Professorship of Church History, Patrology, and Archaeology at the Theological Lehrschule. He was born at Stanz in 1832, and studied theology at the Universities of Freiburg and Tübingen. He was ordained first in 1856, and was for some time pfarrer of Kerns. His chief attention, however, was given to historical research, which his subsequent position as librarian at St. Gallen enabled him to prosecute with greater freedom. After the death of Dr. Lütolf he became president of the Historische Verein of the Five Cantons and editor of the *Geschichte*. He was also one of the most active members of the Swiss Geschichtsforschende Gesellschaft, and undertook its continuation of the great historical work left incomplete by Kopp, and afterwards by Lütolf—the *Geschichte der eidgenössischen Bünde*, of which a new volume lately appeared, under his care, bringing down the history to the peace of Austria with Luzern and the Forest Cantons (1330-36). After serving as rector of the Gymnasium in Altorf, he was elected a canon of the Stiftskirche in Luzern in 1873. His stately and imposing figure must have been familiar to many English visitors to that town. In his younger days he was a zealous member of the Swiss Studentenverein, and for a series of years edited the *Monatshefte*. He described himself to the last as a theologian of the "Richtung der Lacordaire." His historical essays and lectures are numerous.

REGIERUNGSRATH ALBERT BITZIUS, who was for many years the colleague, and afterwards the successor, of Heinrich Lang, of Zürich, in the editorship of the *Reform*, died at Bern on September 20. He was the son of the most popular of Swiss story-tellers pfarrer Bitzius of Lützelfüh, in the Kimmthal, better known as "Jeremias Gotthelf," several of whose tales have been translated into English. The younger Bitzius was born in his father's parish in 1835, and was educated at Burgdorf, and afterwards studied theology at the University of Bern, and later at Berlin and other German Universities. After serving as vicar, or assistant, in two or three parishes of his native canton, he accepted the pastorate of the German congregation at Courtelary. His literary activity was devoted chiefly to serial works. He obtained the first prize offered by a Dutch society for an essay on capital punishment. Bitzius had a great reputation in Switzerland as a pulpit orator. In 1878 he became a member of the Government of Bern, after resigning the parochial charge at Tünn, and the last years of his life were devoted almost exclusively to the reform and completion of the educational system of the canton. He was a man of childlike simplicity, but of masculine force of character, and will be greatly missed by what may be called the Broad Church party in the Established Evangelical Churches of Switzerland, which looked up to him as a trusted leader.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARON, A. *Le Paupérisme: ses Causes et ses Remèdes*. Paris: Sandos et Tautillier. 6 fr.
BAUMGARTNER, A. *Bücher's Lehr- u. Wanderjahre in Weimar u. Italien. (1775-90.)* Freiburg-i-B.: Herder. 4 M. 80 Pf.
GUICHARD, E. *La Grammaire de la Couleur*. Paris: Cagnon. 120 fr.
LABART, G. *Etude sur la Propriété foncière en Angleterre*. Paris: Marecq aîné. 6 fr.
LEMMITTE, P. *Les Brigands en Egypte: Solution de la Crise internationale*. Paris: P. o. 1 fr. 50 c.
MADAUD, G. *Chansons de, illustrées par ses Amis*. Paris: Trepo. 100 fr.
RATT, G. vom. *Durch Italien u. Griechenland nach dem heiligen Lande*. 2 Bd. Heidelberg: Winter. 7 M.
SKOENLAPP, M. D. *Ein Zeitbild, nach authent. Quellen bearb. v. H. M. Grossenham: Baumert*. 2 M.

THEOLOGY.

- KUNEN, A. Volksgodsdienst en wereldgodsdienst. Leiden : Van Doesburgh. 8 d. 25 c.
 MULLER, K. Göttliches Wissen u. göttliche Macht d. Johanneseschen Christus. Freiburg-i-B. : Herder. 2 M. 50 Pf.

HISTORY.

- BADER, J. Geschichte der Stadt Freiburg im Breisgau. 1. Bd. Freiburg-J.B. : Herder. 5 M.
 FRIEDLANDER, J. Die italienischen Schaumünzen d. 15. Jahrh. 1430-1530. 4. Hft. Berlin : Weidmann. 14 M.
 GRÖBER, F. Verfassungsgeschichte v. Regensburg v. der germanischen Ansiedlung bis zum J. 1256. Berlin : Mayer & Müller. 1 M. 50 Pf.
 ZIMMERMAN, A. Die kirchlichen Verfassungskämpfe im 15. Jahrh. Breslau : Treves. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ACHENBACH, L. Das niederreinisch-westfälische Steinkohlengebirge. 5-7. Lfg. Essen : Silbermann. 10 M.
 BÄCKSTRÖM, O. M. v. Gedächtnisrede auf Georg Simon Ohm, den Physiker. München : Franz. 2 M.
 HALACZY, K. v. u. H. BRAUN. Nachrichten zur Flora v. Niederösterreich. Wien. 8 M. 50 Pf.
 ROUSSEAU, J. C. Vade-Mecum de l'Astronomie. Paris : Gauthier-Villars. 20 fr.
 WILHELMSEN, Ph. Die Philosophie der Erlebung. 2. Bd. Frankfurt-a-M. : Koenig. 2 M. 40 Pf.

PHILOLOGY.

- BOEN, A. De Floro historico eloquentis Taciteae Imitatore. Berlin : Mayer & Müller. 1 M.
 GALLER, J. H. Gutsba. II. De adjectiva in het Gotisch en hunsen suffixen. Utrecht : Broijer. 1 Fl.
 PRATY, W. Die arabischen Handschriften der k. k. Hofbibliothek zu Gotha. 4. Bd. i. Hft. Gotha : Perthes. 8 M.
 WINDL, J. De oratione, quae est inter Demosthenicas decima septima et inscribitur *repl τῶν πρὸς Ἀλέξανδρον συνθήκων*. Leipzig : Hinrichs. 1 M. 30 Pf.

CORRESPONDENCE.

"EUSKARIAN" OR "NEOLITHIC."

Sare : Sept. 18, 1882.

Mr. Grant Allen asks, "If my kindly critic wants to fight on the question at length, why does he not attack Dr. Broca and Prof. Boyd Dawkins, instead of turning his arms against a mere member of the ordinary rank and file?" Prof. Boyd Dawkins' paper, "The Northern Range of the Basque," appeared in the *Fortnightly Review*, September 1874. Within the month, I believe, I sent a reply to the editor, which failed to obtain insertion. By the kind mediation of Prof. Sayce, my paper was at length read and discussed before the Anthropological Institute, July 1875. Previously to this, Mr. P. W. Stuart-Menteth had read for me a paper at the meeting of the British Association at Edinburgh; this, I think, also found its way into the *Journal* of the institute. On the publication of *Early Man in Britain*, I again combated these views in *La nouvelle Revue*, May 15, 1881. I have protested against them on various occasions in the ACADEMY and before local societies in South-west France. Though I may well be accused of presumption in attacking anthropologists such as the late Dr. Broca and Prof. Boyd Dawkins, with whom I should certainly not attempt to measure myself on any other point of anthropology, I at least can hardly be accused of cowardice in dealing only with the rank and file.

Dr. Broca was, I believe, once for a month in the Basque countries; he visited only St-Jean-de-Luz and some of the towns on the Spanish coast, and his examples were taken solely therefrom. I am not aware that Prof. Boyd Dawkins has ever been in the Basque country. If any man has a right to speak with authority on Basque matters it is Prince L.-L. Bonaparte. He has a more thorough knowledge of the language in all its dialects than probably any other living man; he has visited the whole country, Spanish and French, in detail, under the best circumstances for obtaining exact information; his map of the Basque dialects is a model of geography applied to linguistics. In the discussion of July 1875 he said: "Mr. Webster's discourse offers scarcely any point

in which I cannot cordially concur." Mr. P. Stuart-Menteth, who read and defended my paper at the British Association, has also been through every part of both sides of the Basque Pyrenees, and has lately published a geological map of the same from detailed personal examination. Dr. de Rochas, a practised anthropologist, went carefully through the Pays basque with all official help towards investigation. He states his conclusions on this point on p. 186 of *Les Parias de France et d'Espagne* (Hachette, 1876). At the close of his journey I met him at St-Jean-de-Luz, and asked him if he thought the Basques fairer than their neighbours. "C'est incontestable," he replied. "Mon petit enfant [a boy of ten or eleven] même l'a remarqué." Other authorities, from the twelfth century downwards, will be found in my papers above referred to. I wish to add only that of Bowles: *Introducción a la Historia natural et de España* (Madrid, 1775), pp. 300-309. He is a strong partisan of the likeness between Basques and Irish, but apparently on exactly opposite grounds from those of Broca and Boyd Dawkins, for he dilates on the fine *physique* of the men, and "la tez fresca y sanguina" of the women, in spite of exposure to the weather. I write now from the least mixed population of the Labourd, and it is striking to notice how much more fair the lower class is than the upper, who are everywhere more mingled in blood.

I have not had an opportunity of seeing Mr. Grant Allen's paper, but on the more general question there seems to me to be an equivocation in the use of the word dolichocephalic. The Basque skull is postero-dolichocephalic; the skull of Northern France, according to Broca, is antero-dolichocephalic. The series runs—(1) postero-dolichocephalic, (2) brachycephalic, (3) antero-dolichocephalic. To apply the same term to (1) and (3) seems to court confusion. I believe that it is the dark type of the Basques that is brachycephalic, and the fair postero-dolichocephalic. This is also the opinion of Dr. T. Hack Tuks, who has seen them on the spot (see "The Cagots," *Journal* of the Anthropological Institute, May 1880). Again, granting that the Basques represent a Neolithic population, I fail to see how the colour of the hair and eyes can be deduced from a Neolithic skull. Aryan or Indo-European are less extensive terms than Neolithic; yet how can we infer from an Aryan skull whether an individual was fair or dark? I admit that the dark Basques are in the majority, but I maintain that their characteristic, as a race, is a greater frequency of the fair type than is to be found in any of their neighbours. I object to the term "Euskarian" as perpetuating a mistake made by one or two eminent scientific men generalising from insufficient evidence. It is moreover taken from the name of the language, "Euscara," and not from that of the people, who are "Esculdunac;" but on this you will probably hear further from a more competent correspondent. WENTWORTH WEBSTER.

London : Sept. 19, 1882.

There is a refreshing vigour about Mr. Grant Allen's letter. But his use of "Euskarian" on no matter what authority, is absurd. Even admitting the theory on which it depends, this word is essentially *national* rather than *ethnological*. It belongs exclusively to a surviving fragment of a formerly widespread race, whose most general name might be Iberian, but certainly never was Euskarian. Hence to substitute the latter for the former is like making Northumbrian, for instance, or Frisian, or Hessian equivalent to Germanic or Teutonic. It is making the part equal to the whole. The absurdity is intensified when we remember that the presence of Iberian blood in these

islands is a pure assumption—a plausible theory and nothing more. Not a shred of the Esculdunac speech has survived here, and as to the type we do not yet quite know what that was. The Esculdunac or Basques have, I believe, been assimilated to the Caucasian type, and anthropologists differ as to their salient features. What does survive in its purity is the Euskarian (Iberian) speech, a sufficiently remarkable phenomenon; but the race has become absorbed beyond recovery. A. H. KEANE.

THE FOLIO ALTERERS OF SHAKSPEARE'S TEXT.

Walditch, Bridport, Dorset.

I noted lately in the ACADEMY (July 22, p. 60) how two of Shakspeare's unexpected, yet specially characteristic, words in "Hamlet"—"comart" (mutual dealing) and "sallied" (assaulted, harassed)—had been altered by his successors (no doubt Heminge and Condell) into the far more commonplace "counant" and the bathetic "solid." A like instance occurs in "Much Ado." In the scene which my fellow-editor, Mr. W. G. Stone, and I—following James Spedding—make sc. ii., act III., instead of the usual sc. i., Hero bids Margaret tell Beatrice to "steale into the peached bower . . ."

"there will she hide her,

To listen our proposc."

12

"Propose" naturally pulled me up—as Shakspeare's special words almost always do his readers—and made me find out its meaning. This done, I said, "Of course the Philistines of the Folio altered it, and all Philistine editors have followed them." I turned to the First Folio, and there, sure enough, at p. 109, col. 2, was

"there will she hide her,

To listen our purpose."

The wrong stress again for the right one, *purpose* for *propose*—as in *counant* for *comart*—and the wrong word again too. Moreover, the change was made in defiance of Shakspeare's express prior authority for his right word "propose;" for in l. 3 of the same scene he said:

"Good Margaret, runne thee to the parlour;
 There shalt thou finde my coffin Beatrice,
 I ropp/sing with the prince and Claudio"

—that is, chatting with them; for Cotgrave gives Shakspeare's meaning of his substantive "propose" as the second definition of the French

"Propos . . . talke, speech, discourse, chat, conference, communication."

I trust, then, that future editors will let "propose" stand—as we old-spelling folk shall—in Shakspeare's text; and that all real students of our poet will sympathise with us in resisting the attempts of the Folio alterers to damage his text and deprive him of the words, and meanings of words, that are specially his.

Another like weakening of a strong Quarto word by a weak Folio one is seen in "Much Ado," IV. i. (our iii.) 135:

"Who, *smirched* thus, and mired with infamy,"

where the Folio reads "smeered" for "smirched."

Others are seen in the Folio copy of "Troilus and Cressida," which, though it contains a text revised by Shakspeare, has also weakenings by Heminge and Condell, or some "Globe" player, as "inclineable" for "attributive" (Q. II. ii. 58), "money" for "an eye" (Q. I. ii. 260). (I of course admit that in many other cases the Folio has the right word when a Quarto copier or printer has made a blunder.)

May I suggest a simple explanation of the so-called difficulty in "Much Ado," V. i. 16?—

"If such a one will smile, and stroke his beard,
 And sorrow wagge, orie 'hem' when he should grone."

Sorrow is the object of the verb *wag*; and *wag* is a causal of Shakspeare's "let them wag; trot, trot" ("Merry Wives"), meaning cause to wag, move, remove, move off. So that, in "forrow wagge," "wagge" means to "remove, push away, shake off," as in Span. "*manear*, to wag, to weald, to shake off" (Minsheu). The passage needs no emendation, though Hammer and Warburton's "*sorrow wative*" comes near the right sense. F. J. FURNIVALL.

PS.—As there has often been question how much of "*Troilus and Cressida*" is spurious, I wish to say that, in my judgment, Shakspeare's work in the play ends with V. iii. 28:

"Life, every man holds deere, but the deere man
Holds honor farre more precious-deere then life."

The ludicrous bathos of the next line:

"Enter Troilus.

"How now, young man? mean'st thou to fight to-day?"

marks the beginning of the completer's work. (But he has a finish metaphor in V. v. 24, 25.) The Prologue and rest of the play are genuine, except, of course, the absurd insertion about Aristotle and moral philosophy (II. ii. 163-67).

A GIPSY LETTER.

Alldingham: Sept. 19, 1882.

The enclosed, cut from a Cheshire newspaper, is the production of an old friend of mine in that county. It may interest some of the readers of the ACADEMY to know that there is at any rate one student of Gipsy language who can claim the proficiency of an adept.

HENRY HAYMAN.

"Lilengri Palor Earwaker to Hughes,—Dikdum boot Rómani divvusor. Kanna taro keray, dikdum boot Boswellundy opray drummer adráy Yorkshire. Kanaw, pooródér adráy Cheshire Tem, shunaw boot Rómani lavvor te navvor,—kekke Durbarre. Mawr pooker mandi Rumbold Durbarre se Romano Nav, pooro y navvo; mawr pen ajaw: mawr tohiv lesti apopl adráy lillor: me jlaaw ferradér. O Romano mush se kekke Kerjivver, Givengro, Kalengro, dra poori beahor. O Nav Durbarre,—se lesti Peerdu, Poah Romano? Kek pooro Romano rut: me jinov duvvaw. Romani Foki kidivvus, adray covvo Cheshire Tem, lelenna Lee nav. Dra sor meeri merriben me kekke shundum Durbarre, Romano nav: kekke, kekke. O Romano Krallas, Aaron Lee, suvella aky, adráy meero Congry-poor. Booti unli Romani Foki, Mush to Monahny. Dada Dy te tohavvy, venna kidivvus te janna odo; peerenna adral leskro mullino kër; dikenna sawr suvella, o pooro Krallas, apallo Congry-Poor-tchaw, divvus te ráti, tatto te shillo, kindo te shukko, beah te beah. Pardel, opray leskro mullino barr, o Gorjiko Congry-Ry tohivdas koochki lavvor avrbe Divvaleskro Lil Dawdy! Dawdy! Kushko Bok, Gorjiki Palor; 'kek jivonn a trin koochki mshaw kekshahardi adráy Anglotêra' sóvi jinnenna Rómani mistó; 'yek te se tullo te pooro.'

"Kushko Bok, Lilengri.

"Pen tatchopen adray lillor. Tohtöhe se ferradér.

"Wrenbury."

"T. W. N."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 2, 7.30 p.m. Education Society: "The Moral Element in Education." by Mr. James Ward.
WEDNESDAY, Oct. 4, 7 p.m. Entomological.

SCIENCE.

An Anglo-Saxon Dictionary: based on the MS. Collections of the late Joseph Bosworth. Edited and Enlarged by T. Northcote Toller. Parts I. and II. (Oxford: Clarendon Press.)

NOTHING is easier than to point out the shortcomings in a dictionary, as Dr. Johnson has long ago so feelingly indicated. His

words are just as applicable to the work now under review as to his own performance.

"All the interpretations of words are not written with the same skill or the same happiness; things, equally easy in themselves, are not all equally easy to a single mind. Every writer of a long work commits errors, where there appears neither ambiguity to mislead nor obscurity to confound him. . . . But many seeming faults are to be imputed rather to the nature of the undertaking than the negligence of the performer."

To which we may add his other words—"yet these failures, however frequent, may admit extenuation and apology." Writing in a similar spirit, Prof. Toller, in his brief "Preliminary Notice," calls attention to that which is certainly the weakest point in the present work—viz., an occasional incorrectness in marking the length of some of the vowel-sounds, and adds:—

"The work, no doubt, admits of improvement; but those who are best able to detect its shortcomings will be best able to appreciate the difficulties attending such a compilation; and it may be expected that at least English scholars will not judge too severely one whose zeal for the study of English was proved by his attempt to compile an Anglo-Saxon dictionary, and by his foundation of the Anglo-Saxon Chair in the University of Cambridge."

With all its drawbacks, this dictionary is unquestionably one of great value and importance. We may forgive a lexicographer many errors in interpretation and many slips in etymology if he will but give us, correctly and clearly, his references. This is one of the things which Dr. Bosworth endeavoured to do, and, as he was by no means wanting in diligence, he has fairly succeeded in this duty. The references are very numerous, and we have reason to believe that they are, in general, correct. Indeed, we frequently find, for the same word in the same passage, references to two or three different editions of a given poem or piece of prose. One peculiarity in the method of printing these references we shall point out at once, because there is no mention of it in the Preliminary Notice, and it may easily be overlooked; for it turns upon a mere matter of punctuation, and only becomes obvious upon a close and minute examination of the work.

Dr. Bosworth has, we find, availed himself of the difference between a colon and a semi-colon, to mark out the distinction between passages which are altogether different and passages which occur (without difference) in two or more editions. An example will make this clear, and the observation of this peculiarity will enable the reader to seize the information which is intended to be conveyed. The references for the dat. pl. *ceasterwarum* are given thus:—"Elen. Kmb. 83; El. 42: Andr. Kmb. 3290; An. 1648." The semi-colon is to be read as meaning "which is the same as"; while the colon means "also," and introduces a new authority. The reader must also be careful to consult the "list of contractions used by Grein," just preceding the letter A, as well as the longer list of contractions of a more general character. Hence the above references mean:—

"see the poem of Elene, as edited by Kemble, l. 83, or (which is the same thing) the poem of

Elene, as edited by Grein, l. 42: and see also the poem of Andreas, as edited by Kemble, l. 3290, or (which is the same thing) the poem of Andreas, as edited by Grein, l. 1648."

These double references are frequently very convenient, as the student may happen to have only one edition at hand; and the difference in the mode of counting lines is often troublesome. Where there are no such double references (though this seems to be rare), we may remember that German editors print poems in long lines, counting two English editor's lines as one, though there are occasional slight variations in the mode of division. To recur to the above examples, eighty-three long lines give forty-one long lines and a half-line over, bringing us to l. 42 of the German edition; while the half of 3,290 is 1,645—near enough to 1,648 to enable anyone to find the word. Prof. Toller has followed Dr. Bosworth's lead, as may be seen by taking any example. We happened to take the word *gestigan*, where one of the references is as follows:—"Cd. 137; Th. 172, 32; Gen. 2853: 227; Th. 303, 14; Sal. 612." This means—

"See the MS. of *Cædmon*, fol. 137—that is, in Thorpe's edition, p. 172, l. 32, or l. 2853 of that part of *Cædmon* which Grein calls *Genesis*: see also the same MS., fol. 227—that is, in Thorpe's edition, p. 303, l. 14, or l. 612 of that part of the poem which Grein calls *Satan*."

(Here, by-the-way, is one of those slight misprints which so easily occur, since "Sal. 612" should be "Sat. 612.") We beg leave to suggest that, when the work is completed, it would not be amiss to explain, by help of a few examples such as the above, how the dictionary is to be practically worked. It should be particularly borne in mind that an Anglo-Saxon dictionary is frequently consulted by Englishmen who have no knowledge whatever of the literature or of the grammar of the language. Wonderful, indeed, are the etymological conclusions which they thus sometimes arrive at; but the best way of minimising the evil is by conveying information in the plainest manner, so that it may not require much erudition to make the strangeness of their vagaries manifest.

One excellent feature of the dictionary, and likely to be productive of great good, is the frequent occurrence of short sentences, accompanied by a translation into modern English. Thus, under *dóm* we find: "*Hæfde Daniel dóm micelne in Babilónia, Daniel had much honour in Babylon.*" This shows at once that the Anglo-Saxon *dóm* could express an idea which does not belong to the modern *doom*. Under the same heading, it will be seen that some of the explanations are given in Latin. Thus we find: "*Dóme Drihten eorþan ymb-hwyrft ealle gesette, Dominus corripit orbem terrarum.*" This is as it should be, for there is an excellent reason for it. The passage occurs in a version of the Psalms edited by Thorpe, and the Latin words cited are those of which the Anglo-Saxon sentence is a free paraphrase. So, again, just above: "*Hit ys Godes dóm, Dei judicium est, Deut. i. 17.*" Here *Dei judicium est* are the precise words of the Vulgate version from which the Anglo-Saxon translation was made. In several quotations from the gospels the spelling of Latin words has a strange appearance. These strange

spellings are not misprints, but are deliberately (and rightly) adopted from the Latin text in the Lindisfarne MS. So, again, in citing the numerous Anglo-Saxon glosses, the addition of the Latin word is most important as giving the real authority. An example appears in the following:—"Gælæþ, Gælæþ? a cage to sell or punish bondmen in; catasta, Som. Ben. Lye: Gælæþ catasta, Wrt. Voc. 288, 24." This may be taken to mean that "gælæþ" appears in Somner's dictionary, whence it was copied by Benson, whence it was copied by Lye, none of them giving any authority; but Prof. Toller has found the word with its Latin equivalent in Wright's *Vocabularies*, vol. i., p. 288, l. 24. Wright, however, prints *catasta*, though Ducange only gives *catasta*, explained as an instrument of torture. It may here be noted that the glosses abound with obscure terms, and it is often hard to say whether the Anglo-Saxon or the Latin word is the more puzzling—some of them defy explanation.

On the possible demerits of the work we have no wish to dwell; it is a pleasure rather to recognise the fact that it exhibits the results of much patient and honest work, and is, especially for English readers, a very great advance upon all previous works of the same character. In the matter of Anglo-Saxon dictionaries we have not been very fortunate hitherto. Somner's dictionary, written in 1659, is a most unsatisfactory book, especially from its woful lack of references. Some of his words seem to have been his own inventions, but we can seldom be sure of this, as some authority for them may at any time appear. Benson's is a mere vocabulary, and is almost worthless. Lye's dictionary is a chaotic mass of Gothic, Anglo-Saxon, Early English, and even Anglo-French; and it is a singular thing that he seems not to have advanced very far in the study of the grammar. He never tells us the gender of a single substantive, except when he gravely remarks that the neuter article *þæt* can be used with masculine or feminine substantives, as *þæt cild*, the child, *þæt wif*, the woman! He explains *cy* (*sic*) by *racca*, as if it were singular, not knowing that, in provincial English, *kye* is the plural of *coo*. Yet Lye has one great merit, in that he gives a great number of references; and it must have been to him a work of enormous labour, such as we can hardly rightly estimate, seeing that he had to consult MSS. rather than editions. One at least of his references is obscure; he frequently refers to "Cot.," which he explains to mean a glossary in the Cotton MS. Julius A. 2, now printed in Wright's *Vocabularies*, vol. i., p. 70. But this does not seem to be right, and it may be that he refers to another MS. altogether. The point is worth investigating, for Bosworth also cites "Cot.," as, e.g., under *begannes*; but we believe that all such instances are copied from Lye. Prof. Toller cautiously explains "Cot." to mean "a MS. of the Cotton library quoted by Lye in his dictionary;" perhaps we may hope one day to learn which MS. Next came Dr. Bosworth's larger dictionary, published as long ago as 1838, which is still of value, being a considerable improvement upon Lye's, upon which it was founded. His smaller dictionary, published in 1848, omits

the references, but is in all other respects preferable, as it contains many corrections. Bosworth's dictionary was, in its turn, surpassed by Ettmüller's, in 1851—a work which, to this day, for all etymological purposes, remains the best, but is only useful to such as can understand it. The perplexing way in which the author contemns alphabetical arrangement is a trial to the patience; and to find any word under its right vowel is a delightful exercise to such as understand the Anglo-Saxon vowel-sounds, but must be a wonder and a source of confusion of mind to all who do not; so that it will never come into general use. Grein's lexicon of all the poetical words is of unsurpassable excellence; but it omits many prosaic words, and it is out of print. Leo's *Glossar* has its merits, and, in particular, contains many references not to be found elsewhere; but the arrangement is perplexing; and the explanations, being given in German only, are not likely to be in general favour in this country. By far the best feature of Leo's book is the splendid alphabetical Index, made by Walther Bissegger, whose name, strange as it may sound in English ears, is well worthy to be remembered with all thankfulness.

It will be seen from these brief remarks that there was still great need in England of a good Anglo-Saxon dictionary and a fair opening for anyone who would undertake it. Dr. Bosworth accordingly devoted himself for many years to the improvement of his former work, to which it was easy to make large additions by availing himself of Grein's labours. A comparison with the present volume shows a very great advance, as may be seen under almost every article. The number of references has been very largely increased; the references are more exact, and have commonly been verified instead of being merely copied from Lye; and the workmanship throughout is far better, so that there is hardly any comparison between the two editions as regards their value. Dr. Bosworth remained at work almost till the very last day of a long life, and succeeded in completing the first 288 pages of the work, ending with the word *firgen-streám*, a mountain-stream, which occurs in a fine passage in "Beowulf."

It was some years before the work, thus interrupted by his death, was resumed, and it is fortunate that so good a scholar was found willing to continue it, for it was no light undertaking. Prof. Toller has had the advantage of learning the language with the help of better books, and at a period when the phonetic laws of the language are far better known; and the additional 288 pages which he has contributed exhibit excellent work, such as all students should be duly grateful for. He has advanced the work as far as the word *hwistlian*, to whistle—i.e., almost to the end of *h*; or, in other words, has completed quite half of the whole work, as may be seen by counting the pages in Grein's glossary. It is a pleasure to find that such good progress has been made with a work of such great importance; and we can now only hope that it may proceed steadily, and without interruption, to a successful end.

W. W. SKERT.

CORRESPONDENCE.

THE YI KING.

Oxford: Sept. 19, 1882.

I was away from Oxford nearly all last month, and did not get back to it till the 5th current. In consequence, I did not see Prof. Douglas's notice of my translation of the Yi King when it appeared in the ACADEMY of the 12th ult.; nor, indeed, did I have an opportunity of reading it till Tuesday of last week. I beg now to be allowed to offer, through you, some observations in reply to his strictures and views.

The first matter of importance on which he dwells is "the very vexed point of the authorship of the Yi;" and he says that, "as a matter of fact, very few critics of the first rank have pronounced positively on the question." I would ask him, however, to give the names of a "very few critics" of any rank who have pronounced positively or hesitatingly against the authorship of the text of the classic by king Wán and his son. He fancies that, "a few days" before he wrote his notice, he had discovered one such critic in Lo Pi, of our twelfth century, and I will by-and-by consider the testimony which he ascribes to him.

The proofs adduced by myself for the authorship by Wán and his son (the duke of Cháu) do not appear to Prof. Douglas to be sufficient. But I do not think that he allows their due weight to the forty-ninth and sixty-ninth paragraphs which I quoted from the second section of the third appendix to the Yi. For the character *hsing* in them, which I have translated by "began to flourish," I might, after Morrison and Medhurst, have given "arose," or, after Williams, "originated." Taken in connexion with the name, "the Yi of Cháu," which I quote (Introduction, p. 3) from "the Official Book of the Cháu dynasty," the intimations in those paragraphs acquire additional force. It is true that the passage of Sze-má Oh'ien, to which also I refer (note 1, p. 6), only speaks, as my critic says, of the multiplication by Wán of the eight primary trigrams to the existing sixty-four hexagrams; but if the historian (the earliest Chinese writer who is entitled to be so styled) believed that we owe to Wán the formation of the hexagrams, he could not mean that we should go up before him for the text that is found under them.

But how is it that Prof. Douglas did not go on to note 2, immediately following the reference to Sze-má Oh'ien? I say in it that the symbolism (which constitutes much the larger portion of the text) is recognised as the work of the duke of Cháu in the T'ao Chwán so early as B.C. 540. If he had turned to his T'ao Chwán he would have found that in that year the premier of the State of Tsin, when he was on a visit in Lü, and "saw the symbolism of the Yi and the Oh'un Ch'ü of Lü," exclaimed, "The institutes of Cháu are all in Lü. Now, indeed, I know the virtues of the duke of Cháu, and how it was that (the House of) Cháu attained to the royal dignity."

The authorship of the text by king Wán and his son might be further supported both by external and internal evidence; but I will not lengthen my letter by entering more into the subject here.

Having dealt with the point of the authorship, Prof. Douglas quotes my translation of the text of the thirtieth hexagram, and is greatly offended by the subject-matter and language of the paragraphs. If he had anything to object to in my renderings, he keeps it in abeyance; it is the text itself which he cannot accept. "It is difficult," he says,

"to believe that the two sages who were conspicuous for wisdom and intellectual ability could have ever deliberately written anything which would bear the meaning put on this chapter, for

instance, by the native critics who attribute it to them."

There, however, the text of the sixty-four hexagrams is, and I flatter myself that I have done something to bring it within the comprehension of an English reader as clearly and fully as its nature will admit. Thousands of "native critics," including Confucius, whom the wide world acknowledges to have been a true sage, have thought they found a good meaning under all the figures. (For Confucius's judgments see pp. 389-96, *et al.*) I have endeavoured to account for the peculiarity of the style in my Introduction (pp. 20-25, *et al.*), and do not feel that our estimate of the qualities of Wān and his son need be affected by it. The difficulties both of translation and interpretation are, indeed, great; for of the symbolical explanations of the lines, amounting to nearly 400, the greater number are in themselves only grotesque. As I have further said about them, p. 22:—

"We do not recover from the feeling of disappointment till we remember that both father and son had to write 'according to the trick,' after the manner of diviners, as if the lineal augury had been their profession."

It was necessary that I should, by a faithful version, make the readers of "The Sacred Books of the East" aware of what was really to be found in the Yi King. It was a great satisfaction to me, in the exercise of my own judgment upon the text, to discover that my views were generally in striking accordance with those of the mass of native scholars for 2,000 years and more.

Without pausing to discuss my method of interpretation, Prof. Douglas contents himself with saying that,

"When we read chapter after chapter like the thirtieth, we feel that the clue to the text must be lost, and that we must look for some meaning in it which has been hidden from the commentators. Fortunately, to the discerning eye of M. Terrien de La Couperie the secret has become apparent; and the sentences of the text now stand revealed—some as vocabularies, some as ephemerides, some as geographical or ethnological enumerations, &c. But, if this be so, we must believe that the text was far older than the time of king Wān, to whom we must assume that it was as unintelligible as it was to Confucius."

I do not affirm that the belief said in the last of these sentences to be necessary is unworthy of consideration, but the assumption, also pronounced to be necessary, appears to me to be so. The present text, according to it, is the translation of what was *unintelligible* to its author. They are certainly bold adventurers who undertake to restore from it the old vocabularies of which, according to them, it consisted. Prof. Douglas's final statement on this point is that "king Wān amused himself while in prison by devising a system of divination from the text which he failed to understand, and that he added the expressions 'lucky,' or 'unlucky,' in accordance with his scheme."

And Prof. Douglas had discovered very recently that this opinion was not a new one, but was plainly stated by Lo Pi, "the well-known historian," in his *Lü Shih* (first published in 1171). I have long been familiar with the *Lü Shih*, which Mayers (*Manual*, p. 16) characterises, and characterises truly, as "a collection of fabulous and legendary notices relating to prehistoric times." The passage appealed to by Prof. Douglas is inadequately represented by him, and must have been translated hastily; but I have no time or space to go into an examination of characters and phrases. What Lo Pi says is this:—

"In the time of Fū-hsi, he himself multiplied the linear figures (from 8 to 64). He also made careful and extensive application of them (see App. 3, Sect. II, 11, 12); only nothing (of his

views) was shown in writing. Coming to the Lien Shan and Kwei Tsang, we find that there were the first and second parts of the Yi, and the symbolism of the lines was completed on a large scale; but (these two Yi) were not in (those) ages very much enquired into. When they descended to king Wān, he, being imprisoned in Yü Li, made use of them to divine, and might seem to be inserting expressions prognosticating good or evil. He moreover changed the numbers of the Expansion, that he might set up his plan of the Great Expansion (see App. 3, Sect. I., chap. 9), and make it possible to multiply (the figures by his divining process). After this, the descriptive text was first completed in detail, and the whole was named the 'Yi of Cháu.'"

I appeal to the reader whether in this long statement we have the same view of the Yi which Prof. Douglas claims as his. I might rather claim it as favourable to my own view. If Lo Pi did hold that there existed a Yi text, or perhaps two texts, before king Wān, he gives no hint that they were unintelligible to that monarch, by whose labours also, he says, the descriptive text was for the first time made complete in all its details, and was known as "the Yi of Cháu," the Yi which has been transmitted to the present day. There is not, to a Chinese scholar, the slightest difficulty in translating any part of his statement till we come to what I may term the twelfth member of it, for which Prof. Douglas gives: "He added and surreptitiously introduced the foretelling words." My copy of the *Lü Shih* (1611) reads: *Jā ts'wān chāu ts'ze*. If the reading of Prof. Douglas's copy be the same, he felt the difficulty occasioned by *jā* in construing the sentence, and changed it into *kiā*. If there be *kiā* in his copy, it only performs the part of an adverb, and should not be translated by "he added." *Ts'wan* performs the part of the verb in the sentence. It is used both intransitively (meaning "to abscond," which does not suit in this passage) and transitively (meaning "to conceal," sometimes = "to deposit," and "to banish, or keep in concealment"). "He surreptitiously introduced" is the version of a partisan, as if the writer had a spite against king Wān, which Lo Pi had not. If I were to introduce another character instead of *jā*, it would not be *kiā*; but I have preferred to make the best of the sentence as it stands. If we take it in connexion with the three members of the statement that follow (left untranslated by Prof. Douglas), and with other places in the *Lü Shih*, I think its meaning might be better determined, approximately at least; but the passage has taken already more than sufficient time and space. I would only say further on it that, according to Lo Pi, the Lien Shan was the Yi of Shān Nāng, whose first year is variously dated, up and down, in the fourth millennium B.C., and even earlier; and that he, in making his Yi, began with what is now the fifty-second hexagram, and employed the services of his diviner by the tortoise-shell, and two diviners by the stalks. All that is said about the Yi in the *Lü Shih* is of a piece with the character of the collection quoted above from Mayers' *Manual*. It is not entitled to any consideration; and what it does say affords no confirmation of the views of Prof. Douglas.

Leaving Lo Pi, Prof. Douglas goes on to re-affirm his view of the text of the hexagrams as consisting of vocabularies, and ends by dealing with that of the thirtieth figure, so as to bring out of it the definition of about twenty different characters, all bearing the sound Li. The conclusion seems to me "lame and impotent," and the operation leading to it is, once and again, more than questionable; but I will wait until Prof. Douglas has treated in the same way the text of all the sixty-four hexagrams. I will in the meantime conclude this long letter by stating a few of the considerations which keep me from

seeing any reasonableness in the views of him and his friend, or any chance of success in their method of interpretation.

1. Prof. Douglas seems to allow at last that the text is that of king Wān and his son. But how could they bring it out of an older text which was unintelligible to them, so that, from the study of it, it can now be possible to reach to that ancient text?

2. The text is woven together in so many paragraphs, according to the nature of Chinese composition, as artistically as sentences are constructed in English. How can those paragraphs be broken into fragments having no internal connexion? Judging from the attempt with the thirtieth hexagram, the thing cannot be done.

3. The text of each hexagram is covered by one monosyllable, the name in the first place of the figure made by the six lines composing it. It has been held to give, in its own peculiar way, an explanation of the ideas of the authors condensed in the name and the figure. But these new commentators find in it so many definitions of names quite different in meaning and written form, though more or less akin in sound, according to the scant phonetic constituents of Chinese speech.

4. Is anything like the case before us to be found in the monuments of other languages? Do we discover among them vocabularies distinguished by the phenomena ascribed to the hexagrammatic texts of the Yi by this new criticism? I have heard that similar vocabularies have been discovered in what are called Accadian inscriptions; and, again, I have been assured that no such discovery has been made. I desire as much as anyone the greatest play of thought and freedom of enquiry in studying the Chinese classics; but at the same time I must grudge being drawn off from important enquiries to discuss views not commended by reason in themselves or analogy from without.

JAMES LEGGE.

NOTES OF TRAVEL.

MR. O'DONOVAN's work describing his travels east of the Caspian during the last three years, and his five months' residence at the Turcoman capital, Merv, will be published by Messrs. Smith, Elder and Co. at the end of next week or in the beginning of the week after. The author, in addition to a spirited account of his adventures, gives with considerable detail the diplomatic history of what is called the Merv Question. The work will form two volumes, with several maps and copious Appendices.

MR. WILLIAM KERMODE, who has resided in Natal for many years, will issue next week, through Messrs. Tribner, a handy and exhaustive account of that colony. The work will deal specially with Natal as a field for emigration; the natural advantages, mineral wealth, prospects of agriculturists, ostrich farming, &c. The author, who came over a short time since in order to see the work through the press, has now returned to Durban.

SCIENCE NOTES.

SEVERAL interesting papers have been written by Prof. O'Reilly, of Dublin, with the view of proving that the directions of the main coast-lines of the world are due to the jointing of the rocks, itself the result of the secular contraction of the earth's crust. In the last number of the *Proceedings of the Royal Irish Academy*, he extends this view by seeking to establish a relation, so far at least as Europe is concerned, between the localities in which earthquakes occur and the directions of the coast-lines and main systems of jointing. Marking on a map the earthquake localities from the records of

Mallet, Perrey, and Fuohs, he finds that the localities range themselves in lines which bear a marked relation to the coast-line great circles which he has traced upon the globe. In the same journal we find a valuable report by Prof. A. H. Church on the constitution of the natural phosphates of aluminium, in which several original analyses are recorded.

MESSRS. KEGAN PAUL, TRENCH AND Co. will shortly add to the "International Scientific Series" translations of M. Ribot's *Diseases of Memory: an Essay in the Positive Psychology*, and of N. Joly's *Man before Metals*. These will be followed by Mr. Robert H. Scott's *Elementary Meteorology* and Prof. Sheldon Amos's *Science of Politics*.

The first volume of Messrs. Cassell, Petter, Galpin and Co.'s series of *Technological Manuals*, edited by Prof. Ayrton and Dr. Wormell, will be ready for publication early in October. It will be *Cutting Tools worked by Hand and Machine*, by Prof. Robert H. Smith.

M. BARTHÉLEMY ST-HILAIRE, the veteran author and friend of Thiers, has finished his French translation of Aristotle's *Historia Animalium*, which will be published immediately by Germer Baillière in three volumes, with Preface and commentary. He contends that the text was originally accompanied by illustrations.

PROF. INOSTRANTSEV, of St. Petersburg, succeeded in collecting, during the construction of the Siak and Svirak Canals, a number of prehistoric remains, including human bones and implements. These, with the assistance of other Russian anthropologists, he has examined and classified, the result being a large and richly illustrated volume recently published at the expense of the Ministry of Education, and entitled *Doistoricheski (shelovék) Pobrezhia Ladzhkago Ozeru* ("Prehistoric Man on the Shores of Lake Ladoga"). This work contains a geological account of the locality, its prehistoric flora and fauna, and the conditions of human life at the period indicated by the remains.

No. 17 of the *Johns Hopkins University Circulars* (Baltimore: Murphy) gives an account of the work done at the Chesapeake zoological laboratory up to July in the present year. From the same source we learn that Prof. Mitukuri, of Japan, who spent the seasons of 1879 and 1880 at Beaufort, has organised this summer a similar marine station on the sea-coast of Japan; and also that Mr. E. B. Wilson, who has for the last two years worked as assistant at Beaufort, is coming to Europe for twelve months for the further prosecution of his researches.

PHILOLOGY NOTES.

PROF. AUFRECHT, of Bonn, has recently been staying at Oxford, with the object of collating some Sanskrit MSS. in the Bodleian. He is now on a visit to Cambridge with a similar purpose.

DR. JAMES BURGESS starts for India early in October to resume his work on the archaeological survey with the beginning of the dry season. Concerning the appointment of Mr. P. J. Fleet as epigraphist to the surveys, which we announced last week, Dr. Burgess writes to us:—

"Thirty-five years ago the Court of Directors instructed Lord Hardinge to get the ancient inscriptions copied and translated. But the duty was left to natives; and, though much money was spent on it and the same thing tried again and again, the copies were always found to be full of errors, and the translations the mere whim of

pandits who hardly knew the alphabet. If I could only show fully the translations I get from natives, and the changes they undergo before publishing—when they are published at all—it would be seen what a necessity there is for the control of a scholar like Mr. Fleet."

M. BERGAIGNE has contributed to the *Académie des Inscriptions* a long account of the Sanskrit inscriptions brought back from Cambodia by M. Aymonier on his first visit. They number twenty in all, consisting of about 1,500 lines of Sanskrit, occasionally interspersed with lines in prose in the Cambodian vernacular. The oldest inscription with a date is of the year 589 of the Saka era (667 A.D.), and gives a list of five kings, Rudravarman, Bhavavarman, Mahendravarman, Indravarman, and Jayavarman. The mode of writing is said to resemble the oldest rock-inscriptions of the Deccan. The next oldest inscription gives a gap of two centuries, being dated in the Saka year 797 (or 875 A.D.). Besides its historical interest, as giving a new dynasty with a new capital, it is important through being written in two several characters, the one the ordinary Cambodian, derived from Southern India, the other a hieratic character apparently borrowed from Northern India. The matter of the inscriptions is mainly genealogical rather than historical. But it seems certain that the earliest form of worship introduced from India was that of Siva and other Brahmanic divinities. Buddhism is not found until the reign of Rajendravarman, who came to the throne in the Saka year 866 (944 A.D.).

BESIDES many books that have already been announced in the ACADEMY, Messrs. Trübner and Co. will publish this autumn—*Contested Etymologies in Skeat's Dictionary*, by Hensleigh Wedgwood; an *English-Persian Dictionary*, by Prof. E. H. Palmer; *Kalilawa Dimnah*, the Syriac text, with Introduction and notes, by Prof. W. Wright; the third volume of Prof. Fausbøll's edition of the "Jataka," with its commentary in Pali, being the *Majjhimanikayo*, one of the principal books of the Buddhist canon, edited by Dr. V. Trinckner; and a second edition of the late Thomas Wright's *Anglo-Saxon and Old-English Vocabulary*, collated, corrected, and enlarged by Prof. K. Wulker, of Leipzig.

THE Comte de Charencey will publish immediately, with Ernest Leroux, a volume entitled *Mélanges de Philologie et de Paléographie américaines*. In this he has collected all the papers he has written upon the languages and inscriptions of Central America, with special reference to the mode of writing found in Yucatan and known as "calculiform."

THE new volume in the "Bibliothèque slave elzévirienne" (Paris: Leroux) is the mission to Moscow of Antonius Possevinus, edited, with notes, from the annual Reports of the Society of Jesus by Father Pierling.

FINE ART.

ETCHING by BRUNET-DEBAINES—"ST. MARY-LE-STRAND." In the "ART JOURNAL" for OCTOBER. Price 2s. 6d.

TINTED FACSIMILE. A Drawing of an Old Man's Head, by LEONARDO DA VINCI. From the British Museum Collection. The Colour of the Original faithfully reproduced. In the "ART JOURNAL" for OCTOBER. Price 2s. 6d.

NEWCASTLE-UPON-TYNE. The "ART JOURNAL" for OCTOBER (No. 61) contains an Article on Newcastle, by Mr. RICHARD WILKINSON, with Five Illustrations; and a Full-page Engraving from a Painting by J. O'CONNOR. Mr. F. G. STEPHENS also contributes his Notes on "JOHN LIVERIE, PAINTER AND ENGRAVER."

ART BOOKS.

A Manual of Sculpture. By George Redford. (Sampson Low.) This is certainly one of the best of the illustrated art handbooks

published in the useful series edited by Mr. Poynter. The literature of sculpture is large in comparison with the general knowledge of it. This has always been confined to few, but the few have always existed. The pursuit of archaeology, as well as the love of art, has been useful in preserving the grand old marbles and in searching out the records of their history. It is, however, only of recent years that attempts have been made to popularise the subject; and, at least in England, we do not know where we should find any work which could be justly compared to this of Mr. Redford. Cheap, of small compass, well printed, and well illustrated, it is a model of what such a handbook should be. It is, of course, something less than a history, but it is much more than a bare skeleton of facts, treating the various branches of its subject concisely, but with sufficient fullness to interest a reader. As a work of reference and a guide to the study of sculpture it may be safely recommended. There are many signs of an increasing public interest in this the noblest of arts, but too many yet turn away from the sculpture-room of the Royal Academy on the plea that they do not understand or do not care for it. To all such we can recommend Mr. Redford's book. They will find it neither hard nor unpleasant reading; and, if, after the hour or so required to peruse its pages carefully and to examine its really illustrative wood-cuts, they find themselves unmoved in their carelessness and ignorance, they will at least know that their case is hopeless. The admirable engraving of the splendid bronze head of Artemis, purchased from Sig. Castellani for the British Museum, is well worth the money charged for the book.

A Round of Melodies. Drawn and Etched by R. and M. Farren. (Cambridge: Macmillan and Bowes.) It is hard to find fault with things so delicate and refined as these etchings. If etching had been in favour with the pre-Raphaelites, and Mr. Ruskin had not condemned it as a blundering art, we should have thought that they were done by some clever, but timid, disciple of that school under the careful eye of the late Slade Professor. They remind us of the days of Millais' "Ophelia" and Hughes' "King's Orchard," when every leaf was painted separately, and eyes were scarcely strong enough to discover the fineness of the handiwork. Nor is the labour altogether thrown away in these studies from Nature. Although the trees are not satisfactory (the ramification being often weak and untrue), the intricacies of foliage are rendered with much success, and the bits of bank, covered with grasses and weeds, are faithfully and patiently executed. The skies and effects of light are also good in several of the etchings, especially in those which are suggested by "Hark, Hark, the Lark," &c., and "Wearin' awa'." Altogether, the collection is marked by very true feeling and much patient handiwork, but little strength or confidence.

The Photographic Studios of Europe. By H. Baden Pritchard. (Piper and Cartar.) Mr. Pritchard has a lively manner and a clear style. Although dealing with a variety of processes of a scientific kind he is never dull; and many of his little articles, like those on photographing prisoners in England and France, are amusing as well as interesting. It is a pity that he has made some of them so short. The account of Dr. Huggins' wonderful photographs of the spectra of the stars would have justified the employment of much more space. As it is, it is meagre, especially in the description of the apparatus, which is by no means clearly described. On the other hand, most of the articles are admirable examples of popular description. As an instance we may mention that on the Woodbury process. From a statement in the Preface, we may conclude that Mr. Pritchard's

book is only a first instalment; and we hope that the next may do more justice to the French studios, and may contain some account of the work of Messrs. Amand Durand, Goupil, Dujardin, and others, who certainly deserve mention in any work of the kind.

Elementary Decoration. By J. W. Facey, Jun. (Orosby Lockwood.) The Preface informs us that this work "was greeted during its publication in the pages of a weekly technical journal" with "unqualified expressions of approval." It contains many hints which will be found useful by those who wish to try their hands at applying stencil ornaments inside and outside of their houses. They can learn from Mr. Facey, Jun., how to set to work. On the preparation of colours and the process of applying them, the author's personal experience qualifies him for a guide. His advice in matters of taste—as, for instance, that the woodwork of a room should contrast instead of corresponding with the colour of the paper—is more questionable. "Thus," he says, "a blue-green ground would require a reddish-orange tint, and the effect would be to define the boundary of wall and cornice with great distinctness." It would indeed. No doubt contrasts as well as harmonies are desirable, but Mr. Facey recommends the former as if they were all in all.

Phiz (Hablot K. Browne): a Memoir. By Fred. G. Kilton. (Satchell.) We are glad to welcome even such a short and slight account of an artist whose name certainly deserves to rank among the few real "illustrators" of fiction. Although it appears from Mr. Kilton's little book that the conceptions of "Phiz" did not always please Dickens, there is no doubt they pleased Dickens's readers; and in many cases—as Sam Weller, Mrs. Gamp, and Mr. Guppy, for instance—satisfied them so completely that they never thought of these characters in any other form, or with any other expressions, than those given to them by "Phiz." Moreover, when "Phiz" got hold of a character he never lost him; and, though the first idea of Mr. Pickwick is no doubt Seymour's and not Browne's, it is doubtful whether Seymour could have carried the character through all the remarkable situations in the dear old bachelor's chequered career with such perfect preservation of his individuality. Whether there was a natural affinity between the two men, or Browne was unusually susceptible to the impressions of Dickens's strong creative faculty, we know of no case (except some of Thackeray's illustrations of his own works) in which text and picture are so homogeneous as the novels in which the connexion between this artist and this novelist was unbroken. The sympathy was complete, both in the quality of the humour and the quality of the melodrama. Old Weller and Mr. Chadband are not more perfectly "Dickens" than Mr. Tulkynghorn's chamber with "a new meaning in the Old Roman." "Phiz," like George Cruikshank, became mannered and old-fashioned; the dash so conspicuous in his illustrations to *Lever* became stereotyped and stiff, his types too familiar, his fun stale. He was left behind, in fact; but there has been no one since who can replace him. One fact sadly interesting is revealed by Mr. Kilton's little book, and cannot be too widely known; and this is that for the last fifteen years of his life he was suffering from incipient paralysis, which compelled him to hold his pencil between the middle and fore fingers. This is sufficient to account for the inferiority of his later work which distressed those of his former admirers who were not in the sad secret. Henceforth we trust that everyone, in estimating his work as an artist, will carefully exclude from consideration the whole of the designs produced under such a terrible disadvantage.

THE COPTS OF EGYPT AND THEIR CHURCHES.

I.

OWING to the isolated position of the Copts with regard to other Christian sects, and their thoroughly Oriental dislike to any kind of change, it is in their churches, better than in any others, that the architecture and ritual of early Christian times can be well studied and understood. The last thousand years, or even more, though it has to a great extent stripped the churches of their rich treasures of gold and silver vessels, jewels, and embroidered vestments, has yet left almost unaltered both the buildings themselves and their ritual, with all its interesting peculiarities and primitive observances. For this reason these churches are specially deserving of study, as well as for the sake of their curious early paintings, their rich mosaics, and gorgeous woodwork, inlaid with the most delicate patterns in ebony, ivory, and mother-of-pearl.

Before describing the churches it will be well to give a slight sketch of the history of the Copts and of their faith. In spite of the Greek, the Roman, and, lastly, of the Arab and Turkish occupations of the country, the Copts still preserve some of the characteristics of the Ancient Egyptians, from whom they are, in the main, descended; while their language (now almost forgotten) can be shown to be derived from that of the hieroglyphs. Their Christianity is of early date; they claim as their founder St. Mark the Evangelist, whom they count as the first of their long roll of Patriarchs of Alexandria. Till the fifth century they were in communion with the rest of the Catholic Church, and, in spite of persecutions under various Roman emperors, seem to have prospered and increased both in numbers and wealth. During the patriarchate of Theonas, in the year 284 A.D., the people of Egypt (Qibt of Misr) revolted against Diocletian, who put down the rebellion with a strong hand, and slaughtered many thousands of the Copts. He further ordered all their churches to be closed, and made the old Pagan worship obligatory on the people, under pain of death. This slaughter of the Christians in 284 the Copts call the "Era of the Martyrs," and from this they date all succeeding years. So that, in their phraseology, the present A.D. 1882 is "year of the martyrs 1598." At the Council of Chalcedon in 451 the Coptic Patriarch Dioscorus, and six of his bishops, following the new Monophysite heresy of Eutyches, a Greek monk, asserted that "the Messiah was one substance out of two substances, one person out of two persons, one nature out of two natures, and one will out of two wills;" while the Emperor Marcianus, and the rest of the bishops of the Christian world who were present, 634 in number, maintained that "the Messiah was two substances, two natures, and two wills in one person." In rather more intelligible language Dioscorus asserted that Christ's nature was only divine, not human; while the Council decided that Christ had two natures—one divine and one human. In spite of the overwhelming majority and the authority of the Emperor, backed by many threats, being against them, Dioscorus and the six bishops refused to yield; and from that time the Copts were divided into two sects, most bitterly hostile one to the other. The truth is that the quarrel was as much a matter of politics as of religion—Dioscorus representing the national party, while his opponents supported the foreign Roman or Byzantine rulers. For this reason the latter were called Melchites, or Imperialists, and the unorthodox party were called Jacobites, from Ya'gub (Jacob), the name of Dioscorus before he became Patriarch. They are also called Eutyohians from the inventor of their heresy,

and Monophysites from their belief that Christ had only one nature. It is to this Jacobite or unorthodox party that the Patriarch and the bulk of the modern Copts belong.

From the time of this split in their Church—the middle of the fifth century to the middle of the seventh—the Melchites, or orthodox Copts, supported by the temporal power of the Græco-Roman emperors, had, for the most part, the upper hand, and grievously oppressed the Jacobites, who were often slaughtered in great numbers, and their churches and houses burnt, for the advancement of the true faith in Christ's humanity. At the time of the Mohammedan conquest the state of the two parties in Egypt was this:—all the officials, soldiers, and families connected with the Court of the Byzantine emperor, numbering above 300,000, were of the Melchite party; these were chiefly of Greek blood. The Jacobite party was composed of the bulk of the Egyptian nation (the Qibt): these were of mixed descent, many Abyssinians, Nubians, and Jews being mingled with the descendants of the ancient people of Egypt (see *El Maqrizi's History of the Copts*, circ. 1500, English translation by the Rev. S. C. Malan).

On the invasion of Egypt by Amru Ibn-el-Asi, the Mussulman general sent by the Kaliph Abou Bekr (Mohammed's immediate successor), the Melchite party, under the Emperor Heraclius, vigorously opposed the invaders, but were defeated in a decisive battle near what the Arab chronicler El Maqrizi calls "the fortress of Misr." This is probably the great Roman castle which still exists at Old Cairo, near the banks of the Nile, under the name of Kasr-es-Shehamah. The Jacobites, on the other hand, delighted at the defeat of their oppressors. Christians though they were, gladly made terms with Amru, who granted a treaty of peace and protection on condition that they paid tribute and assisted him to drive the Melchite (Byzantine) party out of Egypt. This treaty was made in 642 between Amru and Benjamin, the Jacobite Patriarch.

For some years the Copts appear to have lived peaceably under Moslem rule, and to have enjoyed equal privileges with their Mussulman fellow-subjects. But in course of time a feeling of hostility sprang up between them, and the Moslem rulers vexed the Copts by exorbitant taxes and various other forms of oppression. In addition to a heavy tribute laid on them, the Copts were insulted by laws compelling them to wear an ugly and conspicuous dress; they were forbidden to ride on horses; and each Coptic monk was branded on the hand with a number, and the name of his monastery. Any monk found without this brand was killed, or had his hand cut off. In the reign of the cruel El Hakim—996-1021—each Copt was obliged to wear hung round his neck a heavy wooden cross; his clothes and turban were ordered to be of black—a colour at that time hateful to the Mussulmans. They still wear the black turban; but it is no longer a mark of disgrace, as it is also worn by more than one Moslem sect, though slightly different in shape from that of the Copts.

These persecutions, which began soon after the year 700, caused many rebellions on the part of the unhappy Copts, in which they were always unsuccessful, and only drew down upon themselves heavier burdens, together with periodical massacres and the destruction of their churches. The enmity between them and their Arab conquerors lasted in full force till the present century, and even now is not extinct. It appears to have been an antipathy of race rather than of religion; and El Maqrizi, referring specially to those Copts who had avowedly become Mussulmans in religion, concludes his history of them thus (Malan's translation, p. 109):—

"But their real estate is not hidden from him

whose heart God enlightens. For, from the traces they left, will there be seen how shamefully they intrigued against Islam, and the followers of it, as anyone may know who looks into the lowliness of their origin, and the old hatred of their ancestors towards our religion and the doings thereof."

The modern city of Cairo (El Kahira) is now the seat of the Coptic Patriarch, though he still takes his title from Alexandria. The cathedral church of St. Mary is a completely modernised building, and is of small interest. By far the most interesting group of Coptic churches is that at Old Cairo (El Fostat or Misr-el-Atika), distant about two miles from the Arab Cairo, on the south-west side, near the banks of the Nile. This was the site of the Roman city, which was defended by the great fortress above mentioned, now called Kasr-es-Shemmah. It was not till the tenth century that the Fatimite Kaliphs founded the modern Cairo, under the hills of Mokattam, called Misr-el-Kahira (the victorious Misr) to distinguish it from the older Misr by the Nile. The new city rapidly increased in size and importance, and drew away from "Old Misr" its wealth and commerce, so that the older city gradually sank into ruin, and has left little sign of its former greatness except those vast rubbish-heaps mixed with broken pottery which extend over a large area between modern Cairo and the Nile. Here, among countless mounds made up of the *débris* from the ruined houses of Old Misr, are a succession of *dayrs*, or castle-like groups of buildings, each surrounded by a high wall, and generally with only one small entrance, easily defended against the attacks of the Mussulmans. Within the walls of each *dayr* are Coptic churches and monasteries, varying in number from one to seven or eight, surrounded by the houses of the priests and their families. The outside of these *dayrs* are quite plain; the high walls of brown brick are almost windowless; only a few simple turrets and buttresses break the monotony. From a distance some of the white domes of the churches within, and the tops of a few palm-trees, can just be seen rising above the outer precinct wall.

On entering one of the larger *dayrs* the scene is a strange and picturesque one—labyrinths of narrow winding streets, with houses on each side so high that little sun ever reaches the ground between; while, through an open doorway, here and there, a glimpse is caught of a bright sunny court, with shady *loggia* of marble columns, and a palm-tree or two growing in the middle. What windows the houses have generally look into these inner courts, and often have the beautiful *Mushrabeeyehs* of delicate pierced lattice-work, which are one of the chief beauties of all the better houses in Egypt, whether they belong to Mussulman or Copt. The churches are generally crowded on all sides by houses, and are absolutely free from any ornament or architectural design outside. A plain high rectangle of brick-work, quite windowless, is the aspect presented by the exterior of a Coptic church. What little light they have comes from a lattice-grating in the gable of the roof, or a small opening at the base of one of the domes at the east end. One might pass and re-pass the outside of one of these buildings in its dark narrow street without suspecting the existence of a church, much less of one whose interior is adorned with so much splendour.

The largest of these *dayrs* is that called the Kasr-es-Shemmah, built on the site of the great Roman fortress once occupied by the three legions who formed the garrison of Misr. A great part of this grand old Roman castle still remains, and it is yet possible to trace the line of that part of the wall which has been destroyed. It is built of finely worked limestone blocks, quarried in the neighbouring hills of Mokattam, with bands of brick at regular intervals, three courses of brick to five of stone, in

the usual Roman fashion—a good example of which may be seen in England in the Roman walls of Richborough and of Colchester. At intervals, all round the fortress, there are large semi-circular bastions, projecting outwards, and at one point, on the side towards the Nile, two great round towers or guard-houses of enormous strength—one on each side of the principal entrance. This is a square-headed doorway, with a classical pediment over it—very well preserved. The upper half only is visible, as, owing to the accumulation of sand, the level of the ground all round the fortress is six or seven feet above the level inside. It was probably from this doorway that the road led to the bridge of boats made by the Romans across the Nile to connect Memphis and Misr, or Babylonia, as it was called then. There are several stories told to explain why this fortress and the town round it were called Babylonia, but none are very satisfactory. The name, however, seems to have survived long after the Romans, or rather Byzantines, were expelled, and we often find in mediæval romances the title "Sultan of Babylon" used to mean the Moslem Emir of Egypt. Within this large and strongly fortified enclosure is the principal group of Coptic churches in Old Cairo—as well as a small town of houses of Coptic families—chiefly, but not all, those of the priests and other ministers of the churches.

J. HENRY MIDDLETON.

(To be continued.)

NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER will leave England next month on a visit to the United States of some months. He purposes to deliver a course of lectures in New York, and also to exhibit a collection of his works in the many forms of art which he has attempted. We believe that Mr. Herkomer was once before in America, when quite a child.

MR. SEYMOUR HADEN also intends to visit America this winter, and give lectures on etching.

MR. SUTTON PALMER, whose sketches and drawings in water-colour of Yorkshire scenery made such a pleasant exhibition last winter, has been devoting himself to Surrey since April last. His year's harvest will be shown at Messrs. Dowdeswells', in New Bond Street, in December. The drawings will include Dorking and its neighbourhood, Boxhill, and Bletchworth Park on the Mole; Reigate; Farnham, with views on the Wey at Elstead and Tilford; scenes at Richmond, Ripley, and Haslemere; and Hind Head, Leith Hill, Cooper's Hill, and Guildford.

MR. BIRKET FOSTER is engaged in making a series of drawings of the cathedrals of England and Wales. These will also, we believe, be exhibited at Messrs. Dowdeswells', but not till the spring.

M. MASPERO left Paris on Tuesday last, the 26th inst., for Egypt.

WE hear that Gen. Cunningham has recently found, in the course of his excavations near Mathura (Muttra), a statue which is more manifestly the product of pure Greek art than any which has hitherto been discovered in India. This statue represents Hercules with the lion-skin. It may be remembered that two sculptures, evidently showing Greek influence, and supposed to represent Silenus, were found years ago in the same neighbourhood.

THE new museum at Dorchester approaches completion. It is a perpendicular building in the main street, with a large room for the school of art in rear. We hear that a model is to be made for it of the earth-work in

the neighbourhood of the town, Maiden Castle, which is said to be the most remarkable of its kind in England, with its four series of high ramparts and deep trenches, its *têtes-du-pont* and *mamelons*. It is some twenty acres in extent, and is attributed by local antiquaries to the prehistoric inhabitants of this island, no traces of Celt, Saxon, or Dane having been found in it. The Romans left outside their city only the amphitheatre and the camp at Poundbury, both close to the town.

MESSRS. TRÜBNER AND Co. will publish this autumn Dr. James Burgess's *Report on the Buddhist Cave Temples and their Inscriptions*. It will be in two volumes quarto.

MESSRS. W. H. ALLEN AND Co. will publish immediately a *History of London Goldsmiths and Plate-workers*, by Mr. William Chaffers, uniform with the same author's *Hall-Marks on Plate*. It will contain more than 2,000 illustrations, consisting of plate-marks copied in facsimile from celebrated examples and the earliest records preserved at Goldsmiths' Hall.

A SECOND edition of Mr. J. Villiers Stuart's last book, *The Funeral Tent of an Egyptian Queen*, is in preparation.

THE Rev. Francis St. John Thackeray, one of the masters at Eton, has published (*Virtue*) a little *Guide* to the collection of Roman coins in the Boys' Library at Eton College which is a model of what such a work should be. Taken together with his account of *Eton College Library* (*ACADEMY*, December 17, 1881), an example is given of that best sort of education which comes from actual contact with the objects of learning. Add a few MSS. and a few casts, and the series would be complete. Most classical scholars, even at Oxford and Cambridge, would be the better for this sort of knowledge. The coins, we may add, were purchased as duplicates from the British Museum a few years ago by Dr. Hornby and some of the assistant-masters.

PROF. CARL WORMMANN, of Düsseldorf, has been appointed to the office of Director of the Dresden Gallery.

THE remains of the painter David, who was buried in 1826 at Brussels, in the old cemetery, have recently been transferred to the new cemetery. At one time there was a talk of moving them to Paris.

AN interesting account of the influence exerted upon Dutch architecture by the revival of classic art is afforded by Herr Georg Galland in his *Renaissance in Holland* (Berlin: Carl Duncker).

THE Académie royale de Belgique has published in the forty-first volume of its "*Mémoires couronnés*" a paper by M. Edgar Baes upon the influence of the brotherhoods of Saint Luke upon Flemish painting.

THE *Magazine of Art* for October is full of various and interesting matter. Miss Julia Cartwright writes very pleasantly of Orvieto; and Miss Jane Harrison commences what promises to be an interesting series of articles on Greek myths in Greek art. The American artist Mr. Eastman Johnson forms the subject of an article by Mr. Benjamin; and an interesting experience of studio life in Paris is given by Mr. Barclay Day. A fair rendering in black and white of Millet's impressive "*Bergère gardant son Troupeau*" is the full-page illustration.

THE winter exhibition of water-colour drawings and etchings annually held by Messrs. Gladwell Bros., at the City of London Fine Art Gallery, is announced to be opened at the end of November. The receiving days are November 20 and 21.

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LITERATURE.

Helen of Troy. By A. Lang. (George Bell & Sons.)

MR. LANG is a poetical craftsman of such merit that it is almost superfluous to say of any work by him that it is marked by a delicate sense of metre, and by classical scholarship widened and fortified by comprehensive knowledge of other literature. The present writer must frankly avow himself disappointed with *Helen of Troy*; yet he does so with a full sense that there may well be in the poem what he has failed to find there—fire as well as grace, and originality as well as technical skill. And to have expected overmuch is apt, no doubt, to make one discontented even with so fair a gift as *Helen of Troy*.

The poem consists of six books, containing the history of the Trojan War, from the first arrival of Paris as a wandering guest at the Court of Lacedaemon to the return of the Greeks after the sack of Troy, the peaceful re-establishment of Helen as Menelaus' Queen, and their final translation to the Fortunate Islands—the realm of "Rhodamantus of the golden hair." The poem thus challenges reference not only to Homer and Virgil, but to Landor, Mr. Tennyson, and Mr. Morris. All these poets have been laid under contribution, as far as matter is concerned: the manner, I am constrained to say, is almost exclusively that of Mr. Morris.

How close the parallelism of style and expression is may be shown by one example, culled almost at random; in which, however, the slight difference of metre cannot obscure the intrinsic likeness. Thus sings Mr. Morris in "The Hill of Venus":—

"Then from his eyes his hands fell, and e'en so
The blissful knowledge on his soul did grow
That she was there, her speech as his speech,
stilled
By very love, with love of him fulfilled.
"O close, O close there, in the hill's grey shade,
She stood before him, with her wondrous eyes
Fixed full on his! all thought in him did fade
Into the bliss that knoweth not surprise,
Into the life that hath no memories,
No hope and fear; the life of all desires,
Whose fear is death, whose hope consuming fire."

And thus Mr. Lang, when, after her death-like trance, Helen meets Paris in the garden by Eurotas' stream, ere they flee together to Cranae and to Troy:—

"Then either looked on other with amaze
As each had seen a god; for no long while
They marvelled, but as in the first of days,
The first of men and maids did meet and smile,
And Aphrodite did their hearts beguile,
So hands met hands, lips lips, with no word said
Were they enchanted 'neath that leafy ale,
And silently were woo'd, betroth'd, and wed."

"Ah! slowly did their silence wake to words
That scarce had more of meaning than the song
Pour'd forth of the innumerable birds
That fill the palace-gardens all day long;
So innocent, so ignorant of wrong
Was she, so happy each in other's eyes,
Thus wrought the mighty goddess that is strong,
Even to make nought the wisdom of the wise."

The resemblance is palpable, independently of the pleasant confession lately published by Mr. Lang in the *Contemporary Review*, of his abiding preference for the "Earthly Paradise" and "Jason" as opposed to "Sigurd."

But Homer and Mr. Morris—both rhapsodists—are rhapsodists "with a difference." One may feel nothing but admiration for the latter, and yet think that Homer's subjects lose by being treated in the Morrisian manner. It is, I own, with some surprise, as recognising more of

"The surge and thunder of the Odyssey"

in the prose version of Mr. Lang and his coadjutor than in any other that has ever been written, that I find so little of the Homeric directness, and so little of what Mr. Arnold taught us to call "the grand style," in Mr. Lang's verse. Here and there a touch of it may be found, as in Oenone's last words over the pyre of Corythus, and in the description of the arrival of the Grecian armament:—

"But oh, ye foolish people, deaf and blind,
What death is coming on you from the sea?
Then all men turned, and lo, upon the lee
Of Tenedos, beneath the driving rain,
The countless Argive ships were racing free,
The wind and oarsmen speeding them amain."

"Then, from the barrow and the burial,
Back like a bursting torrent all men fled
Back to the city and the sacred wall.
But Paris stood, and lifted not his head.
Alone he stood, and brooded o'er the dead,
As broods a lion, when a shaft hath flown
And through the strong heart of his mate hath sped,
Then will he face the hunters all alone."

But scarcely anywhere else in the poem is the directness and rapidity of the Homeric narrative preserved. It may be replied that this is to force a comparison not challenged by the writer. But, in truth, no one can disconnect the name of Mr. Lang from Homeric scholarship; and Homeric, in the sense of abounding in Homeric ideas and phrases, *Helen of Troy* assuredly is. All the more is it to be regretted that the influence of a modern singer has been so potent with Mr. Lang in the matter of style that his book reads like the completion of a small epic, of which Mr. Morris' "Death of Paris" formed one book. That would be high praise; and yet, with his power and his materials, I cannot but think Mr. Lang might have aimed higher still. His models would have been, no doubt, of a more un-reached excellence; but, from this very fact, his own performance would have attained what it lacks—a measure of sublimity and fire. The grace of wistful pathos, indeed, it exhibits in many passages. Witness the following, on the death of Paris (p. 138):—

"But Paris spake to Helen: 'Long ago,
Dear, we were glad, who never more shall be
Together, where the west winds fainter blow
Round that Elysian island of the sea,
Where Zeus from evil days shall set thee free.
Nay, kiss me once, it is a weary while,
Ten weary years since thou hast smiled on me,
But, Helen, say good-bye with thine old smile!'"

But, amid this delicate *explanation* of sadness, one sighs for something like, or even faintly recalling, the wail of Thetis in anticipation of Achilles' doom:—

"ὦ μοι ἐγὼ δαίλῃ, ὦ μοι δυσσαστοτόκεια,
τὸν δ' οὐχ ὑποδέξομαι αἰδὼς
οἴκαδε νοστήσαντα, δόμον Πηληϊίδων εἶσω"—

or the doom of Kebriones or that of Achilles, summed up in two words, when each lay out at length—*λαλασμένους ἱπποσυνάντων*.

Mr. Lang, in the article mentioned above, has set the example of recalling the effect of contemporary tentative productions upon the mind of undergraduate Oxford. He will, perhaps, permit me to say that the perusal of *Helen of Troy* has quickened in me a regret I have always felt that "The Shade of Helen," added to the "Ballads and Lyrics of Old France," should remain a fragment only. The dreamy myth, in which the real Helen sojourned in Egypt, while Greek and Trojan fought at Troy for a shadow and a phantom of her, seems to me now, as it did then, one admirably suited to the tone of Mr. Lang's fancy. Nothing in *Helen of Troy* has quite the picturesqueness of "The Shade of Helen":—

"another life seems mine,

Where one great river runs unswollen of rain,
By pyramids of unremembered kings,
And homes of men obedient to the dead.
There dark and quiet faces come and go
Around me, then again the shriek of arms
And all the turmoil of the Ilian men."

However, it is idle to complain of any writer that he has given over, or as yet withheld from us, a design of which the early sketch pleased us well. We must "know to wait." *Helen of Troy* is more calculated to please those who wish to know Greek legends in a modern form than those who wish to be reminded of the originals.

The long "Note" on the character and history of Helen as conceived by the Greek mind at different periods, which closes the volume, is extremely lucid and pleasant reading. I almost wonder that in relating (p. 190) the tale from Pausanias—how Achilles' spirit dwells in the Island of Leuke in the Euxine—Mr. Lang has not reminded us that it forms the subject of a most graceful little poem in *The Lost Tales of Miletus*, one of the few of the first Lord Lytton's many verse-writings that reaches to be poetry. The superiority of Homer to Virgil in point of chivalrous feeling is well pointed out (p. 180). Truth to say, it is hard to forgive Virgil wholly for his admiration for his own hero. To excuse Aeneas is possible; to idealise him should have been impossible when once Dido's death-pyre had shone over the Carthaginian sea.

E. D. A. MORSEHEAD.

The Burman: his Life and Notions. By Shway Yoe. In 2 vols. (Macmillan.)

THE most populous portion of Burma has been British territory for about thirty years. During that time many books relating to the country, both British and independent, have been published; while official reports and an excellent gazetteer have supplied information on all points which directly concern Government administration. These publications have treated of the geography, the history,

the religion, and the ethnology of the Burmese people; and the wars with the British Government of India have been fully narrated. The late Capt. Forbes, in an interesting volume, gave a few chapters on the social life and amusements of the people in the British province; but much remained to be done for the information of foreigners in those particulars. The author of the work now to be noticed, who, though bearing a Burmese pseudonym, is evidently an Englishman, has, under a simple title, included the whole "life and notions" of a Burman, from his cradle to his coffin. The work is the result of observation, during several years, at Mandalay and other parts of independent Burma, as well as in the British province. Burmans have no concealments, but admit to their confidence without reserve those whom they feel to be friendly; and Shway Yoe's task may be accepted as affording the most complete interior view of an interesting and ingenuous race that has yet been published.

Passing over the first few years of the young Burman as described by the author, his "school-days" are depicted in a chapter which opens up scenes new to a European reader. The schools of Burma are almost entirely monastic. The interior aspect of, and general silence in, the monasteries, with the grave ascetic demeanour of the Buddhist monks, encourages

"the foreigner in the belief that the monastery and the discipline must crush all life and light-heartedness out of the young scholars. Nothing, however, can be farther from the actual fact. No Estonian, no old Rugbeian, can look back with greater delight on triumphs on the river or in the football-field than the grown-up Burman does on his early days at the Pohngyee Kyong."

The "casual foreign observer," continues the author, "declares that monastery schools are hopelessly badly conducted, and without the semblance of discipline." But not to mention the teaching of the moral law, "which need fear comparison with none on earth," they do give a fair amount of elementary instruction to nearly all the male population. The great majority of the scholars, after a few years as lay students, and a brief period as "novices" or "probationers," leave the monasteries for ever. The few who feel the power of the vocation make profession, receive a monastic name—a solemnity termed by the author "Buddhist baptism"—and in due time are ordained. The life and discipline in the monastery are graphically described; and a chapter is given to the two parties in the Buddhist "church" of Burma, who may be roughly classed as "High" and "Puritan." After relating the legends concerning the most famous pagodas, which are all within British territory, and contending that Burmese Buddhists, in spite of appearances and assertions of foreigners, are not idolaters, the author goes on to notice the regular worship days observed, the period of Lent, and the "spirit" or "fairy" worship so common among the lower classes—being, in fact, the survival of pre-Buddhistic observances—and then proceeds to describe the industries and handicrafts which exist among the Burmese. The leading occupation is cultivation of the one great cereal—rice. So much

is this work revered that it is performed by the King in an annual State ceremony. Like his great elder brother "the Son of Heaven," the monarch of Burma once a year, attended by his whole Court, ploughs a furrow. The author describes this interesting ceremony not without a glance at the ridiculous figure cut by the attending Ministers in their efforts to show their proficiency before their master. The many feasts and festivals of the Burmese—their drama, music, dancing, boat-racing, and other public amusements—are set forth in separate chapters. Of play-acting, the author remarks "there is no nation on the face of the earth so fond of theatrical representations as the Burmese," and a lively account is given of these popular entertainments, which are always held in the open air. The new year's feast, universally observed in all parts of the country by pouring water over friends and acquaintances (originating probably from the idea of purification at the beginning of the year) is described in the different methods as practised—water offered reverently to Buddhist monks; poured devoutly over holy images; respectfully over high dignitaries; and for fun and frolic mutually between young people. These chapters afford a charming picture of the gaiety and good humour so characteristic of the Burmese people. It may be remarked that though the people of the delta of the Irawadi belong for the most part to a separate branch of the stock from which the inhabitants of the upper country also sprang, yet in character and disposition the two peoples are now essentially homogeneous. Last of all, as is fitting, two chapters are devoted to funeral rites. The funeral of a Buddhist monk is a scene of rejoicing, because he is supposed, as a reward for his holy life on earth, to be at once translated to the celestial mansions, there to dwell for long ages, as with a spiritualised body, in a state of refined enjoyment. The funeral of a layman is, as elsewhere, a ceremony of mourning. The relatives of the deceased show their regard to his memory by spending large sums in feeding their neighbours, in alms and offerings, and in expensive display generally. The ceremonies in both cases are faithfully described by the author.

Throughout his work Shway Yoe shows a generous admiration of the Burmese people, and a vivid appreciation of their many good qualities. But, in the chapters which treat of the Burmese Court, there appears a regrettable bias against the higher classes at the capital of independent Burma. The insolent treatment of the earlier envoys from British India is justly denounced, but, as connected with existing circumstances, is as apposite as it would be to bring up at the present time the murder of Capt. Cook against the Hawaiians, or the tortures inflicted at Amboyna against the Dutch. In vol. ii., p. 158, it is stated:

"All [envoys], down to Sir Douglas Forsyth in 1874, have had to go in shoeless, and crouch humbly, in adoring attitudes, the unaccustomed nature of which did not tend to render the position less ridiculous. In other ways they were treated with every indignity."

The making a grievance about "going in [to the palace] shoeless" is quite unworthy of one who knows the customs and feelings of Bur-

mese in all ranks of life. The rest of the statement is erroneous. During the time of Col. Burney, who was Resident more than half-a-century ago, and since his day, no British envoy has been required to "crouch humbly in adoring attitudes." He has been expected to sit on a carpet or mat when in the King's presence, sitting being the position of respect, as standing is in Europe. But he might, and always did as far as I know, sit without "crouching;" and there never was any requirement as to an "adoring attitude." The position was inconvenient, but nothing more. The statement that "the members of the embassy of 1856 were nearly bullied into taking off their hats to the pyathat" (spire of the palace) is an exaggeration of a petty incident the mention of which by the author evinces a disposition to accumulate instances to support a view without due regard to accuracy.

Excepting these sentences, and a few more of minor importance in which similar prejudices crop out, *The Burman: his Life and Notions*, may be accepted as the best book on the character and manners of the Burmese since the *Description of the Burmese Empire*, by Father San Germano, which appeared in an English translation half-a-century ago.

ARTHUR P. PHAYRE.

The Training of Teachers, and other Educational Papers. By S. S. Laurie. (Kegan Paul, Trench & Co.)

MANY of those who see the title of this book and the name of its author will form expectations which, we fear, are doomed to disappointment. Mr. Laurie has now been for several years the Professor of Education in Edinburgh, and was honourably known, long before, in connexion with some of the best movements for promoting education in Scotland. A volume from him, containing even a single course of systematic lectures, developing his well-known views on methods of teaching, or on the history or philosophy of education, would have been cordially welcomed by a large and increasing class of readers. The present work, however, does not correspond to such a description. It contains, it is true, the inaugural address delivered on the foundation of the professorship; but, otherwise, it is made up of miscellaneous papers, and reprints of review articles which have been written at different times, and are of very unequal value. Besides the inaugural address, a discussion on the claims of Latin as a subject of instruction, and a careful monograph on Montaigne, all of which have permanent interest, the book consists of articles on the Education Code, on the management of the Dick bequest, on a debate in the House of Lords referring to the Fourth Schedule of Additional Subjects, and on other phases of educational politics, which are of ephemeral importance, and have already lost much of their significance. The title of the book, therefore—*The Training of Teachers*—is a misnomer, and gives no indication of its real character and contents. The essays have undoubted weight, and are especially calculated to interest Scottish readers. But for the ripe fruit of the somewhat bold experiment tried by Dr. Bell's trustees, when

they established in the Universities of Edinburgh and St. Andrews permanent chairs of didactics or pedagogy, the public must, it seems, be content to wait some time longer.

In the introductory address, Prof. Laurie vindicates elaborately the claims of his own special subject to form part of a university course, and incidentally expresses his conviction that the system of preparing teachers in special professional training colleges is narrowing and inadequate. Throughout the volume there runs the contention that Government ought to recognise the academically trained man, who, in addition to a university degree, has also attended the professorial lectures on education, as a more valuable instrument than the mere student in a training college, who, after pupil-teachership, qualifies himself to obtain a schoolmaster's certificate. It may be admitted that there is much truth in this view. All true professional training presupposes a liberal education; and so much of that education as is not professional is best obtained in a free intellectual atmosphere, and among companions who do not all intend to follow the same calling. Scotland especially needs, even among her elementary schoolmasters, a considerable number of men competent to prepare scholars for the universities, and able to maintain, as of yore, the connexion between the lower and the higher studies. But, in comparing the two methods of providing technical training for the future schoolmaster, it must not be forgotten that the Normal college proper has a practising school, and systematic arrangements for actual drill in the art of teaching under supervision. For the rank and file of elementary teachers, this is precisely the most effective part of their preparatory course; and it is this which, in the nature of things, the arrangements of a university do not supply, however wisely the scheme of lectures on the theory and history of education may be devised. This book, in fact, throws little light on that part of the "training of the teacher" which does not consist in acquiring knowledge, nor in learning what has been done and thought by others about education, but which brings the aspirant into actual contact with the minds of scholars and with the difficulties of school organisation and management, and shows him, by example, how those difficulties are to be overcome. Prof. Laurie's view on this point is summed up in the sentence:—

"The instruction of the Normal school in methods is good in its place and way, but all empirical methodology, while failing to elevate the teacher, binds him down and makes him a pedant. Philosophical methodology, on the other hand, especially if enriched with the history of education, gives him the freedom and liberty of the spirit."

If this be so, and the sort of "clinical" lectures, model lessons, and practical instruction in method which training colleges give, form, after all, only a barren empiricism, it is all the more necessary that the philosophic methodology which is to supersede it should be forthwith supplied in order that it may be universally adopted. It can hardly be said, however, that any attempt to supply it is made in this volume.

But enough of that easiest yet most irritating of all forms of criticism which points out what has not been said, or what might have been said, by an author who has formed a different conception of his own work from that which the critic would have formed for him, and who probably had good reasons for not wishing his book to be other than it is. It is more to the purpose to say that the book has positive merits, and contains much material of great value to the student of the history and theory of teaching. The author contends with freshness and force for the inclusion of systematic professional study in the university course, and as a necessary part of the equipment of those who intend to devote their lives to teaching. A paper on the "Philosophy of Education in its Relation to the School and the Teacher" gives a thoughtful and careful *résumé* of the work done by Ratich, by Sturm, and by Comenius towards the evolution of such a philosophy, besides a discussion of the value of Locke's and Mr. Herbert Spencer's more recent contributions to the same result. Prof. Laurie's remarks on the inadequacy of the conception formed by the latter writer of what is needed for the *discipline* of the intellect, as distinguished from the mere order and material of instruction, will commend themselves to the judgment even of those who are conscious of the greatest obligations to Mr. Spencer's wise and suggestive book.

The chapter on Montaigne contains the fullest and most interesting account of that writer and his works which has yet appeared in English, and may be fitly read in connexion with Mr. Oscar Browning's shorter but very valuable study of Montaigne in his well-known volume on *Educational Theories*. Both of them show clearly how much Locke owed to this writer, and trace in him the germs of many of the most fruitful of modern methods and theories. "Montaigne's public school," says Prof. Laurie,

"if he had to construct one in these days, would certainly be somewhat after the fashion of a German Real school; and, so far, he is rightly named a realist. But the leading purpose of all his instruction would essentially be ethical and humanistic. The only respect in which his curriculum would be realistic in the utilitarian meaning would be in the subordinate place assigned to Latin and Greek. So far is he from being a realist in the modern sense that he may be rather set down as an enemy of mere knowledge or information. 'The cares and expense our parents are at in our education point at nothing save to fill our heads with knowledge,' he says, 'but not a word of judgment or virtue. We toil and labour to stuff the memory, and in the meantime leave the conscience and the understanding unfurnished, void.'"

To the polemical part of the book, that which deals with recent legislation, and with discussions respecting the influence of codes and departmental regulations upon the primary education of Scotland, it would be very easy, if space allowed, to take many exceptions, notwithstanding one's very hearty recognition of the general good sense and practical usefulness of Prof. Laurie's suggestions. It is, for example, not a little surprising to find a man of his experience boldly advising that, in administering the parliamentary grant to schools, "individual examination must cease, and the inspectors must go right for the

intelligence and life of each class"—forgetting, apparently, that both forms of test are necessary; that individual examination is, after all, the best safeguard yet devised both against slovenly teaching and slovenly inspection; and that it is quite possible, by wise arrangements, to secure all that is valuable in the inspection of the method and the spirit of a school without parting with this safeguard. It is also remarkable that, while holding "that the leading subject of all discipline and of all culture is our own tongue, the centre round which all true education of the intelligence turns," he yet appears to think that, even in the case of boys who leave school at fourteen, such discipline and culture are only to be had through the medium of Latin; and pours scorn upon "detailed analysis of sentences and the dreary pedantry of school grammars of our native tongue." A fuller knowledge of the best primary schools would, we believe, bring Prof. Laurie to two very different conclusions on this vital point—(1) That, in a school course which is to end at fourteen, the elementary knowledge of Latin cannot be carried far enough to serve any really disciplinary or humanising purpose, but is apt to end in a very sterile form of mere mnemonics; and (2) that exercises in the grammar and composition of the vernacular tongue, if wisely given and connected *au fond* with enquiries into the meaning and formation of words, may furnish in an elementary school a very good intellectual equivalent for the French or Latin of a higher course. These are examples of the yet unsolved problems connected with national education on which even the most enlightened theorists are not yet agreed, and on which further discussion is still needed. But every additional volume added to the schoolmaster's library, impressed, as this book is, with the philosophic spirit, and characterised by fairness, by careful research, and extensive knowledge of the subject, will help much to remove practical difficulties and to make the road to future improvement easier to see and safer to walk in.

J. G. FITCH.

A Register of the Scholars admitted into Merchant Taylors' School. Vol. I. 1562-1699. By C. J. Robinson. (Lewes: Farncombe.)

THIS *Register of Merchant Taylors' School* deserves to meet with a cordial welcome. The scientific study of family history has created a demand for registers of all kinds in an accessible and handy shape, and to these Mr. Robinson's handsome volumes will form a notable addition. Though the admissions to the colleges of the two great universities, which it may be hoped will now soon see the light, would possess a peculiar value, yet it is probable that the registers of the historic Companies would prove of more general interest, and would afford a fund of original and authentic information on the rise of our later aristocracy. The singular mixture of classes which of old characterised these companies is well illustrated by the admission entries "interned" in Mr. Arber's vast volumes. Even in that comparatively aristocratic age the race for wealth was a mighty leveller, and

squire and peasant jostled one another in their eagerness to secure for their sons an opening, through the livery, to fortune. It would be a worthy undertaking, and congenial, one would think, to the conscript fathers of the City, if some of the surplus wealth of these ancient corporations were expended in printing their unique memorials, or at least in judiciously affording such facilities and "encouragement" for the task as the Company of Merchant Taylors have here provided. The record before us, it is true, cannot compete with such registers, and is rather in need of illustration from the admission books of the Company than capable of supplementing their entries. The labour which this illustration must have cost the editor will be realised, we fear, by few. Yet it is hardly fair to appraise from a purely genealogical standpoint a work primarily intended for old members of the school, and not for genealogical students. From this point of view no exception must be taken to the long strings of obscure names, of which less than a quarter are annotated, and with which Mr. Robinson has been obliged to content himself, till we come to the most interesting portion by far of the present volume—the register kept by Mr. Dugard during the seventeen years of his mastership.

Of this remarkable man Mr. Robinson tells us but little. A grammarian of some eminence, and a typical pedant of his age, he was a zealous and, in practice, a most successful teacher, while the strength of his convictions was quaintly tempered by an amiable weakness for displaying on every conceivable occasion his pseudo-classical erudition. We find him at Colchester, in 1641, inscribing in his school-book, in Latin elegiacs, a long "epicedion" on his wife's death; but the "viduus maestissimus" (as he described himself) must have been consoled ere long with another mate, for we find, from an entry in Mr. Robinson's pages, that, when deprived of his mastership and thrown into Newgate—"ab Archididascalatûs officio summotus et in carcerem Novae-Portae coniectus," as the worthy man expresses it—he has nothing left "unde victum quæram Uxor et sex liberis." We learn from the *Liber Scholæ Colcestriensis*, unfortunately still in MS., that he rapidly raised the roll of that school from ten to seventy; and, when we are introduced to him by Mr. Robinson in 1644, we find Merchant Taylors' kept always full by his reputation. It is, however, for his admirable registers that he deserves to be had in remembrance. In his "small, square, precise, and exquisite" handwriting (to quote the words of his worthy successor at Colchester), he entered, at every admission,

"non solum nomina sed et insuper parentum titulos et vitæ conditionem, comitatum et locum quo nati sunt, ætatem qua vixerunt, tempus quo admissi sunt" (*L. S. O.*).

"This document," as Mr. Robinson truly observes, "is simply invaluable to the genealogist," from its faithful record of the parents' status—a fact not to be determined from parish registers, save in such exceptional cases as the Gray's Inn marriages, lately published in Mr. Foster's *Collectanea*. It is to be hoped that the remaining portions of the Sion College MS., together with Mr. Dugard's

entries at Stamford and Colchester, may eventually appear in print.

Dugard appears to have been followed to Merchant Taylors' by several of his former pupils. Among them was the son of John Wigmore, *tabellarius Colcestriensis*—"post-master of Colchester," as Mr. Robinson translates it. This Wigmore was the London carrier, and employed a large stud of pack-horses, which the besieged Royalists, a few years later, impounded as re-mounts for their cavalry (*King's Pamphlets*). The Dugardian vocabulary is also responsible for a *tripudiarus*, here rendered "dancing-master"—Milton would have made it "kick-shoe"—perhaps the last personage we should have expected to meet with just after the "die parricidio Regis Caroli infami," to quote the words of the indignant pedagogue.

The editor informs us that his annotations are "merely suggestive," and we must therefore not judge them too critically. Yet in dealing with the ancestors of well-known families—as, for instance, Gore and Sandys—we might reasonably have expected some care. Gerard Gore, alderman and merchant-taylor, was a well-known man, and is certainly believed to have had a third son, Gerard. But when Mr. Robinson identifies this son with a Gerard Gore born in 1594 (p. 50), and then makes him the father of Christopher Gore born in 1593 (p. 53), our ideas of chronology refuse to acquiesce. Moreover, we think that Christopher Gore is a better authority than the editor as to his own father-in-law. Again, "Gerrard Sandys, s. of Thomas, gent." was admitted in 1583, and Mr. Robinson asks, "Could the father have been the younger brother of Sir Edwin and Sir Miles Sandys? (*cf. ante*)." If so, he must have been married about the time that his elder brothers first went to school, for, on referring as requested, we find their admissions under the year 1571. Such annotations are indeed "suggestive," but not in the sense that Mr. Robinson intended. Thomas Sandys, the suggested father of the boy admitted in 1583, was himself not born, as a matter of fact, till December 3, 1568!

The principle of selection adopted by the editor was doubtless a matter of necessity, but in practice its application is always difficult, and apt to be somewhat haphazard. Why, for instance, with the Alingtons of Swinhope, should Marmaduke be identified (p. 311), and not Hildebrand (p. 335)? A protest is also needed against that *cacoethes emendandi*—as Dugard himself might have phrased it—with which our ablest historians are at times smitten. A case occurs to me from that scholarly work, *The Court and Itinerary of Henry II.*, in which Mr. Eyton, finding an Essex charter signed in Essex by an Essex notable, Humfrey de Barenton, suggests that for Barenton we should read Bohun, merely, it would seem, because no Barenton was known to him. Mr. Robinson's suggestions are equally unfortunate in such cases as "Auborne (*query* Avebury), co. Wilts" (p. 245), where Alborne is clearly meant, and "Yelding (*query* Ealing), co. Midd." (p. 235), where the locality is obviously Yelding (subsequently Yeading or Yedding), a hamlet in Hayes.

It is pleasant, however, to turn from such

criticisms, and to be able to praise the really admirable Index—of which the practical value is increased by the rejection of erratic orthography—and to add that the general get-up of the volume is of unusual excellence throughout.

J. H. ROUND.

FUNK'S EDITION OF THE FATHERS.

Opera Patrum Apostolicorum. Edidit Franciscus Funk. Vol. II. Clementis Rom. Epistolæ de Virginitate; Eiusdemque Martyrium; Epistolæ Pseudo-Ignatii; Ignatii Martyria tria, Vaticanum, a Simeone Metaphraste conscriptum, Latinum; Papiæ et Seniorum apud Irenæum Fragmenta; Polycarpi Vita. (Tübingen: Laupp.)

THE first instalment of this work has been already noticed in the *ACADEMY* of July 26, 1879. The second volume, now before us, is likewise based on extensive studies, full examination of the principal Greek and Latin MSS., and a sound criticism. Let me first refer to the documents concerning St. Ignatius, Bishop of Antioch. Unlike other Catholic and Protestant scholars, who have supposed the author of the interpolated epistles of St. Ignatius to have been an Arian, Prof. Funk proves that he was a member of the sect of Apollinaris. The new Greek text of these spurious letters brought out by Dr. Funk deserves all praise; three valuable codices were carefully collated in the Munich and Vatican libraries and at Constantinople, where Philotheus Bryennius, metropolitan of Nicomedia, was kind enough to examine once more, on behalf of our editor, the important codex of St. Clement's epistles which he edited in 1875. This is the only one that contains the complete text of the pseudo-Ignatian epistles. Of the latter, a Latin translation was made as early as the ninth century; it must needs be ascribed to this period, for it was already known to Ado of Vienna. Faber Stapulensis published in 1498 the *editio princeps*, afterwards adopted and corrected by Usher. A far better text has been established by Prof. Funk, who consulted, and largely used, an Oxford codex (C. 229, Baliol). In order to indicate what belongs to the genuine letters of Ignatius, and what is to be attributed to the interpolator, he has adopted italics for the Greek text, thus enabling the reader to form his own opinion. As to St. Clement's epistles on Virginity, Prof. Funk holds them to be spurious, and to have originated after the third century. I will not enter on a discussion with him, but only remark that many Catholic authors of great weight, as Prof. Beelen, of Louvain, defend the contrary opinion. But putting aside this intricate question, our editor must unquestionably be credited with the best text of St. Ignatius' "Martyrium." Hitherto, it has been mainly based on a Vatican Greek codex (866); whereas Prof. Funk, for the first time, employed the entire Oxford codex (Bodleian, 69). As the latter MS. affords by far the best recension, his new edition we have before us may justly be styled the most correct now existing. Last, but not least, let me urge on the reader's attention the "Vita Polycarpi," a document belonging to the beginning of the

fourth century, and as yet known only in a Latin translation procured by the Bollandists. Prof. Duchesne, of the Catholic university of Paris, published for the first time (1881) the Greek text, which was immediately inserted by Prof. Funk in his new edition of the venerable documents of the first ages of Christianity. Sound critical notes, a Latin translation of the Greek texts, and extensive Introduction (i.-lviii.) enhance the value of this work, which, together with the first volume of the genuine works of the apostolic fathers, may be safely and usefully consulted by all scholars of ecclesiastical history.

ALFONSUS BELLESHEIM.

NEW NOVELS.

All Sorts and Conditions of Men. By Walter Besant. In 3 vols. (Chatto & Windus.)

The Brandreths. By A. J. B. Beresford-Hope. In 3 vols. (Hurst & Blackett.)

Chums: a Tale of the Queen's Navy. In 3 vols. (Tinsley Bros.)

Fair Faces and True Hearts. By the Author of "Margaret Mortimer's Second Husband." In 3 vols. (White.)

The Flower of the Forest. By Charles Gibbon. (Chatto & Windus.)

José and Benjamin: a Tale of Jerusalem in the Time of the Herods. By Prof. F. Delitzsch. Translated by J. G. Smieton. (Hodder & Stoughton.)

A MELANCHOLY interest attaches to the first work upon our list from the fact that Mr. Walter Besant's name appears alone upon the title-page, unaccompanied by that of the fellow-worker with whom for so long he has been associated in artistic production. We have no knowledge of the precise nature and extent of Mr. Rice's co-operation with his friend in their joint labours; but, such as it was, the surviving partner in the literary firm valued it highly and generously, and acknowledges his sense of loss both by a dedication to Mr. Rice's memory and by a Preface in which he speaks of the unbroken accord of their ten years' association. Judging from internal evidence only, it would seem likely that Mr. Rice's share in the works which owned him as one of their two parents was, in the main, confined to suggestion and to the collection of materials; for both in conception of character and incident, and in the mere details of literary craftsmanship, it would require a critic of singularly keen vision to discern any appreciable difference between the present work and its numerous predecessors. It is, like them, eminently bright, readable, original, and charming—a book to be read with unalloyed pleasure, and to be closed with regret, the regret being, however, pleasantly tempered by that sense of satisfaction which is always given by work which is in every respect well done, which suggests no disparaging "ifs" and "buts," but which, from beginning to end, one would not have other than what it is. *All Sorts and Conditions of Men* may, like various other works from the same pen, be

described as a romance constructed from the materials of an ordinary novel. Mr. Besant, on his title-page, calls it "An Impossible Story" because some of his friends have so regarded it; but he declares that he has "never been able to understand why it is impossible," and this lack of understanding will be shared by all people who are not hopeless cynics. His charming heroine, Miss Angela Marsden Messenger, is an heiress with a fortune of more than a million of money, and the proprietor of a world-renowned brewery at the East End of London. Miss Messenger feels, with a keenness which is happily becoming less and less unusual, the responsibilities attaching to her wealth, and determines to go down and live among the people from whom it is so largely derived, with the hope of raising at least some of them to a higher level of thought and feeling. Assuming the rôle of a dress-maker, she establishes a co-operative dress-makers' association which would delight the heart of Mr. Ruskin; and the story tells of the people she met and the adventures she encountered in undertaking her novel experiment. As one of these people is a young gentleman who has taken to amateur cabinet-making for much the same reasons that have sent Miss Messenger to amateur dressmaking, the element which is indispensable to the modern novel is supplied; and the third volume ends after the manner of third volumes, but rather more impressively than is usual. Whether *All Sorts and Conditions of Men* be a possible or an impossible story, there cannot be any doubt that it is altogether refreshing and delightful.

The Brandreths is a sequel to its author's previous work, *Strictly Tied Up*; and it must be declared with all sadness that the second book is even duller than its predecessor, which seemed to realise a rounded ideal of dulness. A novel may have a score of sins, and yet have the virtue of readableness which covers them all; but *The Brandreths* is utterly unreadable, and for this sin no virtue can atone. Mr. Beresford-Hope might say, like Canning's needy knife-grinder, "Story, God bless you, I have none to tell, sir;" and the novel-reader, to whom a story is all but indispensable, is hardly likely to feel compensated for the lack of it by half-a-dozen shadowy and utterly uninteresting characters, by a number of dissertations upon social topics which suggest the very flattest articles in the *Saturday Review*, or even by various elaborate defences of orthodoxy in general and of the Athanasian Creed in particular. A political or semi-political novel is hardly likely to be a success, save in the hands of a master of epigram and satire like Lord Beaconsfield, or of a born raconteur like Mr. Anthony Trollope; and in the hands of Mr. Beresford-Hope it is a dreary failure. The account of the attempts made by the Duchess of Merioneth to achieve social distinction as the inventor of either a new religion or a new costume is mildly amusing; but it can only be recommended to people whose laugh is, as Mark Twain put it, "hung upon a hair trigger." Even in the matter of taste the book is far from faultless, proving again, what has often been proved before, that only the highest art can describe vulgarity without

falling into it. The elaborately drawn portrait of that sickening, but, happily, impossible, person Lady Gilderdale would ruin a much better book than *The Brandreths*.

To ordinary mortals who are depressed by the consciousness of a torpid liver, by the length of butchers' bills, by the discord of street music, or by any other of the unavoidable ills of life, there is something exasperating in the contemplation of unfailing high spirits. To such people a book like *Chums* may be recommended with many hesitations and reserves; but the young and thoughtless souls who have no liver that they can recognise, who eat their mutton but do not pay for it, and to whom Herr Joachim's violin and the Italian grinder's organ stand upon the same low level, may be expected to enjoy it with a great enjoyment. The teller of this "Tale of the Queen's Navy" is evidently at home with his subject; and those who appreciate a record of gun-room practical jokes, and of the peculiar kind of wit and humour affected by midshipmen of the type which Capt. Marryat loved to describe, will find in *Chums* a story to their taste.

The title *Fair Faces and True Hearts*, which is silly in itself and utterly wanting in appropriateness, is likely to deter readers from opening a book which, though not without faults, is, on the whole, rather more interesting than the average product of the circulating library. As the first incident in the story is a mysterious murder committed with the familiar dagger of foreign workmanship, the reader naturally classes the author among the disciples of Mrs. Henry Wood, and expects that something very stirring is in store for him. But no sooner is the inquest satisfactorily over than the stream of narrative begins to meander through chapters of comparatively unexciting love-making, which quite redeem the book from the charge of what in the slang of the day is called "undue sensationalism." Perhaps there are rather too many of these chapters. Lovers' talk is interesting to lovers; but, when the reading public is concerned, it is generally well to treat the conversations of enamoured couples like those formal documents which are taken as read. *Fair Faces and True Hearts* is a fairly good novel, but it would have been better in two volumes, and best in one.

In the prehistoric days of his literary career, Mr. Charles Gibbon must surely have been a contributor to the pages of some penny-dreadful, for only on such a supposition is it possible to account for the appearance of his name on the title-page of such a chamber of horrors as *The Flower of the Forest*. The publication of this book is probably due to commercial considerations; but even the author of the graceful story of *Robin Gray* can hardly afford to play such a scurvy trick upon his own literary reputation. The matter consists of three murders including a case of parricide, the same number of abductions, and a variety of similarly pleasing incidents. Of the manner nothing need be said save that the book is entirely destitute of literary value.

José and Benjamin belongs to the same class of works as Mr. Ingram's popular story, *The*

Prince of the House of David, but the fact that Dr. Delitzsch is a distinguished Oriental scholar will probably attract readers for whom ordinary books of this kind have few charms. The story is full of interest, and is very pleasantly told, the descriptions of the treatment of lepers in Palestine in the early years of the Christian era, and of the conflict between the old Jewish and the new Christian ideas, being specially vivid and realisable. The writer has done well in embodying some of his copious knowledge in a form calculated to interest readers who like to have the powder of instruction administered in the jam of entertainment.

JAMES ASHCROFT NOBLE.

SOME ELEMENTARY SCHOOL BOOKS.

Outlines of Latin Mood Construction, with Exercises. By G. E. C. Casey. (Bell.) The aim of this little book is modest. It strikes out no new idea, being, in fact, simply a digest of the system of teaching Latin mood-constructions employed by Prof. Kennedy in his well-known Grammars. But the digest is very well made; and the result is a clear and compact little book, which, short as it is, is quite thorough enough to lay a sound foundation for beginners, and suggestive enough to put them on right roads when they get beyond the "weak and beggarly elements" of syntax. But that we regard the brevity of the book as a distinct point in its favour, we might perhaps regret that its analysis of distinguishable (rather than distinct) usages have not been followed by a synthetic demonstration of the points of contact between them; showing, for instance, how the line of demarcation between "potential," "hypothetical," and "mild assertion," when viewed in certain lights, tends to fade, if not to vanish entirely; and how the "dubitative" may be for some purposes regarded with advantage as merely the "hortative" thrown into the form of a question. On one or two minor points we may, perhaps, say a word in the way of objection without seeming to recognise less fully than we do the general merits of the book. "The pure conjunctive" has never seemed to us a happily chosen phrase. "The conjunctive in simple sentences" is hardly a less compendious, and, in our judgment, certainly a less misleading, expression. And is it not artificial and, strictly speaking, untrue to call such a sentence as "Nihil in bello contemni oportet" an instance of indirect statement, and to say that the corresponding direct is "nihil in bello contemnitur"? There is here, surely, no quotation of a "statement"; we are not approving an assertion—that *nothing is despised*, but imagining a course of conduct—the *despising of nothing*, and pronouncing such an imagined course desirable. Finally, is it safe, after introducing a learner to the ordinary idiom, "si quid habebat, daret," to add, without further explanation, "or rarely si quid haberet, daret"? If it is meant, that the contingency, which, when conceived as now contemplated, takes the form "si habebat, daret," becomes, when described as contemplated on a former occasion, "si quid haberet, daret"—that we think is true, but it needs explanation. But that "si quid haberet, daret," referring to a present contingency, can ever be anything but a "sumptio ficti"—a contingency not prospectively contemplated, but viewed retrospectively and rejected—seems to us a most pernicious doctrine; and we should be sorry to believe that a scholar of Mr. Casey's evident discretion and knowledge of Latin idiom could really maintain it.

Latin Genders taught without Rhyme. By James Nettleship. (Simpkin, Marshall and Co.) The ordinary method of teaching Latin gender, by arranging the exceptions to each main rule so as to form little jingling stanzas which are easily learnt by rote, is open to criticism on two sides at least. We should not ourselves lay much stress on what may be called the theoretical objection to the practice—viz., that it appeals to the memory only, and not to the intelligence of the learner; for the strength of an average young boy's memory, as compared with the weakness of his reasoning power, is a natural fact which it is nowadays too much the fashion among educational theorists to ignore. But we have had practical experience of so many boys who have combined the power of rattling off these strings of rhymes at railroad pace with a total inability either to make use of their knowledge in elementary Latin composition, or even to answer a direct question as to the gender of this or that word in their lists taken by itself, that we are glad to welcome any sensible departure in a new direction. Mr. Nettleship's idea, which we may say at once seems to us a good one, is to substitute for the old rhymes lists in which each substantive is accompanied by an epithet showing its gender—*Cornelia gens, liquidus fons, Pons Sublucius*, and the like; nouns of common gender being indicated by adjectives of less than three terminations—e.g., *levis cortex*. Mr. Nettleship has chosen the particular adjectives which he employs by no means at random, but usually with distinct reference to well-known passages of the best authors. The arrangement of his little pamphlet is perhaps a trifle too complicated; and he has not applied his own method to all his instances, giving sometimes a substantive without any adjective, and merely stating the fact as to its gender. This we think decidedly a mistake. If his method is as good as we believe it, it deserves to be employed consistently. Why not teach "gelidum Tibur" and "molle siler" (instead of "Tibur" and "siler" simply), as well as "Alpes Graiaae" and "atra Styx"? And we should have liked to see all the examples collected in one conspicuous paradigm, rather than dispersed in fragments through the book, and "sandwiched" in between statements of rules in large type and observations in small.

MR. T. A. STEWART'S *Advanced Greek Course* (Edinburgh: Oliver and Boyd) is an imitation, in almost every detail, of Mr. Sidgwick's well-known *Introduction to Greek Prose*—a fact to which the author has not thought it necessary to call attention. Now that Columbus has shown us how to balance the egg, he must expect to find his example imitated. In this case we decidedly prefer the original. Mr. Stewart's egg does not stand quite straight. It is particularly crooked when, to drop metaphor, he deals with optative clauses. To say that "a wish of the present is conveyed by the optative present, a wish of the future by the aorist optative," is at this time of day *un peu trop fort*. Mr. Stewart should read Prof. Goodwin's *Moods and Tenses*, or even the same author's *Elementary Greek Grammar*. That would save him from talking such nonsense.

MESSRS. HEATLEY AND KINGDON, the joint authors of a successful little translation book, *Gradatim*, which we noticed favourably in a former number of the ACADEMY, have followed up their work with another in the same direction, but somewhat more advanced. *Excerpta Facilia* (Rivingtons) is a collection of Latin passages for translation in lower forms, chosen with care to avoid those parts of authors most read in schools "so as not to interfere with future reading." These extracts are "cooked" by the omission of difficulties, wherever pos-

sible, and are thus rendered capable of assimilation by very youthful digestions. They are accompanied by notes and a vocabulary, which, as far as we have tested them, appear to be adequate. And we observe as a good point in the book that, while it is divided throughout into short sections, each possessing some degree of unity, a continuous thread of narrative runs through considerable groups of these sections, thus preserving some of the advantages which (in spite of countervailing disadvantages) certainly attend the early study of Latin in an "author," rather than in a delectus.

The Accidence of the Greek Verb taught through Inflections and Analysis. By S. J. Hulme. (Parker.) Mr. Hulme rides his hobby altogether too hard. To insist that "inflections should be learnt independently of the verbal stem, and first," and to make this a cardinal principle of grammatical teaching, is simply to increase, and not to remove, an ordinary beginner's difficulties. The more concrete, and the less abstract, elementary teaching can be made, the more chance it has (whatever some theorists may suppose) of being apprehended by a young intelligence. Mr. Hulme's doctrine is the modern counterpart of the old Platonic fallacy—which Plato, however, lived to outgrow—that "knowledge of the things of sense disturbs and confuses the mind, and prevents it from grasping the true realities." As well forbid a young student of entomology to look at a moth or a beetle till he has mastered the whole structure and life-history of the "entomarchetype." There is something quite appalling in the claim which Mr. Hulme makes that teachers who use his book should "insist on" the learning and writing out of the whole of it "word by word, without any omission, from beginning to end." Nay, it would appear that even this will not content him, and that the unfortunate boy is to learn and write out *twice* the whole of these 114 pages! For "what is not understood the first time," says the author, "will become clear upon repetition." Before going to these lengths with their pupils, we should advise teachers to be quite sure that the entire contents of Mr. Hulme's book are worth reception into a boy's mind at such a cost. Certainly, to learn and write out twice that the future of *ἀν* is *ἀν* (*ac*) is a dubious benefit. What advantage, or, indeed, what truth, is there in teaching that "the structure of the verb in *ω* is more complete" than that of the verb in *μ*? Has *ἵστημι* less forms in use than *λύω*? The teaching (at p. 75) on the augmentation of certain verbs is open, at least, to question, perhaps to contradiction. Where is the authority for saying that *ὀλίζω* (I smell of wine) takes no augment? Homer's *ὀλίζοντο* (they got wine) proves nothing as to the Attic use. Again, it is by no means certain that *οἰστρέω* and *οἰκιστροφέω* took no augment; in each case the theory rests upon a disputed reading, as to which Porson, Elmsley, Dindorf, Paley, Kirchhoff, and Sandys all take the opposite view to that which Mr. Hulme appears to favour. Indeed, Mr. Hulme's whole teaching on irregularities of augment is spoilt by a total neglect of the differences between Homeric and Attic usage. Forms like *ἐμφοχέω* (for which, by-the-by, Homer also uses *οἰμφοχέω* and *ἐμφοχέω*) or *ἐμδανον* or *ἐμδανον* (here, too, *ἐμδανον* is more frequent) are quite out of place in a manual for beginners. Lastly, though the author expects his book to save learners and teachers all the "endless guesses after voice and tense which," &c., &c., we can find in it no account of such forms as *τετάχεται*, nor of the contracted optatives (*ιστάμεν*, &c.) of verbs in *μ*. Possibly we have overlooked them, but we have hunted with some care. But here we must stop; for, though we have by no means exhausted our list of objections, we have exhausted our space.

CURRENT LITERATURE.

Old Yorkshire. Vol. III. Edited by W. Smith. (Longmans.) All lovers of what Fuller calls "the best shire of England" will be grateful for another volume of this pleasant medley. Far-off forgotten things are here resuscitated and placed in juxtaposition with recent history; *novi homines* prove themselves not unworthy to carry on the warlike or political virtues of the *cincti Cathegi* of the county; archaeology jostles picturesque accounts of those rolling moors which form so striking a feature of Yorkshire's northern districts; eccentric characters, authors, artists, and centenarians find niches in the collection, and together make up a book which will delight every Yorkshire household. We cannot fancy a more charming book for a rainy day, which, however, occurs more seldom in Yorkshire than in any other county. The list of the dead belonging to Yorkshire in Westminster Abbey, the account of the old Doncaster Library, unfortunately burnt with the church in 1853, and the tracing of the different steps by which, from its foundation in 1768, the Library at Leeds has advanced to its present excellence, are specimens of commendable and useful work. These papers contain information which would alone justify the existence and, we trust, the continued prosperity of Mr. Smith's venture. The heads of the Lansdowne and Dodsworth MSS. relating to Yorkshire which are given in this book will be a boon to future students of the county's history. The Index, good though it is, might be enlarged with advantage, while the following loose sentence from the Introduction—

"A few years ago a refractory farm servant on the Wolds was punished (I believe sent to prison) ostensibly for not attending church according to one of the fustiest Acts of Parliament that regulated Old Yorkshire in common with the other counties"

—is a specimen of all the faults that ought to be guarded against in this book. Such stories, Mr. Wheeler should be reminded, are mere gossip unworthy of reproduction, unless dates and particulars are accurately verified. It is only fair to add, however, that slipshod writing of this sort is not often found in *Old Yorkshire*. All lovers of the county will long for another volume of these sketches and worthies. In view of the splendid educational establishments at Leeds and throughout Yorkshire at present, Fuller's scoff against the county, we may trust, is being amply refuted—

"I suspect that the observation of foreigners hath some smart truth therein, that Englishmen, by making their children gentle-men before they are men, cause they are so seldom wise-men."

North Devon and Cornwall, from Exmoor to the Land's End. By C. S. Ward. With Maps and Plan. (Dulau.) This is the second of the "Thorough Guide" series that we have received this year, and the first of them not written by Mr. Baddeley himself. Mr. Ward, however, treads closely in the steps of his leader. We can give him no higher praise than by saying that he is equally practical. The tourist of the modern type, who wishes to have as much pointed out to him as possible, will here find his every desire anticipated. Mr. Ward also rivals Mr. Baddeley in the occasional superfluity—not to say flippancy—of his remarks. No guide-book writer has yet learnt the supreme arts of conciseness and reticence. Descriptions of scenery and stories of personal adventure are both odious—if not odious; likewise such phrases as "the pedestrian will find compensation for being his own carriage and pair" (p. 111). Yet, when all is said, we know of no guides that we would sooner take with us than those of this series. If they fail to satisfy as literature, they are by far the most useful on the spot. From a considerable experience, we quite agree with the condemnation here passed

upon the Ordnance maps of Devon and Cornwall. They are always inadequate, and often misleading. The fly-leaf giving modes of approach and local coach routes, &c., is a valuable feature, but it might have included the steamer from London to Falmouth.

Ordnance Gazetteer of Scotland. Edited by Francis H. Groome. Vol. II. (Edinburgh: Jack.) We noticed the first volume of this *Gazetteer of Scotland* at the time of its publication, and the second volume suggests little to be added. We speak with some knowledge of similar works when we say that, on the whole, we have never seen one more creditable alike to editor and publisher. The strongest articles in this issue are those on Edinburgh and Dundee, which are marvels of condensed information. Historical interest is represented by the battlefields of Culloden and Dunbar. But, as we said before, every hamlet, burn, and laird's house is adequately described. From a literary point of view, the most curious feature to remark is the peculiar development given to the style by the matter-of-fact method of recording details which every English visitor to Scotland must have observed. Your genuine Caledonian delights in unimportant facts and figures, which, indeed, are not unimportant from his point of view. He writes like a photographer—without colour. As to the "get-up" of the book, only two points can be criticised. That the volumes should run on without a separate pagination for each is awkward; and the county maps are distinctly inferior to those for particular districts, which latter alone have evidently been specially prepared for the work. The frontispiece is a very fair example of steel-engraving.

Anamula: the Zulus, their Past History, Manners, Customs, and Language. By Thomas B. Jenkinson. (W. H. Allen.) It is a pity that the writer has not confined himself to the pages of a religious magazine or a missionary report. To the readers of such publications his observations and his private journal might be acceptable. There is nothing in the book to warrant a separate publication. Mr. Jenkinson is a missionary of the Society for the Propagation of the Gospel, and was stationed at Springvale, in Natal, from 1873 to 1879. His object in writing is to present a truthful picture of what he has himself seen and known, in the hope that others may be induced to settle in Natal as missionaries or as good colonists. We fail to see what special inducements he holds out to one class or the other. He is evidently an earnest and amiable man, but he is not endowed with any literary faculty. His book is ill-arranged, the information given consists almost entirely in quotations from other writers, and his own observations on the people, climate, and natural history of Natal are crude and meagre in the extreme. Great stress is laid in his journal on clothing the native Christians; and, as a matter of course, they are required to renounce polygamy, no pity being expressed for, nor even a word said about, the discarded wives of the converts.

The Handbook of Jamaica for 1882. By A. C. Sinclair and Laurence R. Fyfe. (Jamaica: Government Printing Establishment; London: Stanford.) This is a very creditable historical and statistical account of the colony, well compiled from official and other trustworthy sources, and put together with commendable literary skill. It contains almost all the information about Jamaica which any ordinary person is likely to want, combining to some extent the advantages of a Blue-book, a Gazetteer, an official list, and a general directory. Like most other West Indian publications, however, it indulges in the somewhat pompous descriptive style common in the old slave colonies, and so tends to produce an unduly exalted idea of the civilisation of the island in

the mind of an English reader. Anyone who took his picture of Jamaica from this work, with its statistics of Legislative and Privy Councils, Supreme Courts, public gardens and plantations, institutes and museums, railways and gas-works, banks and building societies, and all the rest of it, would certainly form an absurdly exaggerated notion of the real state of the island at the present day. That, however, is hardly the fault of the compilers, who have done their best with the material afforded them, and have worked it up into an extremely convenient and readable form.

NOTES AND NEWS.

MR. BROWNING has come home, having been unable to get to Venice through the ruin of the Lombard country by the floods. Neither from Turin nor Bologna could he make progress, and the general misery of the poor folk was sad indeed to see. There were cases of people remaining exposed to the rain on the bridge at Verona, and deprived of food, for thirty-six hours, no help being available from either side.

It is hoped that the late Prof. Green's scattered papers will be collected and published in the course of next year. A considerable quantity of his unprinted lectures will also be given, together with a short memoir. Anyone who is in possession of any MS. by Prof. Green, or of letters, which they would allow to be used for the memoir, is requested to communicate with Mrs. Green, 13 Banbury Road, Oxford.

We are also informed that Prof. Green's *Prolegomena to Ethics*, which Mr. A. C. Bradley is editing, will probably be published by the beginning of January.

We hear that the Revisers of the Old Testament have made so much progress that their work will certainly be finished in a few more months. Indeed, there is even some probability that the Revised Old Testament may be ready for publication by the close of next year.

THERE are now no less than five professorships vacant at Oxford—Regius Hebrew, Whyte's Moral Philosophy, Waynflete's Anatomy (a new chair), Corpus Jurisprudence, and Vinerian Law. Some of these have been vacant for many months; and it is an open secret that the boards of electors have found it difficult to make up their minds. It appears that the new statutes have made no provision for the case of an equality of votes. In the meanwhile, Edinburgh has promptly elected a successor to Prof. Blackie and, we may add, a companion to Prof. Jebb.

BEFORE Dr. W. W. Hunter left for India last year to become President of the Educational Commission, he was engaged in preparing for the press a *School History of India*, mainly based upon the historical chapters of his *Indian Empire*, but simplified in style and reduced in matter to about 220 pages. This has already been adopted in the Government schools of the Madras Presidency; and it will shortly be published in this country by Messrs. Tribner, under the title of *A Brief History of the Indian People*.

BISHOP WORDSWORTH, of St. Andrews, has prepared an edition of the historical plays of Shakspeare, which will be published by Messrs. Blackwood in three volumes.

THE collection of tales from the *Shah Nameh* of Firdusi, upon which Miss Helen Zimmern has long been known to be engaged, is now nearly ready for publication. It will be entitled *The Epic of Kings*; or, *Stories Retold from the Persian Poet Firdousi*. The *Shah Nameh* itself, it may be as well to observe, is perhaps the longest poem ever written, consisting of about sixty thousand distichs, which narrate the mythical history of Persia. What Miss Zimmern

has done is to select those incidents which best admit of being popularised for English readers, and to retell the stories rather than translate them, while carefully reproducing all essential details. Mr. E. W. Gosse has written a prepatory poem of fifty-four stanzas, entitled "Firdusi in Exile," which treats of the poet's life after his retirement from the Court of Mahmud of Ghazni to his death at Tus. Mr. Alma Tadema contributes two etchings, illustrating the story of "Zal and Rudabeh." An *édition de luxe* of the work will be printed on Dutch hand-made paper by Van Gelder, with artist's proofs of the etchings printed upon Japanese paper by Mr. De La Rue. It will be bound in vellum, richly decorated with designs adapted from old MSS. of the *Shah Nameh* in the British Museum. Mr. T. Fisher Unwin, who is the publisher, hopes to have it ready for issue to subscribers by November 1. After that date the price will be raised.

MISS AMELIA B. EDWARDS has undertaken to write an article on "Recent Discoveries in Egypt" for Stoddart's American Supplement to the *Encyclopædia Britannica*.

MISS M. CROMMELINE, author of *Orange Lily*, *Queenie*, *Black Abbey*, &c., is, we understand, writing the forthcoming number of *Arroweemish's Annual*.

THE next volume in the "English Citizen" series will be *The State and the Land*, by Mr. Frederick Pollock.

THE new instalment of Nassau Senior's *Conversations*, which Messrs. Sampson Low will publish immediately, contains the narrative of his visit to the East in 1856, when he accompanied the commission that investigated the site of the future Suez Canal. Conversations are recorded with the Viceroy, Said Pasha, M. de Lesseps, M. St-Hilaire, Sir Frederick Bruce, and Sir Adrian Dingli. The work will be in two volumes, edited by the writer's daughter, Mrs. Simpson.

PROF. BUOHHEIM's annotated edition of Lessing's *Nathan der Weise* will be issued in a few days from the Clarendon Press. The Commentary will fully explain what is, next to Goethe's *Faust*, the most difficult work in the German language. The Introduction will give a complete account of the history of the composition, of the tendency of the drama, and of the celebrated Parable of the Three Rings, besides an analysis of the characters and an independent criticism of the drama from an æsthetic point of view.

MESSRS. TRÜBNER are the publishers in this country of Mr. Bancroft's *History of the Pacific States*, which is announced to appear in no less than twenty-five volumes. Two volumes, one beginning the history of Central America, the other the history of Mexico, but forming vols. i. and iv. of the complete series, will be ready before the end of October. This work is a continuation of the same author's *Native Races of the Pacific States*, and takes up the history from the first arrival of Europeans.

NOTWITHSTANDING the additional number printed of Canon Farrar's *The Early Days of Christianity*, the entire supply prepared has proved inadequate to meet the demands of the trade, and the work is consequently again being reprinted. The new edition is expected to be ready by the 13th inst.

MISS BRADDON has just completed a new Christmas novel, "Flower and Weed," for the next issue of *The Mistletoe Bough*. It will be illustrated by Mr. Henry French, whose drawings have been engraved by Messrs. Sheeres, Symmons, Cooper, Batterahell, and Knight. To give an original work of fiction by a well-known author, and to illustrate it and print it in the most advanced style of fine-art pro-

duction, for one shilling, cannot fail to excite curiosity.

Mrs. Raven's *Temptation*, a new novel by the author of *Dr. Hardy's Marriage*, will be published by Messrs. Richard Bentley and Son in about ten days.

With the *Connaught Rangers*, in *Quarters, Camp, and on Leave*, is the title of a new work by Gen. E. H. Maxwell, author of *Griffin, Ahoy!* to be shortly published by Messrs. Hurst and Blackett. It will be in one volume, with illustrations.

A new novel by Mrs. Forrester, entitled *I have Lived and Loved*, will be issued during November by Messrs. Hurst and Blackett, who also announce *Exchange no Robbery*, by Miss M. Betham-Edwards. Both these will be in three volumes.

MESSRS. SAMPSON LOW announce *Studies in Russian Literature*, by Mr. O. E. Turner, English lecturer in the University of St. Petersburg.

THE Society for Promoting Christian Knowledge has in the press *The Teacher's Prayer-book*, a work which was announced in the society's Report some time ago. It consists of the Book of Common Prayer, with notes and comments by well-known scholars. The historical Introduction is by the Rev. Dr. Maclear, who also contributes the notes on the Morning and Evening Prayer, and on the Thirty-nine Articles. The other contributors are Canon Bright, Prof. Lumby, the Revs. R. Sinker, F. E. Warren, C. O. Mackarness, E. J. Boyce, and E. Wenaley. The work is enriched with a very full concordance to the Prayer-book, including the Psalter.

MR. ELLIOT STOCK announces the following antiquarian works for the coming season:—a facsimile of the first edition of *Robinson Crusoe*, *The Civil War in Hampshire*, and *The Siege of Basing House*, by the Rev. G. N. Godwin; *Studies in Lambeth Palace Library*, by S. W. Kershaw; *Place-Names of the West Riding*, by the Rev. N. Greenwell; *The History of Old Dundee*, by Alexander Maxwell; *Kingethorpiana*; or, *Researches in the Church of Kingethorp*, by the Rev. J. H. Glover; and *Historic Notices of the Borough and County Town of Flint*, by Henry Taylor.

THE same house will publish *The New Medusa*, a volume of poems by Mr. Lee Hamilton; and *Verses of Varied Life*, by H. T. Mackenzie Bell.

MESSRS. RICHARD BENTLEY AND SON'S announcements include a *Memoir of Lord Hatherley*, with two portraits, by the Rev. Prebendary Stephens, author of *The Life and Letters of Dean Hook*; *The Retrospect of a Long Life*, with Reminiscences of the Literary Men of the Time, by Mr. S. C. Hall; *Notes upon some of Shakspeare's Plays*, by Mrs. (Fanny) Kemble; the sixth volume of the *Memoirs of Prince Metternich, 1835-48*; a new book by Lady Jackson, to be entitled *The Court of the Tuileries, of the Restoration, and of Louis Philippe*; *Personal Reminiscences of Lord Stratford de Redcliffe and of the Crimean War*, by the author of *Frontier Lands of the Christian and the Turk*; and the sixth and concluding volume of Dr. Evelyn Abbott's translation of Duncker's *History of Antiquity*, containing the rise of the Persian empire. This last will be immediately followed by the two first volumes of Duncker's *History of Greece*, translated by S. F. Alleyne.

MR. T. FISHER UNWIN announces a story by the author of *The Spanish Brothers*, entitled *The Roman Students*; or, *On the Wings of the Morning*: a Tale of the Renaissance, with illustrations by Jacomb Hood; *Heroic Adventure*: Chapters in Recent Exploration and Discovery, with portraits and illustrations; *Tales of Modern Oxford*, by the author of

Modern Oxford; *Poems and Hymns*, by the Rev. G. T. Cooster; *Geographical Questions*, by R. H. Allpress, being vol. iii. of the Army Examination Series; *The Illustrated Poetry Book for Young Readers*; *The Children's Bouquet of Verse and Hymn*, being a new volume of the Pocket Series bound in wood; *Dick's Holidays*, a picture-book for children; and *Ephemerides*: "The Days of the Year, a New Christmas Annual," edited by Edward Walford. Also new editions of *Modern Missions*, by Robert Young, revised to date; *Industrial Curiosities*, by Dr. A. H. Japp; *Wise Words and Loving Deeds*, by E. Onder Gray; *Footprints*, by Sarah Tytler; and *Labour and Victory*, by Dr. A. H. Japp.

MESSRS. W. COLLINS AND Co. will publish *Histories of Austria and Hungary*, by Dr. Zerffi, and of *Norway, Sweden, and Denmark*, by Dr. J. N. Langley; also *Simple Stories from English History*, to meet the new requirements of the Education Department; *Drink and Strong Drink*, a temperance reading-book for schools and families, by Dr. B. W. Richardson; and *Book-Keeping*, by Mr. J. MacLean.

MR. EFFINGHAM WILSON has in the press a new edition, the thirteenth, of that standard work *Fenn's Compendium of the English and Foreign Funds*. It is entirely rewritten, and brought down to the latest date, by Mr. R. L. Nash. It contains not only a history of the debts and revenues of all nations, but a full account of almost all securities dealt in by investors at home and abroad. It has now grown into a bulky volume of seven hundred pages, and is dedicated, by special permission, to the Committee of the Stock Exchange.

THE *Scotman* of October 3 gives a long account of an interesting relic of Burns preserved in the Select Subscription Library at Edinburgh, which is now being dispersed. This is Burns' own copy of Robert Ferguson's poems, containing the holograph of the well-known lines entitled "Inscribed under Ferguson's Portrait," and several other verses. It is noticeable that the holograph differs in two or three respects from the lines as printed from 1803 downwards, and that it happens to be written above, and not below, the portrait. The book was given by Burns, as shown by an inscription in his handwriting, to the poetess Miss Carmichael.

THE Cheltenham Browning Society took advantage of Mr. Furnivall's visit to the town to hold its first meeting of this session at Mrs. Owen's, The Beeches, a fortnight earlier than had been intended. Miss Beale, the foundress and head of the well-known Ladies' College at Cheltenham, read an admirable paper on "The Religious Aspects of Browning's Poetry," which will be printed forthwith, and be in the hands of the members of the Browning Society before the first meeting of their second session, on October 27.

THE opening meeting of the tenth session of the New Shakspeare Society will be held on Friday, October 13, at University College, Gower Street, at 8 p.m., and will be open to the public. Miss E. H. Hickey will read a paper on "Julius Caesar."

PROF. S. BEAL is to lecture on Tuesday and Thursday next at University College, Gower Street, on the following questions:—(1) "What light is thrown on the chronology of Buddhism by Chinese Buddhist books?" (2) "What effect did the Greek trade with India produce on later Buddhism?" Each lecture to begin at 3 o'clock. Admission free.

THE subject of Mr. Shadworth H. Hodgson's address before the Aristotelian Society on Monday evening next will be "The Method of Philosophy."

THE papers to be read before the Hull Literary

Club during the next session include "Libraries, Ancient and Modern," "Ruined Cities of Central America," "Edgar Allan Poe," "Literary Doctors," "Analogies of Animal and Vegetable Life," "A Night with Gilbert and Sullivan," "The Food of the Future," "Bibliomania," "Oliver Goldsmith," and "The Relations of the Earth and Moon."

MR. A. ARTHUR READE has conceived the idea of administering to men of letters and science a series of interrogatories touching their practice in the matter of alcohol and tobacco. He now proposes to publish, with Messrs. Heywood, of Manchester, the replies he has received, which include letters from the late Charles Darwin, Dr. Carpenter, Prof. Blackie, Dr. Alexander Bain, Messrs. E. A. Freeman, Anthony Trollope, Wilkie Collins, &c.

MR. CHARLES FLEET'S *Glimpses of our Ancestors in Sussex* has been so well received by the public that the author has in preparation a second volume. This will be published shortly, by Messrs. Farncombe, of Lewes, uniform with the second edition of the first volume. It will contain chapters on royal visits to Sussex, the Sussex martyrs, noble Sussex families, Knight Templars in Sussex, the Quakers in Sussex, hermits in Sussex, Sussex cricket, Sussex lore. It is proposed to add illustrations, should the number of subscribers warrant the outlay.

MR. T. BUNOLE, of the *Guide*, Arbroath, has in preparation a book to illustrate Arbroath and district, under the title of *Round about the Round O, with its Poets*. Selections will be given from the poems of Balfour, David Carey, William Allan, James Thomson, John Sim Sands, Thomas Watson, William Johnston, Dr. David Arrott, and many other local poets; and full topographical notes will be supplied by the editor, Mr. George Hay, author of the *History of Arbroath*. The illustrations—upwards of 120—are by Mr. John Adam, of Edinburgh, reproduced in heliogravure by M. Amand Durand, Paris.

The committee of the public library at Plymouth have issued an appeal for subscriptions towards a special fund for the formation of a collection of works of local interest, which already numbers 1,495 volumes.

MR. LESLIE STEPHEN, in his *Swift*, recently published in the "English Men of Letters" series, comments upon the word "pilgarlick," and quotes a use of it by Carlyle. It may be worth mentioning that a correspondent of the *Western Antiquary* (September, p. 81) states that he has heard it applied to ragged and dirty children; but, unfortunately, he does not say where.

In addition to refusing copyright to foreign authors, the United States also maintain an import duty upon foreign publications at the rate of twenty-five per cent. *ad valorem*. This is not exacted on book parcels sent through the post of less value than fifty cents (2s.); but it is levied from all printed matter imported wholesale. The total amount realised is about 600,000 dols. (£120,000) a-year. When the Tariff Commission held its sittings last month at Boston, Mr. H. O. Houghton, of the well-known publishing firm of Houghton, Mifflin and Co., expressed his opinion in favour of maintaining this duty, though with a preference for a specific to an *ad valorem* duty. His principal reasons were the common Protectionist ones, with the addition of an argument that American authors might otherwise be induced to emigrate, and thus the supply of American literature would become contaminated at its source. It is more interesting to know that Mr. E. Steiger, a New York bookseller, whose business seems chiefly to lie in the importation of educational and scientific works, has issued a vigorous protest against the existence of any

duty on books at all. To repeat his arguments would be unnecessary in this country. But it is certainly curious (quite apart from the Protectionist point of view) that a government which professes to encourage in all ways the dissemination of knowledge should thus handicap foreign knowledge. That the duty will be repealed, however, we have no hope.

THE Académie française has elected M. J.-B. Dumas directeur for the current quarter, and M. Cherbouliez chanciller. M. J.-B. Dumas, the illustrious chemist—who must not be confounded with M. Alexandre Dumas fils, also a member of the Académie—is now in his eighty-third year.

ON Monday last the Bibliothèque royale at Brussels was lit with the electric light. A large room is now open every evening from 7 to 10.30, to which admission may be freely obtained from the librarian. Here are arranged periodicals and the most common books of reference; other books on the shelves of the library property are to be got only after an application made earlier in the day. It is manifestly impossible to illuminate the whole library, or even to search for books at night.

M. E. MAILLET, 20 Rue de la Pépinière, Paris, has published the prospectus of a *Bibliographie des Editions originales d'Auteurs français du 15^e au 18^e Siècle*, which will interest bibliographers of all nations. It will contain an exact reproduction of the title-pages of the original editions of about 300 masterpieces of French literature, from the *Roman de la Rose* and Villon to the works of Beaumarchais and Saint-Pierre. The form will be that of Brunet's *Manuel du Libraire*. M. Jules Le Petit will contribute the necessary information with regard to the original editions and their market value. The subscription price will be 30 frs. up to the 31st inst., after which it will be raised to 50 frs.

ORIGINAL VERSE.

A NORSEMAN'S PROPHECY.

I HAVE seen the ash-keys ripen and fall,
And the idling winds have the lost seeds strown;
Then behold upspringeth a gray stem tall,
And another tree in the land has grown.
I have seen the pine in the forest strengthen
Through snow of winter and summer's heat;
I have seen the bands of the ivy lengthen
And catch at the oak stem and cling to its feet,
Till at last the brown bark is covered and hidden.
I have seen the swallows come back with the sun,
And the storks return to their nests unbidden;
And for years uncounted these things have run.
I have seen the black of the raven's breast
Grow white as the snow on the hill-top bleak,
Yet the fledgling I saw while it lay in the nest
When its wings were unfeather'd and tender its beak.
I have blessed the God who gives meat to the raven,
Who raised the ash by the might of his hand,
Who made the pine as a rest and a haven
For the wandering birds of the far south land.

But dead, you say, is the great god Odin,
Another shall reap of the seed he sowed in
The hearts of men, and another the store
Shall gather and take to the garner floor.
Another be pledg'd in the mead and the ale;
Of another, men's mouths shall be telling the tale.
And Thor with his thunder is dead and vanish'd,
And Balder the glad with his gladness banish'd;
And all the gods whom our fathers knew
Must flee from these gods that you bring with you.
The gods that we love—the hope of our race—
Must fade as dim smoke and leave empty their place.
But what new thing bring the gods you teach of,
And what new gospel is this you preach of?
Have we not Odin, all-seeing, all-wise,
To tell to the heart and to open the eyes?
Know we not surely that Balder shall rise
When the serpent is dead and the wolf death-struck lies?

Have we not Thor, with his hammer of might,
The strong man to aid and the coward to smite?
Have we not Loki, if yet more we need,
The cunning in heart and the crafty in deed?
What do we lack that the gods do not give?
Live we not by their light as our fathers did live?

But dead, you say, is the great god Odin;
Your gods shall bide in the place he bode in.
Balder the bright is for ever departed,
Beautiful Balder, the gentle-hearted;
And hammer-strong Thor is forgotten for ever;
And Loki the schemer shall come back never—
Loki, who never yet tempted in vain
The double in heart and the subtle in brain.
Shall Loki then fail in the days yet to be,
And these southern gods have the mastery?
Stands it written that Loki yet ever did fail—
That he tempted a man and he did not prevail?

But if it be truth that the gods are dead,
What will you give in the great gods' stead?
We will live by the words that our fathers taught,
That the gods are patient and troubled by naught,
Headless of mocking and careless of praise,
And thus shall they rest till the ending of days.
You shall think you have smitten the gods of the north,

You shall fling your banners of victory forth,
You shall deem they are dead with the last night's dreaming,
And yours shall be truth in the outward seeming;
But our gods you but call by another's name,
And our lov'd ones live on and are ever the same.

You shall hear the wailing wind in the sky,
And know it is Sleipnir hurrying by.
Your lips shall whiten and hearts grow cold
When Thor with his thunder is out on the wold;
And the flowers that blossom'd where Balder bled
You shall lay in the hands of your lov'd ones dead.
You shall fear the voice of the wolf and the cry
Of the wandering crow, though you know not why;
The raven's call shall be harsh to your ear;
Forgotten gods shall you worship in fear;
By the speech of the birds and the message they give,
Shall you know of a truth that the wise ones live.

You shall mark your food with the hammer of Thor,
And think you are signing a holy sign;
But the high gods shall laugh, for the symbol of war
You have laid on the bread and the flesh and the wine.

At Balder's tide, though forgotten his name,
You shall feast when the days grow light and long;
When the harvest is in you shall kindle a flame
That the great gods know, though changed be the song.

And the names be altered, and only the deeds
Remain to be sung of and told in rhyme;
You shall cover our faith with your Christian creeds,
But the gods shall live on to the end of all time.

And I, I will feast with the gods of my fathers,
And drink of the mead from the gold-bound cup,
Till the wrath shall fall that now slowly gathers,
And the world and her kingdoms be shrivel'd up.
I will strike when the ends of the earth are shaken,
I will sleep when the days wax dark and dim;
And when Balder awakes, I too will awaken
And look on his face and be glad with him.

MABEL PEACOCK.

MAGAZINES AND REVIEWS.

IN the magazines for this month everyone will turn first to the "Valedictory" (why not "Farewell"?) of Mr. John Morley in the *Fortnightly*. Its interest is partly personal, but still more suggestive of consideration about the effect exercised by the Review since its foundation in 1867. As to the question of signed names, Mr. Morley has before confessed that his theory was not quite so rigid as his practice. For our own part, despite the fact that France has recently taken a backward step, we hold to the view that signatures are no less desirable in political than in literary journalism. The disadvantages, which we admit, must in the long run work their own cure. But it is Mr. Morley's retrospect of the character of his articles that most gives rise to reflection,

Those who recollect the early days of the *Fortnightly*—when novel ideas were expressed with no less novel vigour and eloquence—will appreciate his generous praise for his distinguished band of contributors. The old *Fortnightly* was a power in the land, because it concentrated and brought before the general public a body of opinion that had hitherto lain unread in weighty books, or perhaps had nowhere found open expression. Philosophical radicalism—in religion as in politics—here first became widely known. But competitors quickly sprang up; the charm of freshness began to wear off; and—if the truth must be told—the original standard has not always been maintained. Far be it from us to complain of the absence of great names. The articles in the *Fortnightly* used to be greater than the names. But somehow the new generation are not equal to their fathers. We seem to have lost the power of going straight to the heart of a question, and of writing in a way that must at least stimulate. The first set of contributors wrote because they had something to say which it was good for us to hear; the present seem to write because there are a dozen magazines to fill. The success of "periodicalism" is tending to found a profession. What we mean may be illustrated by the *Nineteenth Century* for this month. It contains ten papers of varying length, but we cannot honestly say that any one of them is worth the trouble of a careful reading. Either the subject is of secondary importance, or the treatment is inadequate. The *Contemporary*, which varies to a curious degree, happens to give us an exceptionally good number, though at least one of its articles absolutely refuses to be read at all. Others are thin. But Prof. Max Müller is always instructive, even when he has nothing new to tell; and Mr. Mulhall can always extract a meaning from columns of figures. Returning to the *Fortnightly*, we must not forget to notice that Mr. Sully has a paper on Herder marked by a genial criticism and a grace of style that he did not expect. The first article on Skobeloff is interesting, but we cannot admit the justice of the parallel with Bayard. Surely Nelson would be nearer.

THE *Revista Contemporanea* of September 15 is rich in archaeology. An anonymous paper on Celtiberian Olunia shows how much awaits the explorer's spade in Spain. The province of Burgos, for two years in succession, voted sums for work at Olunia, but no one undertook it. Becerro de Bengoa concludes his "Studies on the Iberians or Euskara" in the Province of Alava; and Narciso Pagés his "Municipal Government of Spain under the Romans." In the former we notice that the hill on which Felton was routed and fell before the Battle of Najera, 1367, still bears the name of Inglesmendi, English Hill. The latter maintains that the office of *Decuriones* was an elective and honourable one in Spain, and that of the *Defensores* still more so; the degradation of the *Curia* and *Curiales* took place in the Eastern Empire only. A lecture on the "Teaching of Languages," by Escriche y Mieg, treats language as a science, and the comparative as the only true method; and declares the results in individual tuition to be marvellous.

IN MEMORIAM

EVELYN PHILIP SHIRLEY.

ANOTHER name of mark has disappeared from the roll of living antiquaries and genealogists. Mr. Evelyn Philip Shirley, the well-known author of *The Noble and Gentle Men of England*, died on September 19, of an apoplectic fit, at his seat, Ettington Park, near Stratford-on-Avon. He was in his seventy-first year, and was the eldest son and heir of the late Evelyn John Shirley, M.P. for South Warwickshire, by Eliza

Stanhope, the only child of a cadet of the House of Chesterfield. Mr. Shirley was the representative of a younger branch of the House of Ferrers, descending from George Shirley, who was a younger son of the first Earl and an uncle of the half-blood to Selina Countess of Huntingdon, and to the Earl of Ferrers who was hanged. George Shirley and his descendants inherited, to the impoverishment of the earldom, the lordship of Lower Ettington, in Warwickshire, and the barony of Farney, in the Irish county of Monaghan, which came to the Shirleys by descent from Robert Devereux Earl of Essex.

Evelyn Philip Shirley, the heir of George in the fourth generation, was born on January 22, 1812, and was educated at Eton and at Oxford. He matriculated in 1830 as a gentleman commoner at Magdalen, and took his bachelor's degree in 1834; but he was too much absorbed in genealogical and heraldic studies to graduate in honours, as a reading man of his abilities might have been expected to do. On leaving the university he went to reside for a time on his father's estates in Monaghan, where he served the office of high sheriff in 1837, and was elected in July 1841 one of the knights of the shire in Parliament. He was a Conservative like his father, who sat in the same Parliament as one of the members for South Warwickshire; but Irish politics were not much to his taste, and when Parliament was dissolved in 1847 he did not care to seek re-election. In the meanwhile, he had established his reputation as a genealogist by publishing in 1841 the *Stemmata Shirleiana*, a quarto volume, containing the history in detail of the Shirley family and estates. The Shirleys are traced in an unbroken line from Seawalo or Sewallis, who was meane lord of Ettington in Domesday under Henry de Ferrers; but the chief glory of their ancestry is derived from the marriage of Sir Henry Shirley in the reign of James I., whose wife, Dorothy Devereux, was eventually the co-heir of her brother, the Earl of Essex, the general of the army of the Parliament. This match brought to the Shirleys the barony of Ferrers of Chartley and a moiety of the Irish principality bestowed by Queen Elizabeth on her favourite, the ill-fated Earl of Essex; and the descendants of the marriage are entitled to the distinction of quartering the royal arms of France and England, as being representatives in blood of the youngest son of Edward III. The original edition of the *Stemmata* was limited to one hundred copies, and the book soon became scarce; but an enlarged edition appeared in 1873, which deservedly ranks high among family Histories. Shirley took a greater interest in literature than in politics, and during his father's lifetime did not care to re-enter the House of Commons. But he never shrank from his duties as a great landowner, and, after his succession to the family estates, returned to public life in 1853 as M.P. for South Warwickshire. He retained his seat until 1865, when, after twelve years' service, he considered himself justified by declining age in retiring from Parliament and devoting what remained of life to his favourite studies and the improvement of his estates. He continued, however, to take an active part in county business, and was a regular attendant at the council board of the Society of Antiquaries and other learned societies. His liberality as an Irish landlord and his exertions for the welfare of his tenants are vividly described by his former agent, Mr. Trench, in his popular book *Realities of Irish Life*. Shirley took the deepest interest both in the past and the future of his Irish estates, and one of his earliest literary efforts was *Some Account of the Territory of Farney in Ulster*. It was a labour of love in his later years to expand this work into a

History of the County of Monaghan, a folio which ranks among standard county Histories of the first class. His literary industry was indefatigable; and, besides a number of volumes which he published, he was a constant contributor to *Notes and Queries* and to the *Transactions* of the principal archaeological societies. His chief work, perhaps, is *The Noble and Gentle Men of England*, which has been so well appreciated that it has already passed through several editions. It is profusely illustrated with armorial shields, and gives a sketch of each family from the earliest ancestor on record. It is the book which most nearly approaches an English *libro d'oro*; and the line of exclusion is drawn high, for no families of gentry are admitted into his list unless they are actually landowners at the present time, and also unless their ancestor in the male line was in possession of an estate before the dissolution of monasteries—the change of religion being notoriously a period of social revolution. This rigid rule excludes a large proportion of the existing peerage, and makes sad havoc with received pedigrees. Genealogists, who know all the weak points in their neighbours' pedigrees, are never favourites in society; and Lord Beaconsfield showed his knowledge of human nature when he portrayed Shirley in *Lothair* as Mr. Ardenne, "a man of ancient pedigree himself, who knew everybody else's, which was not always pleasant." Shirley arranged his families according to their respective counties, and those who are not antiquaries will read with some surprise that Middlesex contains no families of gentry. Apart from blemishes which are inseparable from such undertakings, Shirley's book is one of real merit, and commands a place in every genealogical library. Both as an antiquary and as a country gentleman, he took the warmest interest in hunting and hawking, and all other knightly sports of the olden time. His book on deer-parks is a classic on the subject of the noble science of venery. His own deer-park at Ettington is one of the oldest in the kingdom, and he delighted in explaining to his visitors the radical difference between a deer-park proper and a park with deer in it. A real deer-park could only be imparked by the royal licence, and was invested by statute with diverse privileges and immunities, none of which attach to so-called parks of modern creation, which are only fields fenced in and stocked with deer at the will of the proprietor. Shirley took great pride in the manor-house of Lower Ettington, which he enlarged and remodelled in 1862 in the early English style. His improvements were carried out with consummate taste; and the magnificent library which he built to contain his literary collections made it one of the finest mansions in the county. The house is out of all proportion to the surrounding estate, which produces scarcely £2,000 a-year; but the modest rent-roll of Ettington is supplemented by Irish revenues of nearly £30,000. His hospitality was unbounded, and those who had the privilege of being his guests will never forget the genial and polished courtesy of their host. He had printed an interesting description of his seats at Ettington and Lough Fea, which he was in the habit of presenting to his guests as a remembrance of their visit. He does full justice to the grandeur of his baronial hall and to the wild scenery of his Irish territory, but his heart was in the Warwickshire woodland which had been the home of the Shirleys for a thousand years. This account of their ancestral homes is dedicated to his children, who are touchingly reminded of their duty to Him in whose sight a thousand years are but as yesterday, a watch in the night. The little book is characteristic of an antiquary who was emphatically first a Christian and then a gentleman.

He died in harness, for he worked at his favourite pursuits till the last, and the day before his death addressed a paper to *Notes and Queries*, to which he had been a contributor from its commencement. The end was very sudden. On Sunday, the 17th ult., he went upstairs to dress for dinner in, apparently, his usual health. He was so punctual in his habits that his delay in descending to the drawing-room created some uneasiness, and Mrs. Shirley went up to his dressing-room to look for him. She found him lying on the floor paralysed and unconscious. Medical skill was unavailing, for he never recovered consciousness, and died on the morning of the 19th. He was buried on September 26 in the vault which he had just completed in Ettington church, where the Marquess of Hertford and all the chief men of note in Warwickshire assembled to pay the last tribute of respect. He lies among his ancestors; and none of them have left a name more worthy of remembrance than the Christian gentleman who discharged with credit every duty of his high station, and who was distinguished in his generation as an antiquary and a county historian.

EDMOND CHESTER WATERS.

A COMPETITION OF BASQUE IMPROVISATORS.

Sare, Basse-Pyrénées.

THE Basque Festival at Sare has been sadly marred this year by drenching rain. It was late in the afternoon of Monday, September 11, ere the international contest of Ball play ended in the victory of the French Basques. Without delay, the "Garde Champêtre" mounted the wall which bounds the dug-out end of the long court, and summoned the *Coplaçaris* to the trial of improvisation there. First, led on by a boy, a blind old labourer appeared, his pale face telling of privation. A pause ensued, and a murmur arose that there would be no competitors. At length a lad with frizzly hair, Pelho, a blacksmith from Cambo, came forward. A shout announced a somewhat older man of herculean build, recognised as the miller of Oyarzun, one of the first *Bersolaris* of the Spanish Basques. An old man from Echalar, (Navarre), with two younger from Sare and Baigorri, completed the list of candidates. The method of competition was as follows:—

The candidates were brought forward successively in pairs to the edge of the wall, about twelve feet above the mass of the audience in the court below. On the bank, at right angles to the candidates, sat the jury, four well-known names in Basque literature—Ospita, Duvoisin and Elisamboure, Salaberry of Mauléon, and Dr. Guilbeau, Maire of St-Jean-de-Luz. These, on the spur of the moment, gave the themes to the competitors. The first immediately improvised a verse of four, six, or eight lines, singing it at the top of his voice to some well-known tune; the other replied; the first again took up the theme, and so on, until the jury were satisfied, usually at the end of ten or twelve minutes, as to the comparative merits of the competitors. The best performers, though interrupted by applause, would recite together from twenty-four to twenty-six couplets in that time; the inferior, only from twelve to sixteen. The contest was quite as much one of rustic wit as of poesy; but tune and rhythm were always fairly kept. There was no need to understand the language; the faces of the audience below, the burst of laughter and applause at a successful hit, the silence, or a long-drawn oh! when a couplet fell dead, significantly pointed which way the contest was going.

The first trial was between the blind man and Pelho of Cambo; the subject, "Sobriety versus Good Cheer." The old man began with confidence,

but could not keep to his theme. Pelho sung his first couplet with evident nervousness, his second was better, his third won loud applause, and at the sixth stanza he was proclaimed an easy victor. Then the miller of Oyarzun and the labourer from Echalar defended each his calling—"Miller versus Labourer"—in Spanish Basque. Only two of the labourer's couplets told, wherein he sang of the miller's trickery in taking illegal toll of the grist, and of the probable punishment here and hereafter; the miller retorted: what fools the labourers must be to allow themselves to be cheated when aware of it. The labourer could find nothing else effective, and the miller won. The man from Baigorri having vanished, Pelho was again pitted against a middle-aged man, who defended "Contentment at Home" against "Emigration to America for Wealth." The new-comer was smiling and confident, was quick, had a capital voice, and sang well; but he constantly wandered from his subject into mere platitudes, and, though the contest was superior to those preceding, Pelho was again the conqueror.

Now came the final trial between him and the miller, and it was more exciting from the fact that one was a French and the other a Spanish Basque. It was plain that the general expectation was in favour of the miller. The theme was "The Condition of a poor Peasant Proprietor against that of a Metayer or a Servant under a Good Master." Both men did their best; each was ready as soon as his rival ceased, and began the instant the applause allowed him to be heard, and the thirteen couplets each were sung in the same time as six had been in the first contest. The miller stood with his arms folded on his broad chest, and sought occasional inspiration from a small wine-skin proffered by his brother. Pelho squeezed his folded berret hard in his right hand, and swayed his arms to time in not ungraceful action. For the first five or six verses he fully held his own, but it was then evident that the physical strength of the miller would tell. Pelho's smile died out, a look of exhaustion was coming over him, and the jury compassionately ordered the prize, 80 fra., to be divided. Couplets of thanks from the two to the audience, the jury, and to M. d'Abbadie, the prize-giver, closed the contest. The crowd dispersed with immense satisfaction at the result, and Pelho was hugged and slapped and kissed almost to death by admiring friends.

During this time, the printed songs which had won the first and second prizes for written composition were handed round among the audience. These were "The Charcoal Burner on the Mountain," by P. Bidarrart of Baigorri, and a versified fable "The Wolf turned Saint," by Landondoberri of Sare—neither of them above the almost universal mediocrity of prize poems everywhere. WENTWORTH WEBSTER.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- GLADSTON, E. Der schweizer Holzstiel in seinen cantonalen u. constructiven Verhältnissen, vergleichend dargestellt m. Holzbauten Deutschlands. 1. Serie. Zürich: Schmidt. 40 M.
- HERMANN V. ZUDOWITZ, O. Fehr. Die älteste Tafelmalerei Westfalens. Münster: Böhringh. 15 M.
- MAVOIR, A. Histoire des Jardins chez tous les Peuples depuis l'Antiquité jusqu'à nos Jours. Tours: Mame. 40 fr.
- RICKEL, H. Beiträge zur neiderländischen Kunstgeschichte. Berlin: Weidmann. 20 M.
- SAUVAGNOT, O. Palais, Hôtels, Hôtels et Maisons de France du 15^e au 18^e Siècle. Paris: Morel. 300 fr.
- STROHL, de westfälischen d. Mittelalters. 1. Hft. 2. Abth. Münster: Regensberg. 20 M.

HISTORY.

- COLECCION de documentos inéditos para la historia de España, de la Fuensanta del Valle, José Sancha Rayón y Francisco de Zaballero. T. 78. Madrid: Ginebra. 48 s.
- HIER, J. Der Temporalienstreit d. Erzbischofs Ferdinand v. Trier m. dem Bistum Trier. 1587-78. Wien: Gerold's Sohn. 2 M. 40 Pf.

- KAISERURKUNDEN in Abbildungen. Hrg. v. H. v. Sybel u. Th. Hinkel. 4. Lfg. Berlin: Weidmann. 45 M.
- MILLAR, A. Historia general de las Islas Canarias. Las Palmas: Miranda. 30 E.
- SAMMLUNG, amtliche, der Eltern eidgenössischen Abschiede. 4. Bd. Abth. 1. d. 1541-48, bearb. v. K. Deschwanden. Basel: Schneider. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DUNIKOWSKI, E. v. Die Spengien, Radiolarien u. Foraminiferen der unterliassischen Schichten vom Schafberg bei Salsburg. Wien: Gerold's Sohn. 4 M.
- EULENBURG, H. Handbuch des öffentlichen Gesundheitswesens. 2. Bd. Berlin: Hirschwald. 38 M.
- FATIO, V. Faune des Vertébrés de la Suisse. Vol. IV. Histoire naturelle des Poissons. 1^{re} Partie. Basel: Georg. 20 M.
- GRIMM, F. E. Die skandinavischen Plagioklasgesteine u. Phonolith aus dem mecklenburgischen Diluvium. Leipzig: Bagelmann. 2 M. 50 Pf.
- GRISLER, A. Die Farbenblindheit, ihre Prüfungsmethoden u. ihre praktische Bedeutung. Leipzig: Wigand. 1 M. 50 Pf.
- LAAS, E. Kants Stellung in der Geschichte d. Conflictwissenschaften. Glauben u. Wissen. Berlin: Weidmann. 2 M. 40 Pf.
- LECLAIR, A. v. Beiträge zu e. monistischen Erkenntnistheorie. Breslau: Koebner. 1 M. 50 Pf.
- LOCARD, A. Catalogue général de mollusques vivants de France. Basel: Georg. 16 M.
- MUHN, W. Die Grundlagen der Kant'schen Erkenntnistheorie. Breslau: Koebner. 1 M. 50 Pf.
- RÜTTIMANN, L. Beiträge zur Geschichte der Hirschkunde. 1. Bd. Basel: Schwabe. 1 M. 50 Pf.
- SELIERS, O. Zur Entwicklungs-geschichte der Ascidien. Wien: Gerold's Sohn. 2 M. 40 Pf.
- STRASSBURGER, E. Ueb. den Theilungsvorgang der Zellkerne u. das Verhalten der Kerntheilung zur Zelltheilung. Bonn: Cohen. 5 M.

PHILOLOGY.

- BIBLIOTHECA Arabico-Hispana. Pars I. Aben-Personalis Asilia. (Dictionarium biographum.) Ad fidem codicis Neapolitani arabice nunc primum editis F. Oedera. Vol. I. Pars I. Madrid: 94.
- OCEROAS Rede f. Sex. Roscius aus America. Mit den Testimonia veterum u. dem Scholasta Græmianus hrg. u. erklärt v. G. Landgraf. 1. Hälfte. Erlangen: Deichert. 2 M.
- FLECHTER, H. Die Sprache d. Alexander-Fragments d. Albert v. Besançon. Breslau: Koebner. 2 M.
- KARABACK, J. Der Papyrusfund v. El-Fajjm. Wien: Gerold's Sohn. 3 M. 50 Pf.
- KOWALSKI, B. Der Conjunction bei Waco. Breslau: Koebner. 1 M. 50 Pf.
- LINX, Th. Ueb. die Sprache der Chronique rimée v. Ph. Mousket. Erlangen: Deichert. 80 Pf.
- REACH, A. Neue Beiträge zur Technik d. nachhomerischen Hexameters. Wien: Gerold's Sohn. 2 M.
- SITTL, K. Die lokalen Verschiedenheiten der lateinischen Sprache m. besond. Berücksicht. d. afrikan. Lateins. Erlangen: Deichert. 2 M. 80 Pf.
- WESTERMAYER, A. Der Protagoras d. Plato zur Einführung in das Verständnis der ersten platonischen Dialoge erklärt. Erlangen: Deichert. 2 M. 40 Pf.

CORRESPONDENCE.

THOMAS WEDGWOOD.

London: Oct. 3, 1882.

Will you allow me to make your columns the medium of an announcement, to such as are interested in the fact, that some members of my family have discovered a box containing letters to, and MSS. by, Thomas Wedgwood, the friend of Coleridge, Godwin, &c., and that these are in the hands of persons competent to decipher and arrange them? We should be grateful if anyone who has papers or information tending to throw light on the history of Thomas Wedgwood (a person who excited some attention among his contemporaries) would allow us to see them; and my cousin (Mr. Arthur Wedgwood, 34 York Street, Portman Square) would take charge of, and faithfully return, whatever may be entrusted to him.

JULIA WEDGWOOD.

THE OCTAVO "BRECHES" NEW TESTAMENT OF 1575.

Huddersfield: Sept. 25, 1882.

I believe it has never been noticed, by any writer on the subject of early versions of the Bible, that the octavo New Testament printed by Tho. Vautroullier for Christopher Barker, 1575, differs not only from all other Geyevan and Tomsons New Testaments, but also from every other English version.

For example, the word "babe," which occurs so often in all other versions, is omitted, both in the singular and plural form, from the 1575 edition.

In S. Luke i. 41, King James's version of 1611 has—

"the babe leaped in her womb ;"

the 1575 reads—

"the childe sprang in her bellie."

The same in the 14th verse—

"the childe sprang in my bellie for joye."

In S. Luke ii. 12 the 1611 has—

"Ye shall find the babe wrapped in swaddling clothes, lying in a manger ;"

the 1575 reads—

"Ye shal finde the childe swaddled, and layd in a cratch."

The 16th verse the same—

"the Childe layd in the cratch."

Heb. v. 13—

"For every one that useth milke is inexperience in the wordes of righteousness : for he is a childe."

S. Matt. xi. 25—

"because thou hast hid these things from the wise and men of understanding and hast opened them unto children."

Rom. ii. 20—

"An instructor of them which lacke discretion, a teacher of the unlearned."

1 Cor. iii. 1—

"Even as unto Children in Christ."

1 S. Pet. ii. 2—

"As newe borne children."

It would be interesting to know by whom and by what authority the revision of this edition was made.

Should the title-page and colophon be lost, the above is sufficient to distinguish the 1575 from all other editions of the New Testament.

J. R. DORN.

THE ETYMOLOGY OF "KESTREL."

Cambridge.

The word *kestrel*, as denoting a base kind of hawk, occurs in Spenser, F. Q. ii. 3, 4; also, as *kastrel*, in Ben Jonson, Epicoene, iv. 4; and, as *castrel*, in Beaumont and Fletcher, Pilgrim, i. 1: see Nares. Mr. Wedgwood derives it from "Burgundian *cristel*, Fr. *crasserelle*, *quer-celle*, a hawk of a reddish colour;" and observes that "the G. synonym *röthel-weih*, from *röthel*, raddle or red chalk, points to an origin in G. *rod-crite*, creta rubra: Dief. Supp." This is not quite clear; but if it is meant that *kestrel* has anything to do with the Latin *creta*, the conclusion can hardly be admitted.

The exact Fr. form which produced the E. *kestrel* was rightly pointed out by Minshew as being *quercerelle*, whence *querc'celle*, *kes'cel*, and, finally, *kestrel*, with excrecent *t* after *s*, as in *amongst*, *whilst*, &c. Now *quercerelle* is for *quercelle*, the regular diminutive of *quercelle*, the original of which is, of course, the Latin *quercedula*, a kind of teal, as shown by Dies and Scheler. As to *quercu-edula*, it is of imitative origin, from the Aryan root *KARK*; cf. *croak*, *creak*, *chirk*, &c.: see Vaníček.

The Fr. forms are numerous. Cotgrave gives *quercelle* and *quercerelle* as meaning "kestrel;" *cercelle*, "a teal;" *cercerelle*, "a kestrel, also teal;" whence, by shifting of *r* (as in E. *bird* for *brid*), we have also *crecerelle*, "a kestrel," and the Mod. F. *crécercelle*, which Scheler explains as the diminutive of *crécelle*, a by-form of *cercelle*. The Mod. F. *crécelle* in the sense of "rattle" is referred by Scheler either to a supposed Latin form *crepiscella* (from *crepere*), or to the imitative root seen in English *creak*. The latter is the simpler solution, and helps to account for the shifting of *r*; cf. F. *croquer*, and observe how Cotgrave equates the words in explaining *crecerelle* as "a rattle or clack for children to play with, also a

kestrell," &c. And, after all, even the Latin *crepere* is from a base *KRAP*, which is practically a mere variant of *KARK*, and of similar directly imitative origin.

In the sense of "teal," the F. *cercelle* was frequently spelt *carcelle*, in which form it appears in Cotgrave as well as in Modern French. See further in Littré, under *crécelle*, *crécercelle*, and *sarcelle*; and in Diez, under *cerceta*, which is the Spanish form.

The Burgundian *cristel* is interesting as having a similar excrecent *t*. I have little doubt that there was also a Prov. F. *cristerele* in use as a diminutive form. The change from initial *cr* to *tr* (as in Icel. *trani* for E. *crane*) at once accounts for the Ital. *tristarello*, explained as "a kestrell" by Florio.

WALTER W. SKEAT.

"EUSKARIAN."

Bayonne: Sept. 26, 1882.

I do not object to the assertion in Mr. Grant Allen's letter (ACADEMY, September 16) that the Basque skulls are similar to the Neolithic, although I should hesitate positively to affirm it. The Basques are a very mixed people, and it is difficult to determine what their primitive type originally was. The current opinion among anthropologists now is, it is true, that the ancient Basque type was dolichocephalic. But is it demonstrated that this dolichocephalic type was identical with that of the various contemporary European races? And what proof is there that this identity should be restricted to the Neolithic ages, and not include the Palaeolithic also?

But, however this may be, I may add, as an apparent support of the assertion, that a few Basque names of instruments appear to be derived from the word "stone;" e.g., *aizkora*, hatchet, from *aiz*, *atz*, "rock, stone." This etymology is not mine.

I should nevertheless object to the generalisation of the term "Euskarian" as synonymous with "Neolithic" or "Palaeolithic." First, because such use of the word apparently implies the identity of all the races of the Neolithic age, which, at least from the linguistic point of view, is scarcely admissible. Secondly, because the word "Euskarian," as a characteristic term for a Basque origin, is too recent, and is hardly yet admitted into common use. It is a pedantic term, invented some forty or fifty years ago by local grammarians, with the mere object of avoiding the repetition of the one correct, popular, and historical term, "Basque." "Euskarian" is derived from *Euskara*, the original name of the Basque language, meaning, it is supposed, "the clear manner of speaking; the one true language." So that "Euskarian" would mean not "of the Basque people," but "of the Basque language," and is thus quite unsuitable as a general anthropological denomination. The word "Basque," on the contrary, would be perfectly suitable for the purpose, if only the identity of all Neolithic European races be admitted.

JULIEN VINSON.

London: Oct. 2, 1882.

A dolichocephalic short race is admitted by the best authorities, both in this country and in France, to have preceded the tall brachycephalic people, whose remains in Western Europe are generally found associated with bronze weapons; and the name "Iberian" (first adopted on craniological grounds by Dr. Thurnam) does not appear to be unsuitable.

It is one of the few "fixed points in British ethnology," according to Prof. Huxley, that these two races—one dark and the other fair—were in England when the Romans invaded this country; and it is something more than an assumption that there were similar populations

at that time on the Continent also. Mr. F. W. Rudler summed up the evidence on the subject in his able address at the Swansea meeting of the British Association in 1880 in this sense:—"As the Silures were to Britain, so were the Aquitani to Gaul; they were the dark Iberian element." And he quoted Strabo as stating that, "while the natives of Celtic and Belgic Gaul resembled each other, the Aquitanians differed in their physical characteristics from both these people, and resembled the Iberians" (British Association Reports, 1880, pp. 615, 616). Certainly the people about Brive and Limoges struck me, during a recent tour in France, as generally dark and short.

Dr. Beddoe, on examining the forms of the heads in the West of England, found that those which are ordinarily called brachycephalic belonged, for the most part, to individuals with light hair, the dark-haired people being dolichocephalic. He also found that the form of Dr. Broca's typical Basque cranium was very similar to the modern Silurian (South Welsh) head (Memoirs of the Anthropological Society of London, ii. 350-56).

It is worth mentioning that, in old maps of the world "as known to Herodotus," the inhabitants of that part of the Continent answering to Spain and about half of France are styled "Iberi," east of whom are the "Ligyes," with the Celts north of both peoples, very much as in later times.

As regards the linguistic difficulties, it should be remembered that language is no sufficient evidence of race; and in the Basque country there are evidently two types, one of which must have given its language to the other. They appear to be now much mixed.

J. PARK HARRISON.

Another correspondent writes:—

"I have just noticed the following passage in Larramendi's *Corographia de Guipuzcoa*, which ought to be decisive of the question whether the Basques are fair or not. Larramendi was a native of Guipuzcoa, the only province which is purely Basque, not having been occupied by the English during their domination in South-western France from the twelfth to the fifteenth century. Larramendi, writing in 1756, says:—

"Los hombres son de estatura regular, bien agestados, blancos, aun los que todo el año sufren los ardores del sol y las inclemencias del tiempo, como son los labradores."

"He goes on to say that the women are 'de vivissimo color'—ruddy or ruddy-cheeked, I suppose he means."

[It may be as well to remark that our own objection was not to the anthropological theory which identifies the Silures with the Iberi, but to the use of the word "Euskarian" for the supposed common stock.—ED. ACADEMY.]

UNIVERSITY COLLEGE, BRISTOL.

University College, Bristol: Sept. 27, 1882.

In the ACADEMY of September 23, under the heading "Science Notes," you have inserted a paragraph calling attention to University College, Bristol, for which we owe you our thanks. You point out, what is perfectly true, that extensive arrangements have been made for the study of medicine and applied science. Then follows your next sentence:—

"But we fail to see that equal attention is paid to liberal studies; and, under these circumstances, we cannot share in the regret that the college has no foundation. Applied science does not need endowment."

These remarks are entirely erroneous. The Literary Department, buildings for which are already provided, embraces, as you will see by the accompanying *Calendar*, instruction in the

classical languages, Hebrew, English history and literature, French and German languages and literature, moral philosophy, political economy, and mathematics; and the council would be very pleased to enlarge this curriculum had they sufficient means at their disposal. With the exception of the chair of political economy, for which Balliol College, Oxford, provides endowment, all of these chairs depend on annual subscription for their support. That the public do not agree with the substance of your last sentence—viz., that “applied science does not need endowment”—is shown by the fact that the chairs of chemistry and engineering have lately been endowed for a limited time, the former by the Clothworkers’ Company, and the latter by the Anchor Society of this city. As a proof that due attention has been given to the claims of literature, it is only necessary to point out that these departments were provided for by the erection of the first portion of our permanent buildings, that they are attended by a large number of female as well as of male students, and that the excellence of the teaching is attested by the number who pass the Higher Local Examinations of Cambridge University. In these classes some permanent endowment is essential if the work is to be carried on with satisfaction, but I need only refer to the comparatively inexpensive nature of their requirements with those of the scientific departments to prove the fallacy of your last statement.

W. RAMSAY (Principal).

[We willingly print the above explanation for what it is worth. But, for ourselves, we cannot admit the inference that, because applied science has been endowed, therefore it needs endowment. Again, teaching up to the standard of the Cambridge Higher Local Examinations is not precisely what we meant by “liberal studies.”—ED. ACADEMY.]

THE “RECORDS OF THE SOCIETY OF JESUS.”

Bottlesford Manor, Brigg: Sept. 30, 1882.

In my review of the *Records of the English Province of the Society of Jesus* (ACADEMY, September 9, p. 181) I suggested that in some instances the author had withheld exact information as to the birthplaces of a few of the members of the Society of Jesus whose lives he has written. In this I was undoubtedly mistaken. Mr. Foley writes that,

“Regarding the places of nativity, not a single one has been intentionally omitted to the best of my recollection? Well knowing the importance of such information, I have been anxious to obtain the fullest particulars; but, unfortunately, the writers of the old Catalogues and MSS. which I have used are generally satisfied with giving the county alone.”

EDWARD PRAOOCK.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 9, 7.30 p.m. Aristotelian: Presidential Address by Mr. Shadworth H. Hodgson, “The Method of Philosophy.”

WEDNESDAY, Oct. 11, 8 p.m. Microscopical: “Observations on *Staphylococcus*,” by Mr. T. B. Royster; “Some Swiss Jurassic *Varicose* of *Trechamnina incerta*,” by Dr. E. Haemeler.

FRIDAY, Oct. 13, 8 p.m. New Shakespeare: “Julius Caesar,” by Miss E. H. Hickey.

SCIENCE.

LENORMANT’S EARLY BIBLICAL HISTORY.

Les Origines de l’Histoire d’après la Bible. By Fr. Lenormant. Vol. II. (Paris: Maisonneuve.)

Those who have read the first volume of M. Lenormant’s work on the earlier chapters

of Genesis will have looked forward eagerly for the second. This now lies before us, and is marked by the same powers of clear exposition, extensive learning, and ingenious combination. If it is not so interesting as the first volume, the fault lies with the subject-matter, not with the author. The site of Paradise, the three sons of Noah, and the descendants of Japheth according to the tenth chapter of Genesis are the questions which fill a volume of more than 500 pages.

While the book was passing through the press, Prof. Delitzsch’s attempt to localise the Garden of Eden in Babylonia appeared. In noticing this work in the ACADEMY, I expressed my agreement with the theory it advocated—a theory, in fact, which had already been defended by Sir Henry Rawlinson and myself. It will, therefore, be readily understood that I find myself unable to agree on this subject with M. Lenormant, who seeks to show that the primitive Eden lay where Zend tradition placed it, in the high lands of the Hindu Kush, and was only subsequently adapted to the geographical conditions of Babylonia. I confess that I can see neither trace nor possibility of contact between the early Aryans of the far East and the Accadians and Semites of the Euphrates Valley until that later age when Phœnician ships traded to Ophir and the Assyrian monarchy came into conflict with the Medes in the ninth century B.C. What resemblances there may be between the account of Paradise as we have it in Genesis and the traditions of the Persians seem to me far more likely to have been due to borrowing on the part of the latter, after the overthrow of the Babylonian empire, than to their derivation from a common origin. Otherwise I do not understand why they should have been known only to a few members of the Aryan and Semitic families. Moreover, the express mention of the Tigris and Euphrates among the rivers of Paradise, coupled with the Babylonian colouring of other portions of the Jehovistic narrative in Genesis seems to point plainly to the true source from which the Biblical account has been drawn.

In common with many others, however, M. Lenormant feels a difficulty in regard to the much-debated expression in Genesis which is rendered by the Authorised Version: “and from thence (the river) was parted, and became four heads.” But I think I can throw some light upon this from the cuneiform documents. In *W. A. I.* ii. 51, 45–49, the River Innina is explained to be “the snake-river,” “the river of the rope of the great god” (Hea), “the river of the great deep;” and “the snake-river” seems to be equivalent to “the river of the snake god,” since, in the line preceding that in which it is named, the Uruttu, or Euphrates, is said to be “the encircling river of the snake-god of the tree of life.” Now, in early Accadian mythology, the mouth of the Euphrates was identified with the river of death, which encircled the earth like a serpent, and beyond which lay the home of the gods and heroes. The Okeanos of Homer had, I believe, its origin in this Accadian river which coiled itself round the world. It was usually termed “the deep,” and as such was the dwelling-place of Hea, the god of waters and of wisdom,

whose symbol was the snake. Like the serpent Vāsuki in the Mahābhārata, by means of whom the sea was churned, the snake of Hea was also “the rope of the world” (*W. A. I.* ii. 29, 62), a phrase which irresistibly reminds us of the golden chain which Zeus challenged the gods to hang from the sky. The Euphrates was thus a representative of the heavenly river which surrounded the earth; and, as the rivers of the four regions of the world were fed by the latter, the Euphrates, its earthly antitype and microcosm, was similarly regarded as feeding the other rivers and canals of Babylonia. “The snake-god of the tree of life” must be connected with that Chaldean account of the Fall which is yet to be discovered; but the tree of life to which he belonged was planted in the heavenly Paradise, not in its sublunar representative on the banks of the Euphrates. It was only when the heavenly Paradise was localised in the Babylonian Eden that Babylon, “the gate of God,” the old Accadian Ka-dingira, came to be entitled “the city of the tree of life.” This tree of life is elsewhere called “the pine-tree (of Eridu),” “the shrine of the god Irninu.”

The space at my disposal prevents me from even touching upon the many interesting points which are suggested by M. Lenormant’s book. There is hardly a page from which we cannot glean some new fact or point of view. Naturally, it is not possible to be always of one mind with the author, or to accept all the conclusions he puts before us. The etymology of Deukalion, for instance, which he adopts cannot be right. The word is a patronymic, like other epithets of the Sun-god, such as Hyperion and Apollon, and is formed from Deukalos. The latter name has the same origin as Poly-deukēs, and possibly Odysseus, and means “the bright one,” just as the Homeric δδευκός is conversely the “inglorious.” The geographical position, again, which I should assign to Ashkenaz is different from that for which M. Lenormant contends. In Jer. li. 27, Ashkenaz is associated with Ararat, Minni, and the Medes; and, as it is mentioned between Minni and the Medes, we should naturally look for it on the eastern frontier of Assyria. Now it is just here that Sargon places a country of Asguza, with which I am strongly inclined to identify Ashkenaz. Ararat extended eastwards of Lake Van, and, as we learn from the Vannic inscriptions, adjoined the Minni, who lived on the south-western side of Lake Urumiyeh. If Asguza is Ashkenaz, the prophet would describe the invaders of Chaldaea in geographical order—first Ararat, then Minni, next Ashkenaz, and finally Media, of which Kyros made himself master before advancing upon Babylonia.

I hope it will not be long before the third volume of M. Lenormant’s work appears. The further discussion of the ethnological table of Genesis and the account of the confusion of languages open up fields of research which none can treat with a more genial or competent hand.

A. H. SAYCE.

FOREIGN TRANSLATIONS OF THE S.P.O.K.

The Foreign Translation Committee of the Society for Promoting Christian Knowledge has issued the following works during the past year:—

Boondei. Collections for a Handbook, by the Rev. W. H. Woodward.

Luganda. An outline Grammar, by the Rev. C. T. Wilson.

Yao. Portions of the Prayer-book.

Swahili. The Alphabet on a large sheet.

Yoruba. The Book of Common Prayer.

Malagasy. The Book of Psalms.

Florida. Portions of the Prayer-book.

Isabel. Portions of the Prayer-book and Scripture Readings.

Maori. An Outline of Scripture History.

Hawaiian. A Book of Hymns.

Zimshian (British North America). Portions of the Prayer-book.

Chipevyan. Portions of the Prayer-book.

Telugu. Paley's *Evidences of Christianity*, translated by the Rev. J. E. Padfield.

Urdu. A Commentary on the Acts of the Apostles, by the Rev. R. Clark and the Rev. Imaduddin.

Persian. The Book of Common Prayer.

The Committee have also in the press or in preparation the following works:—

Susu (the Pongos Mission, West Coast of Africa). The New Testament.

Ibo and Mendi (in the neighbourhood of the Niger, Western Africa). A Vocabulary and Grammar respectively. The Ibo Vocabulary was drawn up by Bishop Crowther, and the Mendi Grammar by the Rev. J. F. Schön, who is seeing both works through the press.

Persian. A short Bible History.

Turkish. The Book of Common Prayer.

Ojibwa. The Book of Common Prayer.

Hawaiian. The Book of Common Prayer.

Boondei. The Litany, &c.

Arabic. The Book of Common Prayer.

Urdu. A Version of forty-four Sermons in Bishop How's *Plain Words*; and *The Spring of Life*.

Kashmiri. The Book of Common Prayer.

Japanese. The Book of Common Prayer.

Maori. A short Explanation of the Prayer-book. A Compendium of Church History. A Guide to the Old Testament, and an Explanation of its Difficulties.

CORRESPONDENCE.

THE YIH KING.

London: Oct. 2, 1882.

Will you allow me to say a few words in reply to Dr. Legge's letter of the 19th ult.?

I fear that he has not done me the honour of reading my review of his Yih King attentively, or else I cannot understand how he can say, as he does, that "Prof. Douglas seems to allow at last that the text is that of king Wán and his son." My recent studies have led me to exactly the opposite conclusion; and the main drift of my review was to prove that the text was not written by either king Wán or his son.

Dr. Legge further says that, in my version of the vocabulary of which chap. xxx. of the Yih King consists, I have translated it by bringing out the "definition of about twenty different characters." This, also, is a mistake. In each case, as I pointed out in my review, the character (Lo) is the same, with the addition, however, of subsequently added apophony determinatives.

But Dr. Legge directs his main attack on my extract from Lo Pe's History. And here again he appears to be under the erroneous impression that I referred to Lo Pe as "a critic of the first rank." Whereas I merely mentioned his views as incidentally supporting my own,

which have been derived from the internal evidence afforded by the text, and not from the opinions of Chinese writers.

Dr. Legge further attempts to minimise the weight of Lo Pe's evidence by quoting against him a disparaging criticism from the *Manual* of the late Mr. Mayers. But another and an even greater authority on Chinese literature, Mr. Wylie, gives a more correct view of his writings when he says: "The historical portion is considered of little value, . . . but there is a good deal of learning shown in the geographical and critical parts." It is from the critical part that I have taken my extract.

But Dr. Legge finds fault also with the inadequacy of my translation of the quotation given. I can only say that I adhere to my rendering, though it differs from his own; and I cannot be but surprised that he should have suggested that in one passage I may have exchanged one character for another in presence of a difficulty of translation. I can assure him that I should never vamp up a text, whatever may be the difficulties in my way.

Dr. Legge congratulates himself that his translation is in accord with the views of many generations of Chinese writers. I quite admit it; and my contention is that the result of his accord has been the production of an unintelligible volume.

On the other hand, I contend that, when M. Terrien de La Couperie and myself shall have completed our translation of the Yih King in the sense in which I have rendered chap. xxx., there will be shown to be in it far more knowledge, and infinitely more practical wisdom, than the Chinese have any idea of.

ROBERT K. DOUGLAS.

THE PSYCHOLOGY OF BUDDHISM.

Berlin: Sept. 12, 1882.

My attention has only just been called to a review of my *Der Buddhismus in seiner Psychologie* by Dr. Rhys Davids in the *ACADEMY* of August 26, p. 154.

While I venture a few words in reply to so well known an authority, I am chiefly prompted to do so by the esteem I bear him, and by the wish to get profit from his criticism. Till now this has turned out severe enough; and it would be just also, every word of it, if the book condemned had professed to be a text-book on Buddhist psychology. Far from such pretensions, my book aims at being but one more attempt, after a long line of predecessors, to collect the materials which lie scattered over the world and through history, and are often bewildering even to ethnological eyes. But for this there is here neither occasion nor place, beyond the remark, already made, that the book is primarily concerned with comparative psychology, taking the data occasionally furnished by Buddhism as its starting-points. If so, the question may be asked, Why place Buddhism prominently on the title-page, and lead critics astray by a false sign?

Here a confession has to be made, for which I crave pardon. The deceptive sign was hung out intentionally, to allure the attention of Buddhist scholars. Since my return from my travels through Further India in the years 1860-64, the Buddhist materials collected during my stay at Mandalay and in Siam had remained unpublished. So I thought to avail myself of an opportunity that offered, and give part of them to the public. Of the danger I had to run in acting thus I was not unaware. Buddhist studies are at present entrusted (to their great benefit) to a body of learned specialists, who form a splendid array of shining lights, illuminating the darkness of ancient lore. And, for my part, I am neither a Sanskrit nor a Páli scholar, as I have always openly declared (*Der Buddhismus*, pp. 337, 360), and, as I may

add, always regretted. But ethnology, which calls to Africa to-day, to North or South America to-morrow, to Polynesia, Australia, or wherever else, does not leave leisure for every language; there are too many in five continents. Among the languages of Eastern Asia, I am acquainted only with Birmanese and Siamese sufficiently to translate the vernacular books, and to talk with the monks in the convents which I passed on my voyages on the Irawadi and the Menam. Turning these conversations mostly to the Abhidhamma, I learned a good deal about the psychological conceptions of modern Buddhists. The hope then came to me that our Buddhist scholars, who, through the prevalence of the Jataka texts (or the Suttapitakam in general and Vinayapitakam) in European libraries, cannot expect much psychology in their reading, might perhaps be interested in popular notions, taken, not from the treasures of classic languages, but from the humble vernaculars. I now see that, by fitting in these original materials here and there in my book, they have been so greatly disguised as to be overlooked even by experienced eyes. The critic has only hard words for my bad transcriptions; and, in regard to these, I am always afraid (knowing my own deficiencies best) to be weighed in the philological balance. But, in this present case, the difficulty of understanding the passage quoted lies in the mistake of referring to the name of the Sutra (Saggitī, not Sangitī, in this canon of transcription) what rightly belongs to the philosophical term, the Vimukti (Vimutti) or Vimoksha (Vimokkha), being brought up to five (from the śryāni satyāni or ariyāni satoṭṭhāni) by Paripāṭhanīya saññā. As an ancient standard work on Buddhism (whose pages formerly used to be familiar to every reader) returns in several of its chapters to the discussion of these terms, I had thought that I might be short, and speak in parentheses. For shortness' sake, also, I leave alone the other mistakes; the last of the "three blunders," and in reality the only one remaining, being due to negligent revision of the French. Instead of this kind of polemic, I prefer to call the attention of Buddhist scholars to some points which appear to me not to have received due attention, though in some respects they may be regarded as turning-points of the whole system. For, I repeat, the main features of Buddhism are psychological.

1. The part played by the Chetasiika in forming the new existence (with the first rising of the Saṅkhāro out of Avijjā), as well as during the actual existence in their close connexion with the Chitr (Cittam). The conception of their way of working supplies the key for understanding the doctrine; but, apart from a short mention of the "tsedathit" (Chetasiika or Chetasiik) by Bigandet, they are hardly anywhere referred to in Buddhist handbooks (as far as known to me), not even in Childers' valuable storehouse (except the adjective Cetasiko).

2. The Chuti-Chitr (Outi, vanishing) for the Karma to work the future existence out of the former one by transmigrating in the Patience-Chitr (Patiandhi), as explained in the Abhidhammatthasangaha.

3. The Aromana (ārammanam) is to be looked for in vain in most Buddhist handbooks, except as shortly alluded to by Hardy and Alabaster; and by Childers it is discussed rather in connexion with the Kammatthana—meditation. Whereas they form the moving spring of the whole development, Dhamma (Dharma) being the Aromana of Mano, in Nirvana, as Asaṅghara-Ayatana. Thus it was in the treatise I received from the hands of King Mongkut himself, who is no mean authority in Buddhist philosophy.

4. About Nirvana discussion has often waxed warm since entire satisfaction in "extinction

or annihilation" began to fail. But already, at a time when all was lulled in the *opore pacis* of Nirvana, as meaning "nothingness," a protest was entered against that view in my books. Nirvana (as I have since repeated on several occasions) appears in its own home as just the contrary of what European scholars and philosophers have tried to make it. The opposite of Maya (the negation of negation) must constitute the true reality, to be conceived as "Grenzbegriff" in modern terminology. Quite recently many illustrations have been given of this obscure point, and many new elucidations added; but I have seen no reason to change the views which I formed sixteen years ago. Dr. Rhys Davids, in his latest work (1880), fixes Nirvana as "moral condition." Good authority for this, if it were needed, could be given from the various explanations noted down in my diaries; whereas at other times they ran out in the "jewelled realm of happiness," and other descriptions of indescribable bliss in Moksha or in the more material picture of a Myang Niphan. But in prolonged conversations with philosophical minds (as, for instance, the abbot of the Vat Borommanivet) the aspect was changed, and the whole became a great evolution theory in the concatenation of moral and physical forces under the governing laws of Phra Tham (Dhamma or Dharma). It is not my concern here which of these different explanations be the true one (though what is absolutely true, after all, in the vacillating opinions of schools?); but I cannot get rid of the personal impression that Buddhism, as rooted in its psychology, must be understood psychologically in order to reach its genuine character.

My object in the above publication was only to lay before the masters in the field of Buddhist research some contributions from an out-of-the-way place gathered by a casual explorer. Considered by themselves, they cannot be void of all value, for they were taken from pure sources—in the interior of Buddhist countries, from the lips of the teachers or from their every-day books, so as to represent the ideas prevailing there at present.

To save, however, valuable time, which might be lost in trying to pick up "the few grains of wheat" among what must appear superfluous chaff from a strictly philological point of view, I shall avail myself of my next leisure to gather them in a condensed form, and present them to the kind consideration of those whose opinions are of value in the questions suggested—to philologists on the one hand, and to ethnologists on the other.

A. BASTIAN.

NOTES OF TRAVEL.

MISS C. F. GORDON CUMMING'S new book will be entitled *Five Fountains*. It will be published by Messrs. Blackwood, in two volumes, with a map and numerous illustrations.

MESSRS. JUTA, HEELIS AND CO. announce for immediate publication a new story of life in South Africa. The title of the book is *The Farm in the Karoo*. As the author, Mrs. Carey Hobson, has resided for many years in the eastern province of Cape Colony, the descriptions of scenery, natural objects, and manners may be relied upon for accuracy; and the incidents related are founded on fact.

THE books of travel announced by Messrs. Bentley include *In the Land of Misfortune* (presumably South Africa), by Lady Florence Dixie, with illustrations by Major Fraser and Capt. O. F. Beresford; *In the Land of Schamyl*, by Mr. Philippe-Wolley; *In the Black Forest*, by Mr. Charles W. Wood; and *Brighter Britain: being a Description of Life in Northern New Zealand*, by Mr. W. Delisle Hay.

SCIENCE NOTES.

A PAPER read a short time ago before the Birmingham Philosophical Society by Mr. W. Jerome Harrison, and recently reprinted from the society's *Proceedings*, deals with a subject of considerable interest to geologists in the Midland counties. It is well known that pebbles of quartzite are abundantly scattered through the drift of the Midlands; but their original derivation is matter of great uncertainty. It is true that from their lithological characters, and from the fossils which they contain, we may fairly infer that the pebbles were immediately derived from the conglomerate which forms the middle member of the Bunter Sandstone or Lower Trias; but there still remains the question, What was the origin of the materials of this conglomerate? To this question several answers have at various times been given. In the present paper, Mr. Harrison argues with much skill in favour of the derivation of these pebbles from the quartzites in the palaeozoic rocks which, during the Triassic period, stretched as a broad ridge or land axis across Central England, connecting, as by an isthmus, the old rocks of the Eastern area with those of Wales. It should be noted that with the origin of the quartzite pebbles of the Midlands is bound up the vexed question of the parentage of similar pebbles at Budleigh Salterton, in Devonshire.

WE understand that Dr. Bowman's *Intermediate Text-book of Physical Science*, which has been prepared to meet the want indicated by Prof. Huxley for a suitable class-book for students at night-schools, mechanics' institutions, &c., will be published in a few days by Messrs. Cassell, Petter, Galpin and Co.

AMONG the works about to be issued by Messrs. W. Collins, Sons and Co. are the following:—*Hydrostatics*, by J. T. Bottomley; the second volume of Collins' *Mineralogy*, dealing with Descriptive Mineralogy; *Algebraical Examples*, for lower forms, by E. Atkins; and *Animal Physiology*, by Mrs. F. Fenwick Miller.

WE learn that the interesting series of ethnographic masks and busts modelled in plaster by the brothers Schlaginweit from living specimens of various races in British India, Thibet, Central Asia, Morocco, and North America has been reproduced both in zinc and plaster under the personal superintendence of the surviving brother. The Asiatic section of the collection includes 275 masks; and among these are Hindu and Mussulman types from India, Buddhist and Mussulman types from Thibet, and Moghul faces from Central Asia. The casts from Morocco are twenty-six in number, consisting of twenty-one masks and five busts, taken by Eduard Schlaginweit during the Spanish expedition of 1859-60. There are also nine masks modelled by Robert Schlaginweit from North American aborigines. It is said that the execution of the casts is faultless, exhibiting the slightest roughness of skin in the originals. They are being sold by Johann Ambrosius Barth, of Leipzig; the price of the entire series in metal is 7,216 marks, and in plaster 1,241 marks.

PHILOLOGY NOTES.

WE are glad to see that the Gaelic Union (which, it may be as well to premise, is not a Scottish, but an Irish, society) at last feel themselves justified in announcing a periodical to be devoted exclusively to the cultivation of the Irish language. It is to be a monthly, printed partly in English, partly in Irish, with (it is hoped) a gradually increasing proportion of the latter. The contents are to be miscellaneous—

prose essays, original poetry, notes and queries, proverbs, &c.—but all aiming at one end, the furtherance of the Gaelic movement. Surely the Irish can do in this matter what the Finns have done. The address of the Gaelic Union is 19 Kildare Street, Dublin. Its patron is Archbishop Croke; its president, the O'Conor Don.

MESSRS. TRÜBNER propose to re-classify certain of the volumes published in their "Philosophical Library" and their "Oriental Series" under the new title of "The Great Religions of the East." No less than twenty-six volumes are at once included in the new series; and, among those announced as in preparation, we are glad to notice a translation of the second volume of Prof. Tiele's *Comparative History of Ancient Religions*, which will be classed under "Assyrian." We must observe that it is only by some new process of "orientation" that Dr. Hahn's *Tsunt-Igoam* is included in this series.

THE new volume in Messrs. Trübner's collection of "Simplified Grammars" is *Hungarian*, by Ignatius Singer, of Buda Pesth. Among the other announcements in this series we should prefer to see "Finnish" substituted for "Finnic."

M. EMILE CHATELAIN has received a mission from the French Government to examine the principal Latin MSS. in the public libraries of Italy and to prepare photographic facsimiles of them. In especial, he is to collate the MSS. of Sidonius Apollinaris, a Christian writer of the fifth century.

WE take the following from the *Revue critique*:—M. Dieulafoy, civil engineer, has given an account to the Académie des Inscriptions of some of the results of an archaeological mission in Persia which had been entrusted to him by the Government, its object being the study of the monuments of the Achaemenian and Sassanid dynasties. He has interested himself chiefly in two monuments situated in the plain of Polvar-Rûd, to the north of Persepolis, near the villages of Meshed-Muzzab and Madereh-Suleiman. The place has been regarded as the site of the ancient Pasargadae, where, according to tradition, Cyrus was buried. M. Dieulafoy combats this opinion, and recognises in the plain of Polvar-Rûd the spot where Cyrus vanquished the forces of Astyages, his grandfather, and where Cambyes, his father, was slain and buried. Cyrus had begun in this place the building of a city which he wished to make his capital. M. Dieulafoy attributes to him one of the two edifices which he described to the Académie—that, namely, which bears the name of Takht Madereh Suleiman, or "Throne of the Mother of Solomon." It consists of immense substructures formed of colossal blocks of stone, but never finished, which remind us of the most ancient Greek monuments like those of Segesta or Selinus, and appears to have served as the model of the great terrace of the palace of Persepolis. As for the edifice of Meshed-Muzzab, a square tower, like the Lycian tombs, M. Dieulafoy thinks it belonged to Cambyes himself. The capital Cyrus wished to found must have received the name of Parçakarta ("city of the Persians"), Persepolis in Greek, a title of honour which belonged to every capital of the country, and was afterwards transferred by Darius to the town founded by him eighteen miles to the south of the other. It is this name of Parçakarta which the Greeks confounded with that of Pasargadae—a confusion which gave rise to the error mentioned above.

THE first two bi-monthly numbers have appeared of a *Bulletin de Correspondance africaine*, having for its sub-title "Antiquités libyques, puniques, grecques et romaines." The greater

numbers of the articles are devoted to Roman inscriptions and the ruins of Roman towns. The editor is M. E. Masqueray, directeur de l'Ecole supérieure at Algiers.

THE announcements of Herr Teubner, of Leipzig, include a Lexicon Pindaricum by Dr. J. Rumpel; and a continuation of Dr. A. von Velsen's critical edition of the Plays of Aristophanes.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Geographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Ancient Marbles in Great Britain. By Prof. A. Michaelis. Translated from the German by C. A. M. Fennell. (Cambridge: The University Press.)

THE private collections of ancient sculptures in this country lie in so many different quarters, and often so far apart, as to make an acquaintance, if it were only with the chief of them, a matter of some difficulty. Nor was it hitherto the length of the journeys that was the sole obstacle. There was no regular source from which information could be obtained as to what was really to be seen when all was done. Some of the sculptures were known from engravings in the *Specimens* of the Dilettanti Society or in *Clarac*, from descriptions in Dallaway's *Anecdotes* or from notes communicated by German students who had visited certain of the collections. But a knowledge of a great part of them lay hid in private catalogues, or did not exist at all. Occasions were constantly arising when it was necessary, in the pursuit of some theory, to find a more accurate description of this or that statue; and the possibility that here or there sculptures of the highest importance might be lurking entirely unknown was becoming oppressive. It was in these circumstances that Prof. Michaelis undertook the laborious task which he has accomplished in this large volume.

For such a task it was required, above all, that whoever undertook it should possess the full confidence of archaeologists in regard to his judgment, so rare are the opportunities of comparing the descriptions with the sculptures themselves. It was a work which, if done at all, should be final. In this respect the qualifications of Prof. Michaelis were beyond dispute; and, in the arduous labour of examining these collections far and wide, it must have been satisfactory to him to know that his judgment would be relied on, and that in future no one need be in the dark as to what exists or does not exist in them. Where he was unable to visit and personally inspect the sculptures of a collection his descriptions will retain the imperfections, if there were any, of the sources from which they are drawn; but these cases are comparatively few and unimportant. Possibly, also, there are still in country houses statues and busts entirely unknown to him. Yet, on the whole, his great volume may be confidently accepted as a critical catalogue of the private sculptures of this country. It is, in fact, much more than a catalogue, even in the German sense of what such a thing should be, with masses of information heaped from all quarters under

each item. That alone would have been laborious enough. It is at the same time a history of the formation of these collections of ancient sculpture. By keeping this well in view the author has added a charm to his book which its mere archaeological value would not have created. The introductory sketch is so full of interest that, with all its great length, it is yet too short. It is only in regard to a few of these collections that I am able to speak to the accuracy of Prof. Michaelis. But probably what is true of them is true of the others also. Here and there trifling alterations might be suggested, errors corrected, or additions made of objects that have been overlooked.

The advantage of a complete catalogue of the sculptures in this country—including, as they do, many specimens that enter largely into archaeological discussion—appears to have been duly appreciated by the authorities of Cambridge, if we may judge by the elaborate care which, at their instance, has been bestowed in bringing out this book. Not that it is faultless in the bringing out. Where there is so much that demanded incessant attention to painfully minute details, slight mistakes could easily escape notice. The translator, Mr. Fennell, has evidently had an up-hill fight in the conversion of technical terms from German into their English equivalents. That may have been unavoidable, and such faults as there are of this kind do not matter much. It is to be regretted, however, that, accustomed as we suppose him to be to translate from classical languages, and particularly from writers famous for style and pith of expression, he has too frequently overlooked the fact that the language very properly employed by Prof. Michaelis for dry archaeological details cannot be treated like a classical author. The result is that words and phrases are constantly wasted which on other occasions would be vigorous and forcible. To confine ourselves for examples to p. 561, we notice "the terminal portion of a skirmish;" a figure of Cybele with "a lion right across her lap;" "quite in advance is a boy in an apron." "Quite" is a favourite word with Mr. Fennell, as with some others. But his "quites" and "rights" are out of place in this kind of literature. The general tone of the translation is too often worked up to them.

The illustrations are few, and not unsatisfactory, if we except the terra-cotta belonging to Mr. Cook at Richmond Hill. The mention of this collection reminds us that Prof. Michaelis has sometimes included in his catalogue objects which do not come under the head of marbles, from a desire to convey information, in passing, which may be useful to some student. In thus going beyond the proper limits of his task, he may produce an impression of having dealt also with most of the minor objects of antiquity in private possession in this country. That would be incorrect. This, however, and other matters which we might wish to have been altered must not affect our conclusion that Prof. Michaelis has done a most useful piece of work. It has been arduous, no doubt; yet far less so to him than it would have been to any other. He has made it attractive in many ways.

A. S. MURRAY.

THE COPTS OF EGYPT AND THEIR CHURCHES.

II.

THE principal churches within the walls of the Kasr-es-Shemmah are these:—(1) Abou Sergeh (St. Sergius, martyr in reign of Maximianus); (2) El Moallaka, "the suspended church," so called from its being built on the old Roman towers, high above the ground; (3) Kedeeseh Berbera (St. Barbara, martyr in reign of Maximianus); (4) Sitt Miriam (the Virgin Mary); (5) Mari Girghis (St. George); (6) El Adra (the Virgin); (7) St. Michael (now the Jewish synagogue); and (8) St. George (a Greek church).

The most interesting, perhaps, of these is the church of Abou Sergeh, both from its early date and from its being, in all respects, a good typical specimen of a large Coptic church, but little altered, and in a very good state of preservation. The appearance of the exterior is in no way remarkable, as is the case with all Coptic churches. It is a plain, rectangular building about 100 feet long and 60 feet wide, without buttresses or anything to break the monotony of the surface. Its walls are pierced by no windows; and the only openings to admit light are two triangular windows fitted with wooden lattice-work, which fill up the spandrels of the nave roof at its east and west gables. The only entrance is by plain square-headed doorways at the west end. It is built, like other Coptic churches, of small hard bricks, brown in colour, shaped, not after the Roman tile-like fashion, but like a modern English brick, only smaller. It is orientated a little to the south of east.

The general plan is this:—A central nave, with an eastern apse, and a narthex, or vestibule, at the west. A south aisle, with an apsidal chapel at the east end, and a north aisle, with a square eastern chapel, and another chapel at the west end, originally the baptistery.

This general plan is one which has been largely adopted for the early basilicas both of the Eastern and Western churches. Examples very nearly identical in form and date with this Coptic church are to be found in great numbers among the early Christian churches of Central Syria (see Count de Vogüé, *Syrie centrale*)—as, for instance, at El-Barah, Baqouza, Quab-Louzeh, and Tourmanin; all these churches have an apsidal nave, aisles with eastern chapels, and a western narthex. They are of the sixth and seventh centuries in date. The resemblance, however, between the Syrian and Coptic churches extends no further than the plan. All those above named are built of large, carefully worked stones, generally have arches with wide spans, and always have numbers of windows and a considerable amount of external decoration. At Constantinople the church of St. Irene has a similar plan, and at Cassaba, in Lycia, and St. Nicholas at Myra, we find a plan originally the same, but further developed by the grouping of additional chapels and porches round the west end. Western examples are not less numerous. To take a few from among the churches of Rome, we may note San Niccolò in Carcere, San Giovanni by the Porta Latina, San Pietro in Vincoli, Santa Sabina, and Santa Agnese fuori le Mura, all of which were originally almost exactly the same in arrangement as the church of Abou Sergeh, though in some cases later alterations have modified the old plan.

It is difficult, if not impossible, to come to any decided opinion as to the date at which this church was built. Setting aside the screens and other fittings, which are all much later than the main structure, there is little in the way of carving or ornament of any kind to assist in fixing the century to which the church belongs; nearly all the columns and richly carved capitals

are fragments taken from earlier Roman buildings, and thus afford no clue. On the whole, judging from the appearance of the nave arcade, and the semi-classical style of those few carved caps which appear specially made for their position, I think we shall not be far wrong in assigning this church to the eighth century, in spite of the Coptic tradition which declares its founding to have been two centuries earlier.

The nave arcade has six pointed arches on each side, which rest on a continuous wooden beam or architrave, supported by columns of white marble, with semi-classical carved capitals and moulded bases. The wooden beam is enriched with delicate carving and painting, arabesque patterns, and inscriptions partly in Coptic, partly in Arabic. On most of the columns, about four feet from the ground, is a small incised "consecration cross." The marble shafts have been further decorated with paintings of figures of saints, life-size, but now almost destroyed by age. The design of this arcade, a common one in Coptic churches, is very interesting as showing a transition from the trabeated to the arched form of construction. The arches are very timidly used; they are much less in span than the distance from column to column, so that a great part of the wall above rests on the wooden architrave. The various stages of development were these:—*First*, the purely trabeated construction, as in a Greek temple, with its massive architrave and close inter-columniation. *Second*, a wider inter-columniation, which, by giving a longer bearing to the architrave, weakened it, and so created the necessity for a relieving arch above. This form exists in many Roman temples. *Third*, as in this church, the architrave is still retained, but the relieving arch above it is pierced. A Western example of this may be seen in the church of Santa Maria in Trastevere, Rome. *Fourth*, the architrave is done away with, and the arch springs boldly from pillar to pillar, as in a Gothic church.

Above the nave arcade of Abou Sergeh is a row of openings, supported by slender marble columns. These open into a large triforium, or upper series of chapels, which are over both the aisles, and also over the narthex at the west. In some cases this upper floor extends over a very large area, and contains a vast number of small chapels, each with its altar, and surrounded by graceful lattice-work screens. In this church, as in many others, the openings into the nave have been built up, and the whole of the upper floor made into dwelling-rooms for the priests and their families. To some of the rooms *mushrabyehs*, or lattice-work windows, have been added, and these project into the church in a very picturesque, though rather incongruous, manner. Judging from the analogy of the earliest Western basilicas, such as Sant' Agnese and San Lorenzo outside Rome, it appears probable that these spacious upper floors over the aisles were originally intended to be used as a "matroneum," or place from whence the women could join in the services, below without being seen by the male part of the congregation. This is not, however, the modern Coptic custom—part of the west end of the nave is reserved for women, and screened off from the rest of the church.

The church of Abou Sergeh, like most others of the Copts, has a high-pitched open roof over the nave, with tie beam and queen posts, pinned together entirely with wood, no metal being used. The aisles have flat roofs, and all are covered with cement instead of tiles or slates. The sanctuary and eastern chapels have domes. The sanctuary, or Hêkel, consists of the space in the eastern apse, screened off by a high close screen, or iconostasis. Round the apse are tiers of white marble seats; and in the centre, a little higher than the rest, the *cathedra*, or bishop's throne, recessed in a niche

with a pointed arch, enriched with very beautiful minute mosaic work in marble, mother-of-pearl, and coloured enamels. All round the back of the seats the wall is panelled with marble to a height of several feet. This arrangement was common to all the early basilicas of Italy, and in many instances still exists. One of the best examples is at Torcello near Venice. The chapel at the north end of the east aisle has a similar set of marble seats and central throne. The southern apsidal chapel has only the central throne. This Coptic arrangement of having three eastern chapels resembles the plan of a Greek church; but there is one important difference. The Greeks admit only one altar; and the "Holy Tables" at the ends of the aisles, which they call the Prothesis and Diaconicon, though they look like altars, really are only tables on which the bread and wine, the sacred vessels, and the vestments are placed before the Mass begins. The Greeks call all three *âyta traptai* (holy tables), but they distinguish the central one by calling it the *θυσιαστήριον* (altar of sacrifice). The Copts, on the other hand, admit an unlimited number of altars; in one case, in the church of Abou Sifayn, there are fourteen—seven on the ground floor and seven in the small chapels above.

Unlike other Coptic churches in Egypt, Abou Sergeh has a crypt—a very interesting little building, possibly earlier than the church above. It is a small vaulted chamber about twenty feet long and eighteen wide, divided into nave and aisles by plain round arches and white marble columns—apparently of Roman workmanship. At the east end there is a curious semi-circular niche, with a marble slab at the bottom, on which a floriated cross is carved. This is the high altar—a very early form which, I believe, is found nowhere else except in the catacombs of Rome.

On the south, another similar altar is recessed in the wall. The corresponding niche on the north has no cross carved on its marble slab, but has a rectangular sinking, about half an inch deep, like the very early altar in the crypt of San Giovanni Evangelista at Ravenna. In the middle of the nave is a round marble slab covering a well, at which the Virgin Mary is said to have drunk and rested for the night, with the infant Jesus and Joseph, during the flight into Egypt. It is to her that the crypt is dedicated. At the east end of the south aisle is a font—a deep round sinking in a table of masonry, with a recess to hold the bottle of holy oil.

The fittings and furniture in the church of Abou Sergeh are especially interesting, and may be taken as a good sample of those usually found in Coptic churches. The most important of these, artistically speaking, are the screens, which, by their number and the richness of their materials and workmanship, give so much picturesque beauty and mysterious charm to the interior, from whatever point it is seen. The most important is, of course, the iconostasis, which cuts off the Hêkel (sanctuary) and the two eastern aisle-chapels from the choir. It is a high, close screen of wood, richly decorated with minutely moulded panel-work, carving, and inlay of ivory, pearl, and various coloured woods. Over one of its doors there is an Arabic inscription inlaid in ivory, and above it, in Coptic, "Greeting to the Church of the Fathers." There are three doors in the screen, and on each side of the doors a small square window with a sliding shutter. The central door—Greek *ἀπαια πόλη*—opens into the sanctuary, and has, hung in front of it, a silk curtain embroidered with a large cross, Coptic inscriptions, and other ornaments. Every Copt, when he enters the church, kneels down and kisses this curtain, and before it the priest repeats "the prayer of the veil" before entering the Hêkel to perform Mass. The present screens

are, as a rule, not older than the sixteenth century, and some are later, but fragments of older ones are often worked up in them.

The iconostasis of Abou Sergeh has five very curious panels of hard dark wood, carved in relief with representations of the Nativity, the Last Supper, and three Coptic saints on horseback, called by the priests St. Mark, St. Sifayn, and St. George. Judging from their style, they are probably of the eighth or ninth century, contemporary with the church itself. On the top of the iconostasis is a row of rude pictures, painted in oil on panel with gold grounds; none appear to be earlier in date than the sixteenth century. In many churches a small wooden cup is fastened to this screen in which the cruet for the wine is kept.

The next screen, passing westwards, separates the choir from the men's division of the church. It is a high screen with a row of pictures at the top, but is formed of open lattice-work, not like the iconostasis, which is quite impervious to sight. In the north part of the choir there is a well, and by it, in the floor, a kind of sink, probably to wash the sacred vessels. There are three wooden lecterns, each with a tall candelabrum standing by it. The next screen, of open lattice-work, is only four feet six inches high; it separated the men's division from one bay of the church, in which is a large wooden chair sometimes used by the Patriarch. The next screen divides this narrow strip of the church from the compartment appropriated to the women of the congregation—it is high, but made of lattice. The next screen, a high lattice one, separated the women's division from the narthex, in which is the great epiphany tank. These numerous screens in this way divide the church across into six compartments: (1) Hêkel, or sanctuary, (2) choir, (3) men's division, (4) division with Patriarch's chair, (5) women's division, (6) narthex. They very much increase the apparent size of the building, and give a great charm and dignity even to the smallest churches.

The pulpit stands in the men's division; it is of wood, richly decorated with inlay of intricate patterns. Some churches have very magnificent white marble pulpits enriched with glass and marble mosaic, and delicate carving of the Arab stalactite form.

J. HENRY MIDDLETON.
(To be continued.)

NOTES ON ART AND ARCHAEOLOGY.

THE Princess Beatrice has become an honorary member of the Institute of Painters in Water-Colours. The Crown Princess of Germany, the Princess Royal of England, was elected a few years ago, and has sent pictures to some of the exhibitions. This society has existed now for close on half-a-century, and held its exhibitions during that time at 53 Pall Mall. The exhibition in May was the last it will have there. Next spring it will open its new galleries in Piccadilly, nearly opposite Burlington House. With this change a system will be inaugurated which will be at least novel to the water-colour societies: that is, the works of artists who are not members will be accepted, and hung on the walls. It will thus be an "open" exhibition, and water-colour artists from any part of the country may send in pictures. There will, of course, be a hanging committee, who will have the power of selection; and the society will elect new members from the exhibitors in the same way as the Royal Academy adds to its ranks. This new move, with the large space of the galleries, will enable water artists to show what they can do; and it ought to have a beneficial effect on the development of that form of art among us.

MESSRS. HENRY GRAVES AND CO. have commissioned Mr. Alfred Lucas to engrave for them one of Constable's grandest works—a picture of the church at Stratford-upon-Avon, with the river and a look in the foreground. It will form a companion to the well-known engraving by the late David Lucas of the same artist's "Salisbury Cathedral."

THE same art publishers have also in prospect the issue of a series of engravings from the finer works of George Morland, a painter of whose genius Englishmen may well be proud. The works by him which have been exhibited at the winter exhibitions at Burlington House have done something to restore a reputation which was obscured mainly by his own follies, or worse than follies. Although even when living from hand to mouth, and painting only in the intervals of debauchery, his paintings never fell below a certain level, yet there is a wide gulf between the hasty dexterity of his later work and the fine colour and finish of his prime. Unfortunately, it is by the numerous productions of his decadence and their innumerable forgeries that he is now most generally known, and Messrs. Graves will be doing a service to English art by showing of what he was capable while he was yet "clothed and in his right mind."

MR. J. M. GRAY is at present compiling a catalogue of the works of David Scott, R.S.A., to form part of his forthcoming volume on that artist. He will feel grateful if owners of paintings by Scott will communicate with him at 25 York Place, Edinburgh.

THE papers on "The Woodcutters of the Netherlands" which Mr. W. M. Conway has been contributing to the *Bibliographer* will shortly be collected into a volume, with many and important additions and illustrations. It will be published by Mr. Elliot Stock.

THE annual exhibition of the Photographic Society of Great Britain opens on Monday next, October 9, in the gallery of the Royal Society of Painters in Water-Colours, 5A Pall Mall East. The private view is to-day. The exhibition remains open every day until November 16, and also on the evenings of Monday, Wednesday, and Saturday.

MESSRS. HILDESHEIMER AND FAULKNER, who have made a reputation as publishers of Christmas cards, announce a novel competition. In August they gave away in prizes the large sum of £5,000 for the cards themselves. They now offer £1,000 for albums containing these cards, the award depending upon tasteful selection and arrangement. Minor prizes are also offered for fancy articles ornamented with satin pictures. On this occasion the judges are three ladies.

MESSRS. W. A. MANSSELL AND CO. have an exhibition of Christmas and New Year cards at their galleries in Oxford Street. Messrs. Mansell are themselves publishers of these seasonable little presents, but the exhibition is not confined to those of their own issue.

MESSRS. SEELEY AND CO. have sent us proofs of two engravings they are now publishing, one of which appears in the October number of the *Portfolio*. This is by Mr. F. Holl, after the late P. F. Poole's "A Midsummer Night's Dream." The other is by Mr. Lumb Stocks, after Mr. Millais' diploma picture, fancifully entitled "A Souvenir of Velasquez." We have before expressed our pleasure that the proprietors of the *Portfolio* should have thus given their powerful support to the fine old art of line-engraving, which lately seemed to be giving way before the facility of amateur etching. Half the value of engraving comes from its demanding a laborious apprenticeship. Of the two examples before us, we prefer "A

Midsummer Night's Dream," where the strange greenish effect of moonlight in which the painter delighted has been very skilfully reproduced by the engraver. Mr. Millais' picture was painted in 1868, five years after he was elected R.A. The subject is likely to be popular, and Mr. Stocks has evidently expended much good work upon it; but for us it has not the simple charm of the other. Also, we do not feel quite sure about the hands.

THE *prix du Salon* for sculpture was awarded this year (as we announced at the time) to M. Longepied, for his remarkable work representing a fisherman finding the head of Orpheus. But the limit of age in these cases is fixed at thirty-two years; and one of the unsuccessful competitors has proved that M. Longepied had exceeded that age at the critical time by a few months. The prize is therefore withdrawn. In justice to M. Longepied, it should be stated that the words of the regulation lend themselves to his belief that competitors may be in their thirty-third year.

THE death is announced of M. Joseph Bilco, a member of the Ecole française d'Athènes, who caught a malarious fever while conducting archaeological researches in Phthiotis. He died at Lamia.

THE photographs in the *Great Historic Galleries of England* are good as usual. They represent a portrait of a lady, by Flinck, in the Marquis of Butte's collection; Meissonier's "Self-satisfaction," belonging to Sir Richard Wallace; and Reynolds' portrait of "Omiah" or "Omai," the celebrated native from Otaheite who in 1774 was brought to England by Capt. Furneaux in the *Adventure*, and became a "lion" of London society.

BESIDE continuations of articles we have already noticed, the *Art Journal* for October contains an interesting paper on Sunderland, by Mr. Richard Welford, well illustrated; and M. Brunet Debaines contributes a picturesque etching of St. Mary-le-Strand, taken from the bottom of Drury Lane.

RECENT numbers of *L'Art* show to advantage the great resources and enterprise of its conductors. The discovery of an unpublished book of emblems of the sixteenth century, with two hundred spirited designs by Jean Cousin, forms the subject of a series of articles by M. Ludovic Lalanne, illustrated with facsimiles of the original drawings. M. Henry de Chennevières writes brightly of "Les Menu-plaisirs du Roi et leurs Artistes," and Miss Clara Montalba obtains a well-deserved tribute to her talent from the pen of M. Paul Leroy. A portrait of M. Bonnat (wood), and etchings of Marseilles by M. Lucien Gautier, of "Les Contourières" by M. Uhde after his picture in the Salon, and by M. Charles Courty of an Algerian interior by M. Gustave Guillaumet, are all very good of their kind.

THE Académie des Beaux-Arts has given its approval to the project of erecting a statue to Claude Lorraine at Nancy. The present year is the bi-centenary of his death. More than 13,000 frs. have already been collected by the local committee.

WITH reference to Mr. J. H. Middleton's review of Mr. L. Scott's *Early Italian Painters* in the *ACADEMY* for September 23, a correspondent writes that a German critic, Dr. L. von Scheffler, of Jena, has lately suggested that Niccolò Pisano's style is neither classical nor Apulian, but strictly native, and descended from Etruscan.

MUSIC.

FUTURE CONCERTS.

THE twenty-seventh series of the Saturday Concerts at the Crystal Palace will commence on October 14. There will be, as usual, twenty-

five concerts—ten before, and fifteen after, Christmas. The following dates, November 4, December 18, March 31, and April 14, all fall on a Saturday. The second date is the anniversary of Beethoven's birth, the third that of Haydn's birth; while the first and last commemorate the deaths of Mendelssohn and Handel respectively; so we shall probably have several in *memorial* programmes. Some interesting novelties are announced. Three of the works produced at Birmingham will be given—Mr. C. V. Stanford's serenade for orchestra, Mr. C. Hubert Parry's symphony in G, and M. Gounod's "Redemption;" the last named will be performed in November. Schubert's symphony (No. 7) in E is promised. At the beginning of last year, when all his symphonies were played at the Crystal Palace in chronological order, this one, being incomplete, was of necessity omitted. Schubert scored the introduction and a portion of the *allegro*, but only left a sketch of the remainder of this movement and of the *andante*, *scherzo*, and *finale*. Dr. Grove truly observes that "the memoranda are perfectly orderly and intelligible," and they are indeed so complete that it is said Mendelssohn had once the intention of completing the score. This work has now been accomplished by Mr. J. F. Barnett. He has undertaken a difficult and responsible task, and it is to be hoped that his efforts will prove successful. Every bar has been drawn-in by Schubert, and there is not one which does not contain the part of one or more instruments. Hence Mr. Barnett has not to compose, but to fill up; and, as the names of the instruments have been fully written at the beginning of each movement, there is no danger of "additional accompaniments." The MS. belonged to Ferdinand Schubert, who presented it to Mendelssohn in 1845. A few years ago it was sent to Dr. Grove by the late Paul Mendelssohn. The recent death of Joachim Raff is noticed at the Palace by the performance, at the second concert, of his sixth symphony in D minor (op. 189), with the appropriate motto, "Gelebt, Gestrebt, Gelitten, Gestritten, Gestorben, Unworbene" (Life, Aspiration, Suffering, Struggle, Death, Fame). This symphony will be heard for the first time in England. Berlioz' "Messe des Morts" is announced for one of the Saturdays in Lent. This remarkable work for chorus and orchestra was produced at L'Eglise des Invalides in Paris, on December 5, 1837, for the funeral service of Gen. Darnémon. The orchestra required is exceptionally large; and for the "Tuba Mirum" and other choruses the composer has directed four separate orchestras of brass instruments to be placed at the south, west, east, and north of the orchestra. There are some extraordinary effects with eight pairs of kettledrums tuned as a chromatic scale. Berlioz, writing to his intimate friend Humbert Ferrand a few days after the performance, says:—"Its effect upon the majority of the audience was terrible;" and again, in the same letter:—"When it came to the Last Judgment, the startling effect produced by the five orchestras and the eight pairs of drums accompanying the 'Tuba Mirum' was beyond description." In concluding our list of principal novelties, we ought not to omit mention of Mr. Wingham's fourth symphony (MS.). Mr. Manns will, as usual, be the conductor. At the first concert, Mr. Oscar Beringer will play Brahms' concerto (No. 2) in B flat.

The Borough of Hackney Choral Association will give four concerts during the coming season, under the conductorship, as usual, of Mr. E. Prout. The following works are announced:—Cherubini's *Mas* in D minor, Mozart's music to "King Thamos" (first time in England), Gade's "Christmas Eve," and Schumann's "Paradise and the Peri." The programme of the last concert will be selected from the works of living English composers.

SATURDAY, OCTOBER 14, 1882.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Early Days of Christianity. By Frederic W. Farrar. (Cassell, Petter, Galpin & Co.)

HAVING written the Life of Christ and the Life of St. Paul, it was but natural that Canon Farrar should write also on the Early Days of Christianity, thus completing a work in which he tells us his object has been "to furnish English readers with a companion, partly historic and partly expository, to the whole of the New Testament." Those who have read Canon Farrar's former works will know pretty well what they have to expect in this one. They will be sure that the narrative portion will be conducted with fascinating eloquence; that every page will furnish evidence of wide reading and refined culture; that, combined with reverence for Christianity as the supreme and perfect religion, there will be everywhere apparent a generous appreciation of whatever may be true and good in other systems; that questions affecting traditional opinions will be discussed in a scholarly fashion, and with an air of the most entire independence, but without the concession of any really important point; and that, in short, as regards anything forbidden by a broad and genial interpretation of the English Articles, they will be in perfectly safe hands. In these expectations assuredly they will not be disappointed.

In the opening chapters of his work Canon Farrar tells once more the story of the first persecution, of the burning of Rome, and of the crimes and death of Nero, thus supplying the historic frame-work for the visions of the Apocalypse, afterwards explained at length; and he paints, with a few strong emphatic touches, the moral corruption of the Roman world. No language, indeed, could easily be too strong. But the author of *Seekers after God* here does less than justice to Stoicism, and seems rather reluctant to admit that there were other influences besides the little Christian churches struggling against the evils which they could not cure; nor does he speculate, with M. Renan, on the risks run by the infant Church from the competition of the Mithraic rites. The question of the charge against the Christians, as having been the authors of the conflagration by which the greater part of the imperial city was laid in ashes, is of course considered, and M. Renan's "plausible hypothesis" adopted (it is undoubtedly through inadvertence that the obligation is not acknowledged), that it originated in the jealousy of the Jews, favoured by the Jewish proclivities of the Empress Poppaea and the pantomimist Aliturus. Canon Farrar would

hardly be himself if he were not sometimes carried away by the sweep of his own rhetoric; but when, in contrasting Seneca with St. Paul, he calls upon the world to "remember the two scenes, in one of which the polished Stoic, in the other the Christian Apostle, stood—the one a magnificent minister, the other a fettered prisoner—in the presence of the lord of the world," we cannot help asking where, in authentic history, the second of these two scenes is described.

Criticism is not, perhaps, Canon Farrar's strong point. Yet, when he is not labouring to defend traditional views which have now been very largely abandoned by independent scholars, and especially when he is dealing with the New Testament writings in their purely literary aspect, he is sometimes exceedingly happy. The third book of this work, for example, treating of Alexandrian Christianity and its characteristic New Testament product, the Epistle to the Hebrews, shows him at his best; nor could anything be finer in its way than the following passage, in which he contrasts the style of the Epistle to the Hebrews with that of St. Paul:—

"The writer cites differently from St. Paul; he writes differently; he argues differently; he thinks differently; he declaims differently; he constructs and connects his sentences differently; he builds up his paragraphs on a wholly different model. St. Paul is constantly mingling two constructions, leaving sentences unfinished, breaking into personal allusions, substituting the syllogism of passion for the syllogism of logic. This writer is never ungrammatical, he is never irregular; he is never personal; he never struggles for expression; he never loses himself in a parenthesis; he is never hurried into an anacoluthon. . . . The movement of this author is that of an Oriental sheikh with his robes of honour wrapped round him; the movement of St. Paul is that of an athlete girded for the race. The rhetoric of this writer, even when it is at its most majestic volume, is like the smooth flow of a river amid green fields; the rhetoric of St. Paul is like the rush of a mountain torrent amid opposing rocks."

Canon Farrar holds, with Luther, that the writer whom he thus eloquently contrasts with the Apostle Paul was Apollos, and indeed proves, by a process of exhaustive reasoning, that, if he was anyone named in the New Testament, he could be no other. Credit must be given to him also for the decisiveness with which, in a short excursus, he disposes altogether of the Presbyter John, so convenient to other defenders of the Fourth Gospel, as the hypothetical author of the Apocalypse. Canon Farrar, it is well known, is able to believe that the apostle wrote both works. With similar courage, he flatly denies that there is the slightest ground for the doctrine of the Aseparthenia, and maintains that James, "the Lord's brother," was the son of Mary the mother of Jesus. His defence of the authenticity of the epistle is, of course, more questionable.

The treatment of the epistles of Peter is much less satisfactory than that of the epistle to the Hebrews. 1 Peter, along with 1 John, Canon Farrar considers "to stand above all suspicion;" but his arguments proceed so largely on the assumption that in the gospels we have the *ipsissima verba* of Christ, and in the Acts those of Peter himself, that they cannot be considered of much value. Thus,

if Peter speaks of "your adversary the devil," using the word *diabolos*, this must be a reminiscence of what Christ is reported as saying in Matt. v. 25. Such coincidences—of which, as is well known, there are many far more striking with other parts of Scripture—are undoubtedly extremely interesting; but they only show that the author must have been acquainted with the books whose phrases he borrows, and may, therefore, have been much later than the genuine Peter. Again, this epistle, Canon Farrar points out, is Judæo-Christian in sympathy, but Pauline in expression. There is in it no allusion to the Mosaic law; it makes no use of St. Paul's central doctrine of justification by faith. Precisely so; but those phenomena are far more in accordance with the supposition that it was written by a late author with a conciliatory purpose than that it is a genuine composition of the apostle of the circumcision. It is true the objections to 1 Peter, especially if regard be had to the external evidence, are not so weighty as those to the second epistle; and, in presenting the case against the latter, Canon Farrar is on sure ground; but it is somewhat disappointing to find that, after showing that it cannot possibly have come from the pen of the apostle or of anyone living at so early a date, in the sequel he turns round and claims a quasi-authenticity for it after all. If Peter "lent to this epistle the sanction of his name and the assistance of his advice," it must have been written in his lifetime and under his eye; and, in that case, what becomes of the argument founded on the correspondences with Josephus lately discovered by Dr. Abbot, and on which Canon Farrar lays so much stress? Does Canon Farrar, then, admit that the epistle was known to Josephus? It is true he only says that that is "a difficult supposition."

Of the Apocalypse, it is hardly necessary to say, Canon Farrar accepts, in its leading features, what may now be considered, for all reasonable people, the true solution of its enigmas. He, of course, repudiates the idea of there being in it any polemic against the Apostle Paul. The second Beast from the land, or the False Prophet, he identifies with Vespasian, as answering best to the ten indications furnished by the seer; or else he thinks it may be a composite symbol, combining Simon Magus and Josephus with Vespasian. Canon Farrar maintains that the prophecy of the return of Antichrist was adequately fulfilled in Domitian; and, neglecting the spirit of his own remark in reference to the nearness of the Advent—"Language is simply meaningless if it is to be so manipulated by every successive commentator as to make the words 'speedily' and 'near' imply any number of centuries of delay"—refuses to see that the Advent itself is predicted in language which makes it impossible to believe that it was anything but a splendid dream.

The general scope and character of Canon Farrar's new work will perhaps be sufficiently gathered from the foregoing remarks; but, as the title might suggest that it is more purely narrative than is actually the case, it may be as well to add that it is also largely critical and expository. It is an attempt, in the author's own words,

"to set forth, in their distinctive characteristics, the work and the writings of St. Peter, St.

James, St. Jude, St. John, and the author of the Epistle to the Hebrews."

and, in dealing with these writings, Canon Farrar has

"sometimes furnished a very close and literal translation, sometimes a free paraphrase, sometimes a rapid abstract, sometimes a running commentary."

It is divided into five books, of which the last, on "The Earlier Life and Work of St. John"—the Gospel not being here included—fills the greater part of the second volume; the first is entitled "The World," while the remaining three treat respectively of "St. Peter and the Catholic Church," "Apollos, Alexandrian Christianity, and the Epistle to the Hebrews," and "Judaic Christianity."

ROBERT B. DRUMMOND.

The Friendships of Mary Russell Mitford, as recorded in Letters from her Literary Correspondents. Edited by the Rev. A. G. L'Estrange. In 2 vols. (Hurst & Blackett.)

A DELIGHTFUL person forms the centre of this collection of letters. Already we know much of Miss Mitford, but to meet her again cannot weary us, for she makes no excessive demands on us, she puts no strain on head or heart, and she always brings with her health, brightness, sweet temper, courage, and the country air. Mr. L'Estrange's new volumes probably close the series formed from Miss Mitford's correspondence, and they are less interesting than the preceding volumes. Some truly eminent persons appear among the letter-writers, and there are some not eminent who have pleasant things to tell; others are *literatuli* over whose names the dust has fallen thick, and perhaps it was hardly worth while to disturb the dust. With such volumes a reviewer's duty is not to review, but to rob, and to bestow the stolen goods among his readers. First in interest stand some letters from Mr. Ruskin. The following is dated "Keswick, Good Friday, 1853":—

"I should be very, very happy just now but for these wild storm-clouds bursting on my dear Italy and my fair France, my occupation gone, and all my earthly treasures . . . perilled amidst the 'tumult of the people,' the 'imagining of vain things.' Ah, my dear Miss Mitford, see what your favourite 'Berangers' and 'Gerald Griffins' do! But these are thoughts as selfish as they are narrow. I begin to feel that all the work I have been doing, and all the loves I have been cherishing, are ineffective and frivolous—that these are not times for watching clouds or dreaming over quiet waters, that more serious work is to be done, and that the time for endurance has come rather than for meditation, and for hope rather than for happiness. Happy those whose hope, without this severe and tearful rending away of all the props and stability of earthly enjoyments, has been fixed 'where the wicked cease from troubling.' Mine was not; it was based on 'those pillars of the earth' which are 'astonished at his reproof.' I have, however, passed this week very happily here. We have a good clergyman, Mr. Myers, and I am recovering trust and tranquillity, though I had been wiser to have come to your fair English pastures and flowering meadows, rather than to these moorlands, for they make me feel too painfully the splendour, not to be in any wise resembled or replaced, of those

mighty scenes, which I can reach no more—at least for a time. I am thinking, however, of a tour among our English abbeys—a feature which our country possesses of peculiar loveliness. As for our mountains or lakes, it is in vain that they are defended for their finish or their prettiness. The people who admire them after Switzerland do not understand Switzerland—even Wordsworth does not. Our mountains are mere bogs and lumps of spongy moorland, and our lakes are little swampy fish-ponds. It is curious I can take more pleasure in the chalk downs of Sussex, which pretend to nothing, than in these would-be hills, and I believe I shall have more pleasure in your pretty lowland scenery and richly painted gardens than in all the pseudo sublime of the barren Highlands except Killiecrankie. I went and knelt beside the stone that marks the spot of Claver's [sic] death-wound, and prayed for more such spirits—we need them now."

Mr. Ruskin speaks of receiving from "Ather-ton" the same kind of refreshment which he did from lying on the grass in spring. Miss Mitford's writings have for him an indescribable perfume and sweetness "as of lily of the valley and honey":—

"I perhaps feel it the more from having read very little lately, except of old books, hardly any poetry even among them, but much of dry history. I do not mean *dull* by dry, but dry in the sense of faded leaves, the scent and taste of it being as of frankincense instead of the fresh honey. I am sure that your writings will remain the type of this peculiar character of thought. They have the playfulness and purity of 'The Vicar of Wakefield,' without the naughtiness of its occasional wit, or the dust of the world's great road on the other side of the hedge, as it always is there. I don't know where one can get a PERFECTLY innocent laugh, except with you. All other laughing that I know of, even the best, is either a *little* foolish and therefore wrong, or a *little* malicious and therefore wrong too. . . . April 23 [1854]. I have had one other feast, however, this Sunday morning in your dear friend's poems—Elizabeth Browning. I have not had my eyes so often wet for these five years. I had no conception of her power before. I can't tell you how wonderful I think them."

The following from Miss Barrett (January 5, 1839) may fitly follow:—

"Only the unexcitable by nature can be supposed to endure continual external occasions of excitement. As if there were not enough—too much that is exciting *from within*. For my own part, I can't understand the craving for excitement. Mine is for *repose*. My conversion into *quietism* might be attained without much preaching, and, indeed, all my favourite passages in the Holy Scriptures are those which express and promise peace, such as 'The Lord of peace Himself give you peace always and by all means,' 'My peace I give you, not as the world giveth give I,' and 'He giveth His beloved sleep'—all such passages. They strike upon the disquieted earth with such a *foreignness* of heavenly music—surely the 'variety,' the *change* is to be unexcited, to find a silence and a calm in the midst of thoughts and feelings given to be too turbulent."

Miss Mitford describes, from a letter of Mrs. Browning, a meeting between the English poetess and George Sand in 1852. George Sand was very simply dressed, her manner very kind, very quiet; a low soft voice, an unemphatic utterance, rather calm than ardent. "Mrs. Browning could not help stooping to kiss her hand, upon which M^{de}m^e.

Sand threw her arms round her neck and kissed her upon the lips." Of "Casa Guidi Windows," Miss Mitford writes with a woman's over-sharpness in criticism:

"That book, the 'Casa Guidi Windows,' is a book without convictions—one feels that as one reads it: Mrs. Browning took up the subject because she had a mind to be an Italian George Sand, and because it was something to write about and that's all."

The following conversation of Carlyle with the American publisher, Mr. J. T. Fields, possibly has appeared elsewhere among the numerous Carlyleana, but I have not met with it. Miss Mitford is the recorder:—

"'So, sir, ye're an American?' quoth the self-sufficient Scotchman.

"Mr. Fields assented.

"'Ah, that's a wretched nation of your ain. It's all wrong. It always has been wrong from the vera beginning. That grete mon of yours—George' (did anyone under the sun ever dream of calling Washington *George* before?)—your grete mon George was a monstrous bore, and wants taking down a few hundred pegs."

"'Really, Mr. Carlyle,' replied my friend, 'you are the last man in the world from whom I should have expected such an observation. Look at your own book on Cromwell! What was Washington but Cromwell without his personal ambition and without his fanaticism?'

"'Eh, sir,' responded Carlyle, 'George had neither ambition nor religion, nor any good quality under the sun—George was just Oliver with all the juice squeezed out.'"

Miss Martineau, on the pleasures of growing old, strikes a fine prosaic mean between the enthusiastic joy of Mr. Browning in his "Rabbi Ben Ezra" and the melancholy of Mr. Arnold's well-known poem:—

"As for me, I absolutely enjoy the symptoms of growing old, and find the privileges of years thus far out of all proportion to any incipient evil that has occurred as yet. I am somewhat less briak since I turned fifty than before; but I am abundantly strong and well, and the tranquillising effects of the sober period I have reached are very sweet to such a lover of quiet as I am. After this one summer I do not mean to be so desperately over-worked any more, as I have been for some years; and I have a strong impression that I shall find, as so many do, that the decline of life is its best part. No fear of any of us being idle, any of us who have health to work, for the world cannot afford a full holiday at present to any of its labourers; and to work for conscience, and not too much for that, and for health, while merging one's personal interests in wider ones, is my ideal of a happy decline. If it takes place in the country, as you and I have chosen that ours should, it is all the sweeter."

A poem of two stanzas, found among Miss Mitford's papers, and written, it is believed, by Jane Porter, deserves a place in our anthologies. The title is "Past is Past":

"Disinter no dead delight,
Bring no past to life again;
Those red cheeks with woe are white,
Those ripe lips are pale with pain.

"Vex not then the buried bliss
(Changed to more divine regret),
Sweet thoughts come from where it lies,
Underneath the violet."

The Eton boy spoken of in the following passage has grown so big and got so high in the school, and fought so many rounds and written so many letters, that he will take no

harm from Miss Mitford's amused and amusing comment of 1853 :

"Do you see the *Times*? and, if so, do you remember certain letters signed 'An Englishman' abusing my dear Emperor. Those letters had a tone of authority which might have become not merely a judge or a bishop, but a cardinal or Lord Chancellor. Well, they were written by an undergraduate at Oxford, a lad called Vernon Harcourt, whom our lad here—George Russell (whom his mother and I pet and scold all day long)—talks of as his junior. I'm not sure that he wasn't his fag at Eton. I cannot tell you how much this has amused me. The letters were inflated and bombastic enough for Tom Thumb, but there was an air of grandeur about them which must have taken in the *Times*. What a fool the lad was not to keep his own secret."

Any word that rudely touched her dear Emperor, Louis Napoleon, the idol of her woman's fancy—"a head so pale and earnest, the finest foot and hand in Paris, the best horseman, such dignity, such courtesy, such simplicity, such grace"—was warmly resented by the little old lady, whose white hairs betrayed her years, but on whose heart there never fell the earliest shower of winter snow.

EDWARD DOWDEN.

York. By George Ornsby. "Diocesan Histories." (S. P. O. K.)

"No diocese in England," says Canon Ornsby, "possesses so many august traditions as the diocese of York. The great mother church of the Northern province rises in its stateliness and beauty from the midst of a city which was great and flourishing while London was comparatively insignificant and Canterbury as yet unknown."

It is well that a diocese thus standing alone in some ways has found its *vates sacer* in a canon of its own metropolitan church, and one so well qualified to deal with its history as the writer of the work before us. The University of Durham, which has only lately been celebrating its fiftieth anniversary, has been fortunate in *alumni* who have done much to illustrate our ecclesiastical history, and particularly that of the North of England. In support of this remark we need only refer to Dr. Blunt's *History of the Reformation*, the first volume of which has just been followed, at only too long an interval, by the second; to Canon Raine's *Fæsti Eboracenses*, a second volume of which has long been much desired; and to Mr. Low's diocesan history of *Durham*, reviewed in the *ACADEMY* of October 29, 1881. Canon Ornsby has set to work with a good will, and has done his work well. Long residence in the diocese, and familiarity with the best sources of information, have enabled him to write a diocesan history which must take its place as one of the best in the series. If less racy and picturesque than Mr. Low's *Durham*, the York volume is certainly not less full of important historical matter.

It is not easy in a work of this kind to decide how far general as distinct from strictly diocesan history ought to be included. Here, the writer seems to propose at first not to go any farther than necessary into general history. Whether he has done so or not will be a matter of opinion; probably he may

have exceeded in that direction. There is a good deal that would have come equally well into any other English diocesan history, and which, perhaps, the reader might be supposed to be familiar with or to have access to elsewhere. But, at any rate, there is no lack of valuable and interesting local matter. Of course we have the oft-told tale of Wilfrid and his wonderful life, his faults and his excellences; and, later on, we have a great deal about a very different and a less-known person, Archbishop Holgate, known among his contemporaries as a "parcel-Protestant," who, during his short archiepiscopate received the pall from Henry VIII., and prohibited as well the use of organs in divine service as the shaving of crowns. Not that there was anything of Popery in a pall; of necessity, Henry only reverted to original practice, as the pall was at first bestowed by the Emperors only; afterwards, by the Popes, with their permission. Holgate received it in acknowledgment of the royal supremacy. The injunctions issued by Holgate and others throw much light on the history and antiquities of the periods to which they relate. An enquiry made by the Puritan Archbishop Grindal helps to explain how it is that we have so many, and have had many more, chalices of Elizabethan date. The ministers were asked whether they used at Holy Communion "any chalice heretofore used at masse." Such chalices were regarded as "monuments of superstition," and so, no doubt, were often reconstructed after the well-known Elizabethan type, though here and there one has escaped this form of "restoration." Although the rubric required then, as now, that the eucharistic vestments should be "retained and be in use," this lawless archbishop enjoined a wholesale destruction of them all, as well as of the ancient service-books, which were often hidden away—as, for example, in "that superstitious and abominable vault called Seynt Wilfride nedyll" at Ripon—in the hope that they would be required again. Canon Ornsby gives a very good account of the "Use of York," and its differences from other uses. We also find excellent notices of the York gilda, of printing in York, and of certain York "worthies." There are, as a matter of course, short accounts of all the archbishops of whom anything particular is known down to Sharpe; and at the end is a chronological list.

In the latter part of the book we have an interesting account of the French and Flemish settlers who were brought by Cornelius Vermuyden to drain the fens of South-east Yorkshire and the adjoining part of Lincolnshire. These were mostly Protestants, and Archbishop Neile tried to force them into conformity with the Church of England. Very many, it seems, did resort to their parish churches, although they did not understand English. They managed, however, to build themselves a meeting-house at Sandtoft, just within the diocese of Lincoln, where they were left to themselves until they died out as a distinct community, and their place of worship fell into decay. Their descendants, however, remain, and many bear the original surnames]

Such are only some of the out-of-the-way matters that are brought before our notice in this admirable little volume. Among minor matters of commendation may be mentioned the writer's habit of referring to original authorities—as, for instance, to no less than seven or eight different volumes in the Surtees Society's series. Such references greatly add to the value even of "popular" works by inspiring confidence, but still more by directing the mind of the reader to the knowledge of the primary sources of information, the very names of which will often give definiteness to a statement made in the text.

The map includes the greater part of Lincolnshire, Lindsey having been claimed as belonging to the province of York until soon after the Norman Conquest. A place named and marked as a monastic establishment just south of the Humber—viz., "Nuneaton"—must surely be placed in the map by mistake.

J. T. FOWLER.

Henry D. Thoreau. By F. B. Sanborn. "American Men of Letters." (Sampson Low.)

THIS sketch of Thoreau's life is, on the whole, a disappointing book. At this time of the day, after the excellent articles by his native and sympathetic critics, Emerson, Lowell, and Burroughs, after the playful sharpness of Mr. R. L. Stevenson and Mr. H. A. Page's suggestive volume, Mr. Sanborn had an excellent opportunity which he has missed. His book would have been more interesting if we had more of Thoreau and less of Concord, of which he was the most famous native. Mr. Sanborn seems to have shut his eyes to all critics except Emerson, whose admirable essay does duty here in various cuttings. The book, moreover, is ill proportioned: there are some fifty pages devoted to Concord, while the Walden adventure only occupies fifteen. Mr. Sanborn has a weakness for quoting poetry and hauling in the big names in literature after the best American manner. His work is written as a bit of provincial history—one man excelled "in the flourish of his pitchfork," and another had "to shovel himself out." But it is surely carrying this pitchfork and shovel style too far to describe Thoreau as the "Concord Endymion," or to say that Emerson was a man of "genius whose like has not been seen in America nor in the whole world in our century." Finally, Mr. Sanborn gives no critical estimate of Thoreau's works—an unpardonable omission. It is to be regretted that his book will rather repel than attract readers to Thoreau's fresh pages.

As Thoreau becomes better understood, his rough figure tones down. Millet was called the wild man of the woods, and Thoreau is said at times to have looked a sort of wise wild beast. He made the first attempt in America to study Nature and live by his own handiwork. The famous story of his having said he would never make another pencil after he had mastered the work disappears at once and for ever under the fact that he wrought many years afterwards, at intervals, at pencil-making. Thoreau is no longer a stoic; Mr. Sanborn makes him a very respectable man,

without those innate, terrible eccentricities that startle. For instance, his hermitage at Walden, where he went to "transact some private business," is explained away. He was there as social as he had been while an inmate at Emerson's; it was "his writing-desk," and he really lived at home. I rather like this new Thoreau; to me he is more real and unexaggerated than the old Thoreau of his own books.

Mr. Sanborn has given personal touches, sincere letters, and sincere talk that make his book worth reading. There are incidents, odd events in provincial life, though having little connexion with Thoreau, that would come handy to Blackmore or Hardy. When a boy, he, like Emerson, drove his mother's cows to the pasture; on leaving college, he was, like our Northern students, furnished with "letters" from the professors to enable him to get teaching; his power in youth of repressing his pathos and his seriousness earned him the nickname of "Judge;" and a sentence from an essay in his twentieth year is worth quoting:—"So far as my experience goes, men *never* seriously maintain an objectionable principle, doctrine, or theory; error *never* had a sincere defender; her disciples were *never* enthusiasts." He loved a story from a fisher or a hunter more than drawing-room gossip; he liked everything to be first-hand. He was alive from head to foot with curiosity about farmers and their sturdy lives, and would listen to their talk for hours in the bar-room. A strange heifer came blowing up and eat an apple from his hand; nothing remarkable this, Mr. Jefferies could tell us, nor even in making short cuts whenever possible in walking. All country walkers do that when walking with an object. This "small and rather inferior looking man" was, when carrying a portmanteau in one hand and a serviceable umbrella in the other, often taken for a travelling peddler. The finest traits in his character were the juggling tricks, his singing "Tom Bowline" (*sic*), his making willow whistles, and trumpets from stems and leaves for the children with whom he romped. He could dance, and play well on the flute.

Thoreau appeals to many of us who want to live their own lives in their own way, and who do not want to discover, when they come to approach their long home, that they have never lived. He was a great listener to Nature's voice; he was a keen observer and faithful recorder; he watched Nature with a big ledger in his hand; he was very patient. I agree with the New York *Critic*, that Mr. Sanborn puts Thoreau on too high a pedestal. Thoreau should have no pedestal. He lived on his own legs; his place is among our feet on the fields, and in the forests, and on the river; they are his home; there he won his name. But did he possess the sane mind? or the deeper feelings which cause men to search after truth and find poetry at their feet? Was he not a lover of the out-of-the-way more than of truth? Does he not too often endeavour to puzzle and startle the reader over trifles, in merely cataloguing the natural events, and the nature that grows in grass and bark, and is graven in the soil? After all, and like us all, he tells his own life in his own books; and it is to be hoped

that all the materials he left will be published some day. His contentment and serenity even on his death-bed are shown in a beautiful letter by his sister Sophia:—

"None of his friends seemed to realise how very ill he was, so full of life and good cheer did he seem. One friend, as if by way of consolation, said to him, 'Well, Mr. Thoreau, we must all go.' Henry replied, 'When I was a very little boy I learned that I must die, and I set that down; so, of course, I am not disappointed now. Death is as near to you as it is to me.'"

And, again:—

"He would sometimes say, 'I should be ashamed to stay in this world after so much has been done for me. I could never repay my friends.' And they remembered him to the last."

Ay, and his friends this side the Atlantic can never forget Thoreau, though dead, the New England apostle of the ideal.

JAMES PURVES.

PERRET'S FRENCH PYRENEES.

Les Pyrénées françaises. Par Paul Perret. Illustrations by E. Sadoux. Vol. I., "Lourdes à Barèges;" Vol. II., "Le Pays basque et la Basse-Navarre." (Paris: Oudin.)

THIS work is essentially a popular one; it aims at nothing more than to serve as a pleasant souvenir to those who have visited the Pyrenees and wish to renew their pleasure by turning over its pages. The volumes are independent of each other, and can be purchased separately. It differs from ordinary books of its kind chiefly by its more numerous illustrations and by its greater size; when complete, it will form four volumes of largest octavo.

As a popular work it claims a certain indulgence from the critic, and we cannot deny that it needs it. Vol. ii. is, however, a marked improvement on vol. i. There is nothing therein so utterly absurd as the description of donkey-riding in vol. i., pp. 91, 92; and, though English tourists are still the favourite butt of the author's wit, the offence is much less frequent in the latter tome. Were it not for an almost uniform "derangement" of epithets, we should not have very serious fault to find with vol. ii. Thus p. 7, "l'immense berret basque;" it is the Béarnais berret which is large, and the Basque small. It is true that Basque frontier churches—Urrugne, for instance—served as fortified places of refuge, but not "pendant les guerres de religion," which never reached those parts. The remark, twice repeated, pp. 5 and 304, "tout ce que en haut pays pyrénéen s'appelle des Gaves prend le nom des Nives en bas pays" is quite incorrect; there is only one Nive and one Nivelle, while there are twelve large Gaves and numerous Gabarrets and Gabarrons. On p. 313 we are treated to an etymological discussion founded simply on a fault of orthography; *Mosmours* is a misprint for *Mosmours*, anciently *Momors*. These are samples only of faults which occur on almost every other page. The author, as we see by many an allusion, is a Norman, and familiarity with Pyrenean dialects is, therefore, not to

be expected from him; but we should hardly have thought it possible for one to have gone through the country and to have confounded tongues so different as Basque and Béarnais. Yet, vol. i., p. 77, a verse of one of Despourrin's songs is gravely printed as Basque; and vol. ii., p. 341, in the middle of the Béarnais Vallée d'Aspe, we read, "Remarquez, je vous prie, que nous voilà rentrés en Pays basque"! The author rarely leaves the road, at least in the Pays basque, but does his work pretty thoroughly wherever wheels can carry him. There are, of course, the inevitable exaggerations. The myths of the guides are repeated as literal matters of fact. Guides are taken where there is not the slightest necessity for their services. From Luz to Gavarnie—a road traversed daily during the season by innumerable carriages and by at least one huge omnibus—we are told, "un guide est ici plus que jamais nécessaire." Ropes are recommended at the Grotto of Sare—an utter absurdity; and danger is spoken of in places in which the tourist is far more safe than in the environs of Paris or London at the same hour. Spots off the road are evidently not described from personal observation. No one who has been there could speak of "l'ombre des bois" at Ahusquy, where there is not a tree. The description of the "grands et blonds" Basques of Ste-Engrace, the most secluded village of the Pays basque—"quelques uns même avec les yeux bleus"—would be valuable were it not that from other little touches we suspect it is only second-hand. The paint and gilding in the curious church are most certainly not of the seventeenth, but of the nineteenth, century. We have seen the church both before and since this barbarism was perpetrated.

But a truce to fault-finding, which it would be easy to continue in detail. Both author and artist seem to have a true taste in architecture. We are delighted to read their hearty onslaught on the odious fashion of painting the interior of churches which has prevailed in France during the last thirty years. In our opinion, M. Perret does not speak at all too strongly of the "tons criards" in Bayonne cathedral; while in village churches the painting after a few years looks simply like an inferior wall-paper. We are charmed at the recognition of Oloron and of Sauveterre as sketching places. We have often spoken of the latter to amateurs. To the sites here given may be added the ruins of the château of Bideren, the junction of the Gaves, and the lovely pool and cliff at the lowest bridge over the Saison—all these are charming subjects within two miles of the town. One word of the illustrations—they are remarkably honest, and the subjects are usually well chosen. The artist cannot draw a tree or a ship, but all else is good; and the engravings are as superior in literal truth to nature to the "belles infidélités" of Gustave Doré as they are inferior in artistic merit. What the work needs is a careful revision by some native of the Pyrenees who knows the local idioms, and who can distinguish between guides' fables and genuine traditions. This might easily be done for a new edition.

WENTWORTH WEBSTER.

NEW NOVELS.

Robin. By Mrs. Parr. In 3 vols. (Bentley.)

Valentina. By E. C. Price. In 2 vols. (Chatto & Windus.)

Proper Pride. In 3 vols. (Tinsley.)

A Modern Instance. By W. D. Howells. In 2 vols. (Edinburgh: Douglas.)

Treherne's Temptation. By Alaric Carr. In 3 vols. (Smith, Elder & Co.)

The Professor's Daughter. By A. E. Evans. (S. P. C. K.)

THE lady novelists seem to have definitely entered of late on a course of action "in restraint of marriage," as the lawyers would call it. No incentive to celibacy ever more richly deserved the rigours of a *Lex Julia* than these books, which should be carefully kept out of the reach of every young man of marriageable age and prospects, and industriously bought up and burnt by our insulted damsels and their despairing mammas. For how can the fond youth but stand aghast as he foresees himself a prey to one of these best of their sex as portrayed by their own sex, supposing, as he no doubt does, that women are the only good judges of women, or, at least, of ideal female perfection? Such is rarely the case. The lives of most women involve a fair amount of involuntary and unheroic prose; they therefore draw their heroines in violent contrast to themselves, and invest them with all the frowardness, the futilities, and the megrims of which themselves are secretly conscious. The heroic abstraction in practice fades with its unreality, and leaves nothing of concrete but the megrims. This appears to be the genesis of the New Heroine in both her types, sometimes distinct, sometimes blended, and ranging through various stages of comparative moral and mental sanity between the extremes of raging madness and melancholic idiocy. No woman is now worth a woman's admiration, it seems, unless she is either dolt or fiend; or as they more cautiously put it, a sweet, sad, incomprehensible anomaly, or a delicious, delirious, naughty creature of impulse. Both indulge in a disgusting effrontery of self-sacrifice; both are to the core supremely, wholly, perfectly selfish. Of these painful creations we have three or four bad specimens to be dealt with this week. Let us get rid of a dolt first—the heavy bore before the exasperating tease. Masculine names augur ill for a heroine; nothing is surprising in a Sydney, a Cecil, or a Robin, and Mrs. Parr would have much better preserved her tone and keeping had she named Robin's poor, long-suffering husband, Angelina instead of Christopher. Robin is the daughter of a nomadic *chevalier d'industrie*. Her lover is also a little dubious. The plot is very well in its way:—lover departs, too poor to marry—heart-disease of the father—rich cousin arrives—Robin marries him—father dies—married life in England, of course, insanely wretched—lover comes into his estates, re-appears, and the nauseous part begins, and lasts. Of course the elopement is frustrated for decency's sake, bronchitis of the husband being just as convenient and much more respectable a means of securing what Mrs. Parr fondly thinks the mutual bliss, but what must have proved

the mutual purgatory, of her precious couple. This book alone of those we are noticing to-day betrays an unhealthy tone, though it is written in good faith. There is something singularly irreverent and revolting in this caricature of marriage, in the servile, despairing attitude of the young, sensitive, religious husband towards this worthless girl, who is supposed to be too stupid or too lazy to settle which man she really loves until she is married and capable of real mischief. The character is indeed contemptibly absurd; even an untrained, undisciplined paragon, no stranger to Baden and Monaco, must be either mad or bad to neglect her husband and spend all her time with an old lover without dreaming of anything more than friendship. The book is cleverly and neatly written; but it is very false, and so very dull.

Valentina belongs to the other type. It is avowedly a case of demoniac possession. This Lady Val—observe again the significant tendency to *propria quae maribus*—simply beggars description. "She must have been," says the authoress, very obligingly, "one of those enchanting, irresponsible beings from a borderland" (meaning, it seems, the borders of the supernatural or infernal). "Well, poor thing, she found herself hardly placed in a world and a century that does not understand such people." Nothing of the kind! It was the world, or at least her world, poor thing, which found itself hardly placed in contact with this aggressive young nuisance. Like Robin, she married two husbands; shamefully ill-used, neglected, and destroyed the first, and caught a Tartar in the second; and we suspect Robin did also. As she had hitherto boasted that she had always had her own way, and ever acted from pure caprice in consistent contempt of advice, natural affection, decency, and good feeling, the bare idea of her husband objecting to her writing love-letters to her friend and lover confounds and stupefies her whole being. She fades away, and dies a haggard skeleton at a romantic mill after learning the surprising fact that the dear friend who had always stood first in her every thought, and sacrificed his time and prospects to almost menial service upon her from the first, was positively in love with her, though always forestalled in proposing by her deplorable precipitancy in accepting other men a few hours before him. However, we are taught that somehow this young creature managed to exist without heart or stomach, and was anomalous in all respects. She begins by a clandestine walk in the Champs-Élysées, and by accosting a stranger; she has by no means finished when she insults her husband's guests at their country seat by breaking her engagement to preside over an excursion in order that she may sneak off at dawn with a favourite plough-boy in a cart on a bird's-nesting and brook-wading ramble. Of her brutality and violence it is useless to speak; if the woman was insane—it seems her mother was deranged—the authoress should have said so; if she was responsible for her actions, it is degrading to be asked to sympathise with such a monster of concealed insolence, ingratitude, folly, and diabolical perverseness. The

lover who idolised such a creature must perish with his idol in our esteem. The other characters are few, but well drawn, and the book is most beautifully and pathetically written.

It is hard to write seriously about *Proper Pride*, which is a very first work indeed, and a foredoomed failure, yet not without excellent points. Here we have the dolt studied exclusively in her married life, evidently by a young lady who knows about as much of marriage as of Hebrew. The result is a series of impossible situations whose *naïveté* borders on the uncomfortable. In the second chapter Alice marries a splendid Captain; a few months after a practical joker sends her a mock marriage certificate with the names of her husband and some other woman. On this abounding proof the sullen termagant refuses to live with him, in spite of his appeals to common-sense. He goes out to India, fights the Afghans, clears up the certificate hoax, and, after some years, returns, and positively for the last volume and a-half lives under the same roof with his wife in an idiotic estrangement. Both are consumed with love, and rather indelicately goaded to reconciliation by their guests; but Reggy has now taken to sulks, and every art is tried by the authoress to keep them asunder till the three volumes are complete. There is some little extra reserved point, some rubbish about a letter; and it is comical to see, whenever in their long talks they approach this dangerous but inevitable ground—"Why did you not write to me in India?" or "Did you not get my letter?"—how the writer at once puts her hand upon their lips by some convenient interruption. All this is very silly, and the heroine a tiresome, surly, ill-conditioned sort of animal; but the book is still pleasant, and, apart from this strange *ménage*, fresh, healthy, and vigorous. The writer is horsey, and has been in India, and what she knows she does her best to describe, and succeeds. And if she has really seen enough of such a young officer as Geoffrey to describe him from the life so delightfully as she does, we trust she will value her privileges more than Alice did hers.

Of Mr. Howells we once spoke doubtfully, waiting till he should give us a longer and less sketchy work to judge by. Our doubts are quite confirmed by *A Modern Instance*. It is simply longer, and therefore not better, but much worse than the rest. He has expanded without enlarging. We must here class him with the three ladies to whom we have just paid homage, for, like them, he is entirely absorbed by the study of a single female character. His Marcia is mainly a dolt, but has sudden flashes of the devil. The character is probably natural enough, and is fairly consistent, but it is one in no way deserving of such elaborate study. Nor was this commonplace, stupid, violent woman likely to have impressed men and women of education as she is supposed to have done. Her ungovernable passion for, and shameless pursuit of, a vulgar *bel-homme*, and her fine doings when the clay idol begins to crumble, are not heroic, but very ordinary forms of selfishness. Mr. Howells fails to see that the tremendously high moral rule by

which he condemns the husband simply annihilates the wife. Though an American newspaper reporter, the man had neither the birth nor training of a gentleman; his principles were not high, and his refinement was superficial. Marcia, however, has no principles whatever beyond some conventional scruples, not the less vulgar because true; and such refinement as she possesses she sacrifices to the gratification of her passions and to her coarse jealousy. The English reader will not scruple to pity the husband of this stupid vixen, in spite of the severity of the author. To his rigid morality we cannot object; it is very sincere; but the cause of that morality, we must insist on saying, is not served by enlisting a morbid interest in the struggles of the husband's friend against his adulterous passion for the heroine. A depressing, dreary book, with all its ability and good intentions.

We could not read very much of Mr. Alario Carr's treatise, on account of the style. It is not a novel, and can hardly be called literature at all. There is about a dozen pages of story; the rest is simply a shuffling and dovetailing of all the most flippant newspaper articles of late years on every possible topic. This rubbish is retailed in long conversations of deplorable smartness and fatuity. The copious use of foreign tongues has not deceived us. He who is so used to reading French as to write english, french, would hardly perpetrate such horrors as "an englishman, a frenchman, an anglo-saxon, a german." But Mr. Carr does. Again, we ourselves have never been distressed by hearing a young lady address her father as *père* (without the *mon*). Mr. Carr's heroine, whether speaking in French or English, always does so.

The Professor's Daughter is not a very bright specimen of its class. On the whole, it is rather dull; but some episodes are very amusing, especially the old aunt's menagerie of pets. E. PURCELL.

SOME FOREIGN BOOKS OF HISTORY.

Vor der Bartholomäusnacht. Von Hermann Baumgarten. (Strassburg: Trübner.) Herr Baumgarten has done a good service in this book. He has tried to lead back into sober history the endless controversy about the exact culpability of every possible person in the Massacre of St. Bartholomew. Historical problems seem to have all the fascination of personal squabbles when they can be attached to some particular character. Next to Mary Queen of Scots, Catherine de' Medici has been the most eminent "daughter of debate" in history. Herr Baumgarten begs us to remember that the personal question is not necessarily important as an historical question. The Massacre of St. Bartholomew was a violent reaction against the policy pursued by France during the two previous years. It is more important to estimate the bearings of that policy than to discover who was responsible for the exact form which the reaction assumed. Accordingly, Herr Baumgarten sets himself to trace the movement in France against the policy of Spain which characterised the years 1570-72. The English alliance, the support of the revolt in the Netherlands, and the approach to the German Protestants are carefully traced. Herr Baumgarten wishes to show that the same

tendencies were at work as afterwards marked the policy of Henri IV. There is nothing new in his researches; but he puts together the records of French diplomacy in corroboration of his view, and points out that the advance of France in this direction was checked by the opposition of the personal interests of Catherine de' Medici, and by the over-haste of the French Protestant leaders. Not content with the growth of a feeling against Spain, they wished openly to advance to war with Spain; but the Protestant Powers in Europe were lethargic, and Catherine de' Medici saw in the expedition to Flanders the death-blow to her own power. It was not difficult for her to contrive that the reaction against the new policy should be decisive. This is the subject of Herr Baumgarten's book, and he has worked out his position carefully and fully.

L'Entrevue de Bayonne de 1563. Par M. F. Combes. (Paris: Fischbacher.) M. Combes, unlike Herr Baumgarten, has been unwilling to leave the mystery of the Massacre of St. Bartholomew unravelled. He has gleaned from the Simancas archives some important documents relative to the interview at Bayonne, and the understanding then arrived at between the Duke of Alva and Catherine de' Medici. There is no doubt that both of them wished to keep their plans secret, and that indications of any definite project are likely to be slight. Yet, though the indications which M. Combes brings to light are slight, they are certainly strong. A letter from Don Frances de Alava, dated July 4, 1565, says:—

"The Duke of Alva will inform his Majesty of the resolutions which he has concerted with this most Christian Queen; if they are realised it will be a great service for God and for the King our master. I have some fears on account of the confusion which she sometimes feels, and because I foresee that it is necessary to hammer these heretics [que an de martillar estos herejes]."

Philip II. on his part perceived the same need for reserve, and in a letter of August 24, 1565, to Card. Pacheco, says that Catherine "determined very sincerely to apply a remedy to these questions of religion;" the resolution was, however, kept a profound secret: "the remedy, if known, would be as difficult to apply as it is easy if it be kept secret." The Pope must not communicate it to anyone, "not even to the most Christian Kings themselves." These expressions are certainly very significant; and the letters published by M. Combes are likely to establish the belief that the Massacre was agreed upon, at all events in some vague form, at the Conference of Bayonne.

L'Invito di Eudossia a Gensio. Studio critico del Prof. Giuseppe Morosi. (Firenze: Succursori Le Monnier.) Probably all readers of history have felt that the story of the summons sent to the Vandal King by the widowed Empress Eudoxia, compelled to marry the murderer of her husband, bore a very legendary aspect. Sig. Morosi has submitted it to the test of a close criticism, before which it has disappeared. The strength of Sig. Morosi's argument lies in the fact that the story rests on the authority of Procopius, and does not seem to have been known to Western contemporaries, especially not to Sidonius Apollinaris. At the same time, the existence of such a legend is easy to account for. The downfall of the Roman Empire was a subject of amazement even to those who witnessed it, and they wished to explain it on any other grounds than their own feebleness and cowardice. We cannot follow Sig. Morosi into the details of his argument; but his painstaking monograph deserves the attention of all who are interested in the history of the fall of the Roman Empire.

Aus Dante's Verbannungszeit. Von Paul Scheffer-Boichorst. (Strassburg: Trübner.) Herr Scheffer-Boichorst is known for his fierce onslaught on the authenticity of some of the early Florentine chroniclers, and the controversy which he has raised respecting Dino Compagni still rages furiously. Pending his reply to the work of Sig. del Lungo, Herr Scheffer-Boichorst seems to have wished to give a proof that he can construct as well as destroy, that he can raise up as well as cast down. The book before us consists of a careful examination of all the documents concerning Dante's life during the period of his exile; and the general tendency of Herr Scheffer-Boichorst's examination is to defend the authenticity of some that have been attacked, and to uphold the credibility of others that have been questioned. Thus he defends the letters of Dante to Can Grande della Scala and Guido da Polenta, and he maintains the credibility of Boccaccio's Life of Dante. He has found a field in which the higher criticism is on the side of tradition. The points involved in these discussions are mostly points of detail, interesting only to a student of Dante. One question, however, of some general importance which Herr Scheffer-Boichorst discusses is the date at which the "De Monarchia" was written. Prof. Witte's arguments seemed almost conclusive that it was written before Dante's exile; but it must be admitted that Herr Scheffer-Boichorst brings forward some strong reasons for regarding the "De Monarchia" as a work of Dante's last years, written side by side with the "Paradiso." We cannot do more than indicate the scope of this book; but it deserves the attention of Dante students, to whom it is solely addressed.

Etude sur la Condition des Protestants en Belgique depuis Charles Quint jusqu'à Joseph II. Par Eugène Hubert. (Bruxelles.) Whatever praise may justly be claimed by laborious investigations into somewhat uninteresting by-paths of history is due to M. Hubert for the work before us. He has consulted an appalling number of printed books and MSS., and has produced a full and clearly written narrative, whose authenticity is attested by an Appendix of some hundred pages of *pièces justificatives*. M. Hubert has wisely omitted to dwell at any great length on the early portion of his subject. Up to the time of Joseph II., the history of Low-Country Protestantism can only be sought in a perpetually recurring series of oppressive measures directed against the temporal and spiritual liberties of its professors; and when in 1714 the Low Countries passed from Spain to Austria, the position of the dissenters remained unchanged. It is only, in fact, when we reach Joseph II.'s impetuous attempt to set the Protestants on a footing of equality with their Catholic countrymen that the subject grows in any sense really interesting. M. Hubert, who has naturally devoted his longest chapters to this singular episode, cannot be said to have shown much originality in his treatment of it. He depends largely for his knowledge of Joseph's plans and motives on von Arneth's elaborate volumes; but he has well contrasted the Emperor's single-minded enthusiasm for his *liberté de croire* with the obstinate and thorough intolerance, not only of his mother who educated him, but of the Austrian officials among whom he was brought up. M. Hubert's occasional generalisations from his voluminous facts do not always strike us as very happy. Although it may be an error to attribute to the French Revolution the first recognition of the principle of liberty of conscience, it seems to us a somewhat extravagant demand to make upon those who sympathise with Joseph II.'s schemes to ask them to regard him as practically the originator of the doctrine. When we call to

mind the writings of many moderate Protestants in England and Holland who flourished before him, or the works of John Looke and his French disciples—among whom the *Encyclopédistes* and the *Physiocrates* may in a sense be reckoned—or the enlightened policy that Prussia had for very many years pursued in religious matters, it is impossible to accord to Joseph II. any but a subordinate place among those to whose exertions Europe is indebted for the modern doctrine of religious liberty.

We have received three papers, by M. J. Delaville le Roux, of some value in the history of the Order of St. John of Jerusalem. The first, a "Note sur les Sceaux de l'Ordre" (*Société nationale des Antiquaires de France*, vol. xli.), clears up several doubtful points, and supplies descriptions of some unknown seals, by the publication of a statute of the thirteenth century, declaring the seals with which the master and the other dignitaries of the hospital shall seal; this is supplemented by information on the different types, by a list of known seals of the Grand Masters, and by descriptions of known seals of the Priors of langues. These investigations point to a curious origin for the seal of the English langue. The second paper, "Des Sceaux des Prieurs anglais de l'Ordre de l'Hôpital aux 12^e et 13^e Siècles," by means of examination of charters at the British Museum and numerous documents at the Record Office, rectifies the hitherto imperfect chronology of the priors in England, even adding two to the list. Several moot points, however, remain to have further light thrown upon them; we doubt whether the suggestion that the well-known name *Vere*, otherwise *Ver*, *Veer*, may be a corruption of *Wilhelmus de Vileris* will do much towards this. Both these papers are accompanied by excellent plates in heliotype. The third, on "La Commanderie de Gap," (*Bibliothèque de l'École des Chartes*, t. xliii., 1882), gives the text of a document establishing the priority of Gap over St-Gilles, hitherto believed to be the oldest settlement of the Order in France; together with a new list of the Preceptors of Gap, from 1211 to 1788, doubling the names previously known.

THE FIRST OF THE GIFT-BOOKS.

MESSRS. MACMILLAN AND Co. open the season with two books which exemplify very well the general character of the class. Both are attractive in their several ways, but neither quite comes up to our conception of what the ideal gift-book should be. This branch of publishing has become almost a fine art; and the originality of our writers has failed to keep pace with the talent of our illustrators. Hence it is that the artists have to go back to the past for their subjects, as well as for their style.

Household Stories; from the Collection of the Bros. Grimm. Translated from the German by Lucy Crane, and Done into Pictures by Walter Crane. (Macmillan.) This long title-page (though we are unable even to hint at the charming design into which it is fitted) tells its own tale. Grimm's Fairy Tales are ever fresh, and for this new rendering we have a guarantee in a name not unknown to literature. Mr. Walter Crane we have always liked best in black and white. He has here showered upon us a profusion of designs in his very happiest style. We doubt whether children have ever had so much pains taken for them before. The full-page illustrations please us least (though we must make an exception in favour of that to "Mother Hulda"), for Mr. Crane is not at his best in drawing the human form. But the smaller cuts—initials, head- and tail-pieces—are simply perfect. Animals and birds, grotesque incidents, and arabesques are Mr. Crane's special province, in which he has no competitor.

Children will appreciate them, and their elders may subscribe for the large paper edition.

The Horkey: a Ballad by Robert Bloomfield. With Illustrations by George Orlikshank. (Macmillan.) To reveal what "The Horkey" is would be a sin against the prefatory address contributed by Mr. F. O. Burnand. Suffice it to say that the text is a dialect poem by "The Farmer's Boy," to whom the present generation is beginning to do tardy justice. Bloomfield was a native of Suffolk, and died just sixty years ago. His epoch, therefore, is precisely that about which Dr. Jessop has recently been writing in his "Return to Arady." There was some jollity, after all, in the rural life of those days. We confess that we are prejudiced against Mr. George Orlikshank for his successful imitation of an illustrious signature. Trade-marks in art ought not to be hereditary. The illustrations themselves are unequal. Some are poor; others are very good. But, on the whole, it may be said that the artist is best when his subject is best. The style is that combination of Kate Greenaway with Caldicott which has been already reached by others. We must not omit to observe that the pictures have been most skilfully reproduced in colour by Messrs. Clay, Sons and Taylor—by what process we do not exactly know. They are models of soft and even tinting.

The Flowers of Shakespeare. Depicted by Viola. (Sampson Low.) The idea of this book can scarcely be original, nor can we say that it has been very happily carried out. Flowers are not so easy to draw as they look; and the process of chromo-lithography that has been adopted is a coarse one. The result compares unfavourably with the book just noticed. But still Shakespeare's "wood notes" can never lose their charm, and we are thankful for every attempt to make them better known. A mistake has been made, we venture to think, in representing all the flowers as plucked in nose-gays. But perhaps this was unavoidable.

Fairy Tales. By Hans Christian Andersen. Illustrated by E. V. B. (Sampson Low.) This book, again, we are unable to praise. The bold colour outside is typical of the glaring pictures within. The artists named above have taught even children to look for better art than this. In this case, also, the colourist is not a little to blame, for we notice that the drawing on the protecting paper cover is much more effective than the chromo-lithographic reproduction beneath.

The Union Jack. Vol. III. Edited by G. A. Henty. (Sampson Low.) The speciality of this boy's magazine is "stirring tales of adventure by land and sea." We have not yet lost the taste for such ourselves, but we confess that here we have had "as good as a feast." Boys like something more than stories alone. For next year the editor promises more varied fare, and better paper. It is to be hoped that he will also keep a sharper look out for palpable misprints. M. Louis Rousselet, himself a contributor, is several times spelt "Rosselet," and once "Bousselet." These are small points, but not insignificant. Mr. Henty would also do better to protest a little less.

The Phynodderree, and other Legends of the Isle of Man. By Edward Callow. With Sixty Illustrations. (J. Dean and Son.) The Isle of Man is full of fairies to this day, as we ourselves know from actual hearsay; and the Manx fairies have a local character of their own. But we fear that Mr. Callow is not the "Hans Andersen" of Man. He has yet to learn the supreme art in all story-telling—brevity, both in the stories themselves and in his sentences. Of the illustrations, we need only say that they are old-fashioned, neither above nor below the average.

THE Society for Promoting Christian Knowledge has fairly overwhelmed us with what they are pleased to call the first instalment of their publications. After having selected some for special notice—such as the excellent series of "Diocesan Histories," of which Canon Ormsby's *York* is reviewed in another column—we find ourselves left with no less than forty-four volumes of varying sizes on our table. To notice all these in detail would manifestly be impossible. Speaking generally, they all deserve high praise for the creditable manner in which they are turned out. The several series are bound to match; and, though certain colours are better suited to the designs than others, the binding throughout is almost "aesthetic." A certain design on one series, of which we have received nine volumes, is particularly graceful; and the price of these volumes is only eighteenpence, with three full-page wood-cuts. *Little Will*, by Helen Shipton, is the example we have selected as the model of what a book of this kind should be. The "Home Library," which gives sketches of epochs in religious history, is continued in three volumes, which treat of the Church in Roman Gaul, John Huss, or Hus (*etc.*), and the Rulers of Judaea from Nebuchadnezzar to Vespasian. These do not profess to be more than compilations from the ordinary sources of history, but the work of compilation seems very well done. Altogether, we feel justified in saying that the society deserves to be congratulated on the works of all sorts that it is publishing. Our columns last week showed what it is also accomplishing indirectly towards the advance of philology through its Translation Committee.

Belt and Spur: Stories of the Knights of the Middle Ages from the Old Chronicles. With Sixteen Illustrations. (Seeley, Jackson and Halliday.) Whatever this publishing season may yet have in store for us, we venture to prophesy that it can yield no "gift-book" more entirely welcome than this. Mr. Church's series of "Stories from the Classics" have deservedly reached their thousands, nor is the vein yet worked out. The subject-matter of these "Stories from the Chronicles," which are issued by the same publishers, ought to bring them a no less decided success. For, though not so stated on the title-page, they are almost all chapters of English and Scottish history, beginning with the landing of William and including the exploits of Richard in his Crusade. We can only wonder that such a field was never thought of before. Its discovery gives a welcome contradiction to the complaint we have made above of the lack of originality in this class of publications. The subject, again, was one that it was hardly possible to spoil in the telling; and the adapter (whom we shall hardly do wrong in connecting intimately with the head of the publishing house) has done his (or her) part with great skill. Occasionally, we must admit, a false note is struck, such as by the use of the modern word "doctored;" but, on the whole, the simplicity of the original is well preserved. The illustrations are yet more attractive than the text. They are mostly illuminations from MSS. in the British Museum, reproduced in the finest form of chromo-lithography. They are precisely what children want to enable them to realise what they read. A facsimile of the Bayeux tapestry would be worth more than a "Student's Freeman." We regret to add that, through imperfect binding, our frontispiece has already fallen out. Such a valuable book cannot afford such a loss.

Birthday Gleanings. Collected and Arranged by M. J. Grain. (Marcus Ward.) The outside of this book is exceedingly beautiful—almost too beautiful for handling. Inside, also, the typography is of that high merit which we expect

from Messrs. Marcus Ward. Unfortunately, we are unable to speak so well of the work contributed by Mrs. Grain. We do not complain of the selections of poetry, three of which are given after the usual "birthday" fashion for each day in the year. But the compiler has managed to perpetrate such a quantity of misprints and similar literary *bêtises* as, we venture to say, were never before found in so fair a setting. Even on the cover she has murdered her Latin motto by a mispunctuation; her introductory page gives a reference to Hesiod's *Works*, meaning *Works and Days*; and on almost every page we have obtruded on us such painful forms as "Mont-faucon," "Barthélemy," "Adolph Thiers," "Freilgrath," "Georges Sands," "Niebhur," "Goethe," "Viscomte Chateaubriand," "Gouchy," "Sir Edmund Fry," "d'Agnesseau," &c., &c., &c. These may be trifles in themselves; but their number is appalling, and the irritation of detecting them has quite spoilt the enjoyment we had otherwise got from so handsome a book.

THE first almanac for 1883 to reach us is that illustrated by Kate Greenaway, and published by Messrs. Routledge. The binding is charming; but, as to the inside, we confess to having become a little tired of this style of design, even in the hands of its founder. It requires a larger scale than in this little booklet, and (we may add) more careful reproduction.

NOTES AND NEWS

WE regret to hear that Dr. Schliemann, who has recently been on a visit to Paris, has not yet shaken off the malarious fever contracted in the Troad. He hopes, however, to return to his home at Athens by the end of this month. His forthcoming work on the results of his excavations at Hissarlik last winter will be published simultaneously in English and in German. It will contain a chapter on "Trojan Ethnography," contributed by Mr. Karl Blind.

ARRANGEMENTS are already being made for the sixth international congress of Orientalists, which will be held next year at Leiden. The date fixed is from September 10 to 16. The local committee of organisation is thus constituted:—President, Prof. Dozy; vice-president, Prof. Kuenen; secretaries, Profs. de Goeje and Tiele; treasurer, Prof. Pleyte. Is there one of our English universities that could show names so distinguished in every branch of Oriental learning as this little Dutch town?

WE are glad to learn that Mr. Edmund Gosse, whose recent volume on *Gray* in the "English Men of Letters" series has been so favourably received, has undertaken for Messrs. Macmillan and Co. a complete edition of Gray's writings, the first that has ever been attempted. Such an edition has long been wanted; and, with a view to its being made as perfect as possible, Mr. Gosse would be grateful if any possessor of Gray MSS. of whatever kind would communicate with him at his private address, 29 Delamere Terrace, W.

MESSRS. TRÜBNER AND Co. will publish before Christmas a new poem by Mr. Edwin Arnold, entitled *Pearls of the Faith*; or, *Islam's Rosary*: being "The Ninety-nine Beautiful Names of Allah," with comments in verse. This poem, or rather series of poems, professes to be the utterances of an Indian Musulman respecting the life and religion of Mohammed by means of legends, records, and traditions of Islam, as in *The Light of Asia* Buddha's life and doctrine were treated from the standpoint of an Indian Buddhist. The tenth edition of the English original of the latter work is now in the press here, while of the numerous editions printed in different cities of America in various

forms and sizes more than one hundred thousand copies have been disposed of up to the present time.

MRS. AUGUSTA WEBSTER, who is a candidate for re-election on the London School Board (Chelsea) will publish immediately, through Messrs. Kegan Paul, Trench and Co., a new drama, entitled *In a Day*.

WE hear that the article "Malta" in the next volume of the *Encyclopædia Britannica* has been entrusted to Miss Toulmin Smith.

THE volume of *Studies in Philosophy* which Mr. W. L. Courtney, of New College, Oxford, will shortly publish with Messrs. Rivington treats of the following subjects:—Ancient Idealism—Parmenides; Ancient Hedonism—Epicurus; the Failure of Berkeley's Idealism; a Chapter in the History of the Word "Cause"; the New Psychology; the New Ethics; "Back to Kant"; Kant as a Moralist and as a Logician; the Hegelian Religion. It will be seen that Mr. Courtney is not afraid to touch some of the burning questions of the day.

MESSRS. SAMPSON LOW are about to publish a cheap edition of the illustrated re-issue of Gilpin's *Forest Scenery*, edited, with notes bringing it up to date, by Mr. F. G. Heath. It is a curious fact that the third edition of *Forest Scenery*, which was revised by Gilpin himself, and which forms the text of Mr. Heath's reprint, is not to be found in the British Museum.

MESSRS. NIMMO AND BAIN have in the press a new library edition, in ten volumes, of Lingard's *History of England*, with all the copyright additions.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish next week a new English translation in octosyllabic metre of Juvenal, Persius, Martial, and Oatullus, by Mr. W. F. Shaw. It is described on the title-page as "an experiment in translation."

MR. WILLIAM PATERSON, of Edinburgh, will shortly publish a volume dealing with the county houses of the three Lothians. It will contain a large series of photographs by Mr. John and Messrs. T. and B. Annan; and the historical and descriptive letterpress will be from the pen of Mr. John Small, librarian to the University of Edinburgh.

RAJA SAURENDRA MOHAN TAGORE, of Calcutta, whose *English Verses set to Hindu Music* first called attention to the subject some years ago, has written a Sanskrit version of "God Save the Queen," and has also undertaken to set the music to native melodies.

MR. W. M. WOOD, who represents Messrs. Austin's house at Hertford, has lately transcribed one of the old parish registers at Hertford, A.D. 1560-1630. It contains entries of the burial of Thomas Shakespeare, gent., in 1628, and of his son in 1625.

MR. FURNIVALL has sent to the printer, for the Extra Series of the Early-English Text Society in 1883, the copy of Hoccleve's *Minor Poems* (1413-48) which he has just made from the unique MS. in the Philipps collection at Cheltenham. Prof. Skeat is finishing for the society's Original Series next year his glossary to "The Vision of Piers the Plowman," which will form the fifth volume of his edition of the three different versions of the poem, and complete the work on which he has been so many years engaged.

A NEW novel by Mrs. Oliphant, entitled "The Wizard's Son," will be begun in the November number of *Macmillan's Magazine*.

THE new volume in Messrs. Blackwood's "Foreign Classics for English Readers" will be *Rousseau*, by Mr. H. G. Graham. This will make the seventeenth of the series.

UNDER the title of *Heart Chords*, Messrs. Cassell, Petter, Galpin and Co. announce a series of volumes by eminent divines, whose common aim will be to stimulate, guide, and strengthen the life of Christians. The contributors to the series include Bishop Otterill, Dean Montgomery, Dean Bickersteth, Dean Edwards, Dean Boyle, Canon Farrar, Canon Boyd Carpenter, Prof. Blaikie, Prebendary Chadwick, the Rev. P. B. Power, the Rev. Dr. Matheson, and the Rev. E. E. Jenkins.

MESSRS. S. BAGSTER AND SON have in the press a new work upon the disputed verse in the First Epistle of St. John about the "Three Witnesses." The author is the Rev. H. T. Armfield, Rector of Colne Engaine, Essex. He complains that the Revised Version of the New Testament should have omitted the verse without explanation or comment, and he supports his view by a letter from one of the members of the Revising Committee.

MR. W. MACK, who boasts to be the originator of that household institution the "birthday book," announces yet another addition to his long list, to be called *The Churchman's Birthday Book*. The selections are from the *Imitation of Christ*, adapted so far as practicable to the Anglican calendar. The Rev. George Morris has written an Introduction and a sketch of the life of Thomas a Kempis.

MESSRS. RIVINGTON have nearly ready for publication, in addition to the books we have before announced, a complete edition of Bacon's *Essays*, by Mr. F. Storr; a *Short History of England for Schools*, by Mr. F. York Powell, with maps and illustrations; *Stories from English History*, by Mrs. Oreighton, also with illustrations; and a new volume of Mrs. Lang's *Geography for Beginners*, treating of the continent of Europe.

AMONG school-books proper the same publishers announce *A Companion to Algebra*, by Mr. Leonard Marshall; *A Syntax of Attic Greek*, by Mr. F. E. Thompson; *A Second Latin Reading-Book*, forming a continuation of "Easy Latin Stories," by Mr. G. L. Bennett; *A Latin English Dictionary*, by Mr. C. G. Gepp; *Introduction to Greek Verse Composition*, by Mr. Arthur Sidgwick and the Rev. F. D. Morice; *Excerpta Facilia*: a Collection of Stories for Translation from various Latin Authors, with notes and vocabulary, by Messrs. H. B. Heatley and H. N. Kingdon; *Arnold's First Greek Book*, Revised by the Rev. F. D. Morice; the *Jugurtha* of Sallust, by Mr. E. P. Brooke; *A Manual of Greek Verbs*, with Rules for the Formation of Tenses and Tables of Verbs for Practice, by Messrs. F. Ritchie and E. H. Moore; and *Selections from Thucydides*: an Easy Greek Reading-Book, by Mr. E. H. Moore.

THE new series of the publications of the Chetham Society is being actively prosecuted. To meet a generally expressed desire, some volumes are being formed from the MSS. of the late Canon Raines, two of which, left by that antiquary in a completed state, are now in the printer's hands—viz., "The Rectors and Wardens of Manchester" and "The Vicars of Rochdale," to be edited by Mr. James Crossley, Mr. J. B. Bailey, and Mr. H. Howorth. These Lives, which include the names of many notable ecclesiastics, have been compiled with great care, and extend up to the time of Dean Herbert and Vicar Hay. Mr. Chanoeller Christie has in hand a Catalogue of the Old Church Libraries of Lancashire and Cheshire, with bibliographical and other illustrations. Among other works for the subsequent volumes are John Byrom's *Commonplace-Book* (including his *Journal and Letters*) for the years 1730-31; the *Accounts of the Constables of Manchester*, 1613-47 and 1742-80; a volume

of Wills, a History of Poulton-le-Fylde and Bispham, the Chartulary of Furness Abbey, the Diary of Dr. John Dee, &c. The remaining volumes of the old series, as well as the Index from vol. xxxi. to the end of the series, are expected to be completed shortly.

MR. W. F. POOLE, of Chicago, having finished the new edition of his *Index to Periodical Literature*, now throws out the suggestion that he may possibly be induced to undertake a general index to works other than periodicals. Such a work, he observes,

"should not include every topic in the range of human knowledge, but only such practical subjects of general interest as students, literary men, general scholars, and writers for the press are likely to need. The work, therefore, could be brought into reasonable limits. Volumes of essays and miscellanies, and standard books in history, biography, political economy, social science, education, &c., would be analysed and indexed under special topics. Different departments could be assigned to the persons most competent to treat them. A responsible editor should be selected, to whom contributions should be sent, and to whose judgment the selection and arrangement of the material would be committed."

After the successful completion of the *Index to Periodical Literature*, we are prepared to believe that everything is possible to the American librarians in conference assembled.

MESSRS. TRÜBNER will be the London publishers of Mr. Poole's *Index to Periodical Literature*.

MESSRS. JAMES CLARKE AND CO. have in preparation the following volumes for children:—a richly coloured picture-book, entitled *Elfinland*, with verses by Josephine Pollard; *Christmas Rhymes and New Year's Chimes*, by Mary D. Brine, with wood-cuts from original designs by Mrs. Jessie Curtis Shepherd, Miss C. A. Northam, Miss Jessie McDermott, and D. Clinton Peters; and *The Rosebud Annual*, for the nursery, being the year's numbers of the *Rosebud* magazine, containing two hundred and fifty pictures, with simple stories, in large type, divided into syllables.

THE same publishers have nearly ready a new volume by Mr. J. Ewing Ritchie—*East Anglia: Personal Recollections and Historical Associations*; and *The Philosophy of Missions*, by T. E. Slater, of the London Missionary Society.

Timehri, the half-yearly journal of the Royal Agricultural and Commercial Society of British Guiana, of which the first number was noticed in the ACADEMY of September 26, may be obtained in this country from Mr. Stanford. The word "timehri" we may add, is the Carib name for the old hieroglyphic writing on the rocks of Guiana, of which a specimen is given on the cover of the journal.

THE *Scotsman* published last week an indignant leading article because the new Professor of Greek at Edinburgh has the misfortune to be English, and the cry has been taken up by several correspondents of that paper. We have not yet observed that the *Englishman* has thought fit to return the compliment by commenting in a similar spirit upon the recent appointment to Whyte's Chair of Moral Philosophy at Oxford.

In the programme of the Edinburgh Philosophical Institution we notice that Dean Bradley is announced to deliver two lectures upon his predecessor at Westminster, while Dr. W. Robertson Smith will lecture on "Arabian and Egyptian Folk-Lore." At the Edinburgh Literary Institute there will be lectures by Mr. W. M. Ramsay on "Historical Scenes suggested by Wanderings in Asia Minor," and by Prof. Knight, of St. Andrews, on "The Poetry of Robert Browning."

THE subject for the Howard Medal to be awarded in June 1883 is

"The best exposition of the experiences and opinions of John Howard on the preservation and improvement of the health of the inmates of schools, prisons, workhouses, hospitals, and other public institutions, as far as health is affected by structural arrangements relating to supplies of air and water, drainage, &c."

In addition to the medal, which is of bronze, the Council of the Statistical Society will present to the successful writer the sum of £20.

THE first volume is now ready of the grand edition of the complete works of Thomas Aquinas which is being brought out under the express authority of the Pope, whose high opinion of "the angelic doctor" is well known. It contains the Commentaries upon Aristotle's "Peri Hermeneias" and "Posteriora Analytica," and is printed at the press of the Propaganda. Finer printing it would be impossible now to find. The folio volume, containing 346 pages of Introduction, &c., and 440 of text, is sold for fifty lire (£2); and cheaper editions are also issued. M. Dulau, of Soho Square, is the agent in England.

DON J. V. ARAQUISTAIN, the author of *Leyendas vasco-cántabras*, has just published at Tolosa a romance entitled *El Basojaun de Eumeta*.

THE new number of the *Bibliographie der Schweiz* (Basel: H. Georg) contains a timely and interesting attempt at the compilation of a "Gotthard-literatur." The catalogue names 670 works during the last forty years, 1842-82, beginning with a "Memorial über die schweizerischen Alpenpässe," published in the *Neue Helvetia*. Among the English writers we find Stephenson and Swiburne (*etc.*). There are several works by Italians, fewer by Germans; the greater number are by Switzers.

THE Milan correspondent of the *Berlin Deutsches Montagsblatt* says that an Italian translation of the "Plutus" of Aristophanes, by Prof. Goffredo Franceschi, is now being played at the Teatro Manzoni in Milan. It seems, however, that the "translator" has taken some liberties with the original by introducing a couple of lovers, and also some speeches against the democracy which are supposed to aim at a living Italian statesman.

WE have to thank Mr. H. Buxton Forman for a re-issue of his library edition of Shelley (Reeves and Turner), confined to the poems, and thus reduced from eight to four volumes. In every other respect, this re-issue is identical with the original published in 1876-77. That it should have been called for is the best evidence of its value. With the unannotated edition, in two volumes (which was reviewed in the ACADEMY of September 23), this makes the third that we owe to Mr. Forman's enthusiastic labours. We must not forget to add that he has here given us what we believe to be the first general index, as opposed to an index of first lines, to any edition of Shelley.

MESSRS. BLACKWOOD have sent us a new edition, in one handsome yet convenient volume, of *Trascaden Hall*, Gen. Hamley's last novel, and (as many think) his best. For our part, we have been more interested in the fighting in the Peninsula than in the love complications or the strange devolutions of the property.

NOTES FROM MANCHESTER.

THE winter session of the Manchester Literary Club opened on October 2 with a pleasant *soirée*. Besides the usual series of lectures and papers, it is hoped that Mr. William Morris will lecture, at a date not yet fixed, before a joint meeting of the Literary Club, the Academy of Art, and the Art Museum Committee.

LECTURES in libraries should, one would think, be a powerful stimulus to study, and we are glad to learn that the experiment tried last winter in connexion with the Salford Free Library is to be repeated. A course of twelve lectures will be delivered between October and March. The subjects range over travels, geology, history, and literature.

THE Ancients Recreation Committee is endeavouring to infuse some sweetness and light into that very dreary work-a-day district of Manchester. Mr. George Milner, on September 30, opened an exhibition in the Public Hall of pictures lent by Mr. T. R. Wilkinson. These include the drawings of Oxford and Cambridge made by the late Mr. William Hull, drawings of Seville by Mr. E. M. Bancroft, and Mr. Ford Madox Brown's picture of "Wycliffe reading his Translation of the Bible to John of Gaunt." In addition to the exhibitions, there will be concerts and "entertainments" of reading and recitations each evening during the present month. Still more remarkable are the lectures to be given on Sunday afternoons. The first of the course was delivered on October 1 to an audience of about eight hundred working men and women by Prof. H. E. Roscoe, who took for his subject "Coal-pit Explosions: their Cause and Cure."

ALL visitors to Manchester know Lewis's, which is the local Whiteley's and something more, for it appeals to a larger circle of customers. Lewis's newest enterprise is to provide a volume of "Penny Readings," so called, apparently, not because they are to be read at meetings to which the charge for admission is one penny, but because the price for the whole volume is but one penny. It consists of a selection of prose and poetry. And, as it is evidently intended for the million, it is interesting to observe what so experienced a caterer as Lewis's thinks that the million like. Byron is most strongly represented, with no less than nine extracts; then Shakspeare and Tom Hood, five each; Mrs. Hemans and Longfellow, four each. Of the rest it is only necessary to say that Will Carleton is evidently much read, and the late Lord Beaconsfield much admired, by the customers of Lewis's.

FRENCH JOTTINGS.

THE one authentic likeness of Auguste Comte, a portrait by the sculptor Mox, has recently been the subject of judicial proceedings in France. Comte's widow, who died in 1877, bequeathed this portrait to M. Wyruboff, who, though editor of the *Revue positiviste*, is not a member of the strict sect of Comte's followers. Thereupon M. Laffitte, Comte's own executor and the recognised *directeur* of the Positivists, disputed M. Wyruboff's right. The court at that time decided that the portrait should be delivered to neither, but remain in the custody of M^{me}. Comte's legal representative. That gentleman, however, is now dead; and the matter has again come up for legal decision. On this occasion the right to possession has been awarded to M. Laffitte. The portrait, therefore, will now be placed in the house rue Monsieur-la-Prince, No. 10, in which Comte died in 1857, and which has ever since been religiously preserved by his disciples as their head-quarters.

IT is expected that the Académie française will fill up next month the two *fauteuils* vacant by the deaths of Charles Blanc and de Champagny.

THE eighth volume of the *Discours et Plaidoyers* of M. Gambetta, edited by his friend M. Joseph Reinach, will be published next week by Charpentier, the actual date announced being Sunday, October 15. It will comprise the speeches made during what is known as the

period of May 16—i.e., the attempted *coup d'état* of Marshal MacMahon. The text will here be given in full of the speech at Lille on August 16, 1877, which contained the famous alternative "*se soumettre ou se démettre*," and for which the orator was prosecuted. The volume ends with a Budget speech, delivered in the Chamber on December 4, which led directly to the resignation of the stop-gap Ministry of Gen. Rochebouet.

THE third volume of the Letters of George Sand, published at Paris this week by Calmann Lévy, covers the period from 1848 to 1853. Specially interesting is the appeal for clemency addressed by her to Louis Napoleon on January 20, 1852, less than two months after the *coup d'état*.

M. ARMAND BASCHET will shortly publish a work on the Italian players at the French Court during the reigns of Charles IV., Henri III., Henri IV., and Louis XIII., founded mainly upon original documents.

MGR. PERRAUD, Bishop of Autun, and one of the new members of the Académie française, has printed (Paris: Gervais) the discourse on Card. Richelieu which he delivered in 1866, when the remains of the Cardinal were collected and buried in the church of the Sorbonne. He treats him as "*évêque et théologien et protecteur des lettres*."

A NEW French translation has just appeared (Paris: Hachette) of Locke's *Thoughts concerning Education*. The translator, M. Compayré, has added a Preface, giving an elaborate comparison with Mr. Herbert Spencer's essays on education, which he regards as "*une refonte au goût du jour des idées de Locke*."

THE *Revue politique et littéraire* of October 7 contains an appreciative estimate of Landor by M. Léo Quésnel, and the text of the address delivered by M. Paul Janet at the inauguration of the statue of Lakanal, the founder of the educational system under the First Republic.

ACKNOWLEDGMENTS.

WE have on our table *Scottish Myths*, by Dr. B. Craig MacLagan (Edinburgh: MacLachlan and Stewart); *The Coward Science: Our Answer* to Prof. Owen, by Charles Adams (Hatchards); *The History of a Lump of Coal*, from the Pit's Mouth to a Bonnet Ribbon, by Alexander Watt, with Illustrations (Johnston); *The Beeches: a Novel*, by George F. Turvey (Dunn and Wright); *The Lady of the Avoetook*, by William D. Howells. Author's Edition (Edinburgh: Douglas); *The Patna Crisis; or, Three Months at Patna during the Insurrection of 1857*, by W. Tayler, Third Edition (W. H. Allen); *Euphrates Valley Route to India*, in Connexion with the Central Asian and Egyptian Questions, by Sir William Andrew, Second Edition, with Map and Appendix (W. H. Allen); *Worked Examination Questions in Plain Geometrical Drawing*, by F. Edward Hulme (Longmans); *The Wonders of Nature*, by Prof. Rudolph, revised by Alex. Brown, with sixteen illustrations (Gardner); *The Eclogues and Georgics of Virgil*, translated into English Verse by the Rev. J. M. King, Improved Edition, uniform with "*The Aeneid*" (Stanford); *In Christ; or, the Believer's Union with his God*, by A. J. Gordon (Hodder and Stoughton); *Faith: the Life-root of Science, Philosophy, Ethics, and Religion*, by H. Griffith (Elliot Stock); *Lights and Shadows of Ancient European Mythology, Language, and History; or, Odin's Runa of Yggdraail*, by Elizabeth Wilson (Partridge); *A Method for Prayer*, Compiled and Arranged from Matthew Henry, by Capt. George Palmer (Bagster); *Our Lord's Life on Earth*, by the late Rev. Dr. Hanna (Religious Tract Society); *The Footsteps of St. Paul in Rome*, by S. Russell

Forbes (Nelson); *The Second Epistle to the Corinthians*, with Explanatory Notes, by the Rev. Henry Linton (Philip); *The Book of Comprehension: the Relational Classification of Ideas*, Parts II. and III. (Cattell); &c., &c.

ORIGINAL VERSE.

A FRAGMENT.

WE roam'd the sandy beach; around us spread
The halo of September; in the air
A dreamy languor; while the ebbing sea
Did kiss his farewell to each dimpled ridge,
And whisper promises of sweet return
In lonely hours, when mortals are asleep.
Three were we, brother, sister, and a friend
In spirit dear to both, though he that day,
And not before, did look into her eyes.
Our talk was bright, and rippled with the play
Of fancy and affection link'd in one.
Our joys from books and nature we compared,
And felt them kindle warmer in the telling.
Then, as from calm retreat and vantage-ground,
Pass'd in review life's battle, pomp, and woe.
Thus one, despising the shell-dappled plain:—
"The sandy shore is dull; no roaring waves,
No crags, defiant silence frowning back."
"Nay," came response, "our deepest, holiest
thoughts
We do not bellow blatant to the skies.
The sea hath other things to do than roar.
On dizzy cliffs the spirit folds her wings,
And shuddering, crush'd, bewilder'd, fears to soar.
By awe depress'd, we're quicken'd by repose."
Thus topics shifted, strung on golden thread
Of happiness; till coldly each 'gan feel
The crowding moments, for our time was brief.
And from that on our talk's spontaneous flow
Was choked with pauses full of sweet regret
That life was not all one September day
And happy intercourse of buoyant souls.
Then hands were clasped, and the softening light
Grew deep to tender sadness in our eyes;
And then we parted, and the sun went down.

JOHN W. JOYNT.

OBITUARY.

PROF. HERZOG.

NOT a few readers of the ACADEMY will learn with much regret the great loss historical theology has suffered by the death of the well-known editor of the *Real-Encyclopädie für protestantische Theologie und Kirche*, Johann Jakob Herzog, which happened at Erlangen on September 30. He was born at Basel in 1805, entered the university of his native town in 1822, and afterwards studied at Berlin. From 1835 till 1846 he held a Professorship of Historical Theology at the Académie of Lausanne, where he published his *Life of the Basel Reformer, Oekolampadius* (1843). In 1847 Herzog was invited to fill a Chair at the University of Halle. In 1851 he received a commission from the Prussian Government to visit Geneva, Paris, London, and Dublin in order to investigate the sources for the history of the Waldenses. The result of this mission was his work *Die romantischen Waldenser* (1853). At this time, also, he conceived the plan of his *Real-Encyclopädie*, and he succeeded in gaining for this great undertaking the co-operation of many eminent scholars. The first edition was published from 1854-68, in eighteen volumes, with four supplementary ones. Since the beginning of this work he had left Halle for Erlangen, which remained his sphere of activity till his retirement from active academical duties in 1877. The last years of his well-employed and worthy life were occupied with his *Abriß der gesamten Kirchengeschichte* (three volumes, 1876-82), and with the preparation of a second edition of his *Real-Encyclopädie*, which has already reached the tenth volume. We have every reason to hope that the latter work will survive its editor, and be brought to a desirable completion by the efforts of his friends. H. KREBS.

MAGAZINES AND REVIEWS.

THE *Cornhill Magazine* has the beginning of an article on "*Miss Edgeworth*," which gives a pleasant sketch of life and society at the end of last century, and contains many amusing stories of Mr. Day, the author of *Sandford and Merton*, who was intimately connected with the Edgeworth family. J. O. C. also begins a scholarly study of "*Voltaire in England*;" it is done with a thoroughness beyond the average of magazine articles. J. A. F. writes on "*Some Solar and Lunar Myths*," with the intention of showing that irrational mythology is the product of irrational minds, and that its irrationality is the very essence of its plausibility. Shway Yoe gives an account of "*The Kachyena*," who inhabit the region between China and Burma. The account of "*A Visit to Delphi*" is a pleasant record of travel, but does not increase the reader's topographical or antiquarian knowledge.

THE *Antiquary* improves steadily, and bids fair to be to this generation what the *Gentleman's Magazine* was to our forefathers. Mr. Gomme's article on the Preston Guild is particularly valuable. It shows how the most seemingly valueless documents may be compelled to reveal facts of high import. We are glad to find that Mr. Gomme lifts up his voice against the notion still common that our old corporations are no older than the date of their earliest charter. It is certain in some cases, probable in almost all, that the charter was but the confirmation of franchises and rights of much earlier date. The extracts furnished by Mr. Bax from the accounts of a Surrey yeoman are of value as furnishing data for a history of agriculture. The spelling is most curious. The whole MS. should be studied by someone learned in dialects. Its strange forms of spelling are many of them evidently not the result of ignorance, but of a desire to represent the pronunciation which the yeoman heard. Mr. James Purves has a good article on "*Fletcher of Saltoun*," which puts the man in a favourable, but not too favourable, light. Scotchmen honour the patriot's memory, but he is commonly looked upon as very much of a dreamer. This is surely unfair. A theorist by nature, he lived in a time of rapid change, and had therefore somewhat better opportunities of airing his hobbies than we have. He was highly educated, and yet condemned to spend much of his time among his social equals, who were almost all of them very deficient in culture. Such a position does not tend to foster the virtue of humility. Mr. Purves expresses much admiration for Fletcher's style, which certainly is well-knit and terse to a degree rarely equalled. We wonder what his hero would have thought of something being described as "*like a table of statistics clothed in realisation*." The Reports of local antiquarian societies have been prepared in the careful manner to which we have of late become accustomed.

THE current number of the *China Review* opens with an article by Mr. Jamieson on some recognised legal decisions in cases affecting the Chinese Marriage Law. In most countries marriage laws are of difficult interpretation. But in China, where usage so commonly passes into law, and where the relation of master and slave exists, their intricacies are endless; and as Chinese jurists, instead of laying down any general principles, enlarge only on details, they add to the confusion by the multiplication of cases, and leave untouched the central doctrines which might serve for the guidance of the courts. But, though unsatisfactory to the legal mind, many of the cases quoted by Mr. Jamieson are interesting from the strangeness of the circumstances surrounding them. Mr. Parker next continues the

narrative of his journey in Szoh'uan. Being a vigilant observer, he has also something interesting to say either of the people and their industries, or of the country and its products. Being also evidently able to endure much, he never fails to describe with cheery good humour the many and perpetual discomforts which attended him on his travels. Mr. Watters, in the succeeding article, compares Mr. Bendall's translation from the Sanskrit of the "Megha Sūtra" with the Chinese version, without, however, adding much to our previous knowledge. In a review of M. Cordier's *Bibliotheca Sinica*, M. Möllendorf, one of the authors of a *Manual of Chinese Bibliography*, points out some errors of omission, though constrained to give a qualified approval to M. Cordier's exhaustive work. The notices of new books at the end of the number testify to the increased literary activity in all matters relating to China.

THE *Deutsche Rundschau* has a pretty story by Herr Meyer, "Page Leubelfing," of which the plot is laid in the days of Gustavus Adolfus. Herr Renier begins an elaborate description of the island of Elba. An interesting autobiographical sketch of a German officer, "Aus zwei annectirten Ländern," gives the personal reminiscences of a Hanoverian of the events between 1848 and 1866. The most interesting paper, however, is one by Prof. Haeckel, "Die Naturanschauung von Darwin, Goethe und Lamarck." It was read as an address before a philosophical society at Eisenach last month. To an English reader it is interesting for the writer's personal reminiscences of Darwin, whom he visited in 1866, 1876, and 1879. Prof. Haeckel admires especially Darwin's quiet life as a student.

"Nothing is, in our opinion, so destructive to profound and earnest scientific work as the scholastic jealousies of our great universities and the party struggles of our learned academies. From these, as well as from all sorts of distinction and other distracting influences of outer life, Darwin always kept himself aloof, and he acted wisely."

Prof. Haeckel publishes a letter which Darwin wrote, after repeated entreaties, to a young student at Jena who pressed for his opinions. As it is the most definite statement of Darwin's attitude towards religion it deserves quotation:—

"Down: 5th June, 1879—

"Dear Sir,
"I am much occupied, an old man, with bad health, and I have no time to answer your questions fully, even supposing that they admit of answer. Science has nothing to do with Christ, except so far as the habit of scientific observation makes a man careful in admitting evidence. As regards myself, I do not believe that any revelation has ever been made. In respect to a future life, every man must make his decision between contradictory and undetermined probabilities.

"I remain,

"Your well-wisher,

"CHARLES DARWIN."

It is curious to contrast Darwin's simple statement with Prof. Haeckel's assertion of "a monistic religion of humanity."

WHAT CAN INDIA TEACH US?

WITH reference to Prof. Max Müller's article in the current number of the *Contemporary Review*, an "Old Indian," than whom few, if any, have made a better use of their stay in India, sends us the following lines:—

"No men have better opportunities of obtaining accurate and valuable information on a thousand different matters that interest scientific men than the officers of Government in India, but few make use of such opportunities. The reason of this,

so far as my experience extends, is not so much want of energy as want of knowledge of the kind of information required in Europe, and want of means of communication with those who require it. Before the young official leaves Europe, he has no time to think of anything but 'cramping' for examinations, and, therefore, arrives in India with very little more information than those examinations require. It may be that he has taken a liking to some particular branch of that information, and continues to elaborate it; but in most cases he has taken a dislike to the whole of his recent studies, and prosecutes them as little as possible. At any rate, he knows next to nothing of the many scientific problems awaiting solution by means of careful observation of facts which will daily, or occasionally, pass before his eyes unobserved; and they are left unrecorded, possibly for some casual visitor to the country to note under all the disadvantages of hurried observation and inadequate means of enquiry, which often leads to false inferences from true facts, as the visitor has no time or means for continued observation and investigation. Much of this waste of opportunities is no doubt unavoidable; but surely some of it might be prevented if scientific men in Europe could formulate the questions likely to be solved by observation in India, pointing out what is known and what remains to be ascertained, and if they could find some means, independent of Government control, of putting and keeping themselves in communication with every official in India. They would soon discover which men were useful, and which impracticably careless of knowledge. Possibly it would be more difficult to induce the scientific men of Europe to take this trouble than to move the Indian official to do his part of the work."

NOTES FROM MELBOURNE.

THE University of Melbourne has at last made a great step in the direction of progress by passing a resolution to appoint a professor of the English, French, and German languages and literatures. It was proposed to unite with this chair a lectureship on comparative philology; but the Council have, on reflection, come to the conclusion that this subject can better be taught in connexion with the classical chair, and so Dr. Strong, the classical professor in the university, has undertaken to give a course of lectures on comparative philology. A lectureship has also been established of mental and moral philosophy, the duties of which are performed by Mr. Henry Laurie. The lectureship on natural philosophy, vacant by the death of Mr. Pirani, has been filled by the election of Mr. H. M. Andrew, of St. John's College, Cambridge.

Mr. Ormond, the munificent founder of the affiliated college which bears his name, finding that his college is full of students, has generously determined to enlarge it at his own expense. Trinity College, the affiliated Episcopalian college, being likewise full, a benefactor has appeared in the person of Mr. Joseph Clarke, who has undertaken to erect a new wing. Thus Mr. Macfarland and Mr. Leeper, the principals of these two colleges, will each find themselves at the head of some fifty or sixty students.

The Government of Victoria has placed about £12,000 at the disposal of the trustees of the Public Library and National Gallery of Victoria. The accommodation for the school of art is to be extended, and the public library is to be increased.

The Acclimatisation Society, having obtained leave from the Government to make a charge on admission to their gardens, are obtaining a regular revenue from this source, and are increasing their stock of animals by large additions made from India, Singapore, New Zealand, New Guinea, &c. Their reptile house was lately destroyed by fire. They purpose to add a museum to their already existing collection.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAHRENBACH, F. v. Die Socialwissenschaften. Leipzig: Wigand. 5 M.
DAVILLIER, le Baron. Les Origines de la Porcelaine en Europe: les Fabriques italiennes du 15^e au 17^e siècle. Paris: Lib. de l'Art. 20 fr.
FORNELL, N. L'Insegnamento pubblico al Tempio nostri. Roma: Formani. 4 L.
GURBERG, G. Garibaldi. Vol. II. 1860-82. Florence: Barbèra. 6 L.
JOSEPH, F. Goldmünzen d. 14 u. 15. Jahrhunderts. (Die bodenberger Fund.) Frankfurt-a-M.: Baer. 6 M.
L'APPENNINO BOLOGNESE. Descrizione e Itinerari. Bologna: Fratelli Creves. 30 L.
MEYER, E. Geschichte der Schauspielkunst in Frankfurt am Main. Frankfurt-a-M.: Völkner. 10 M.
NEUMANN-SPALLART, F. v. Österreichs maritime Entwicklung u. die Hebung v. Triest. Stuttgart: Maier. 3 M.
NICOLLE, E. Vieux Rouen. 2^e Livr. Paris: Lib. de l'Art. 100 fr.
REGALDI, G. L'Egitto antico e moderno. Florence: Le Monnier. 4 L.
ROLLET, H. Die Goethe-Bildnisse, biographisch-kunstgeschichtlich dargestellt. 4 Lfg. Wien: Braumüller. 8 M.
ROST, L. de. Les Populations danubiennes. Livr. 1. Paris: Maisonneuve. 150 fr. (complete).

THEOLOGY.

- ROEMING-SERRATI, A. L'Introduzione del Vangelo secondo Giovanni. Turin: Unione Tip.-edit. 4 L.

HISTORY, ETC.

- AMIRA, K. v. Nordgermanisches Obligationenrecht. 1. Bd. Altweddisches Obligationenrecht. Leipzig: Veit 25 M.
CONRADY, 4 rheinische Palästina-Pilgerschriften d. 14. u. 16. Jahrh. Aus den Quellen mitgeteilt u. bearb. Wiesbaden: Feller & Geck. 6 M.
GARDTHAUS, V. Mastarna od. Servius Tullius. Mit e. Einleitg. üb. die Ausdehnung d. Struskarreionen. Leipzig: Veit. 3 M.
KURTZACK, W. De Romanorum tribuum origine ac propagatione. Wien: Gerold's Sohn. 9 M. 60 Pf.
MAQUET, A. Les Seigneurs de Marly. Paris: Lib. universelle. 15 fr.
NISCO, N. Storia d'Italia dal 1848 al 1880. Vol. I. Rome: Voghera. 7 L. 50 c.
PETRUCELLI DELLA GATTINA. Storia della Idea italiana. Vol. I. e II. Napoli: Pasquale. 10 L.
PETRAT, N. Histoire des Albigens. Paris: Fischbacher. 15 fr.
ROEDLICH, E. F. Das Leben d. Generals Hieronymus Roedlich (1767-1833). Berlin: Mittler. 3 M. 60 Pf.
SACCONI, E. Studi sui Caratteri nazionali. Vol. II. L'Evo medio e Comani italiani. Milan: Gattinoni. 3 L. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CANDOLLE, A. de. Darwin considéré au point de vue des Causes de son Succès et de l'Importance de ses Travaux. Paris: Fischbacher. 1 fr. 50 c.
CORNELI, G. M. Il Romanismo. Rome: Tip. de Roma. 5 L.
GOSSEL, K. Grundlage der Systematik u. speziellen Pflanzenmorphologie. Nach der 4. Aufl. d. Lehrbuchs der Botanik v. J. Sachs neu bearb. Leipzig: Engelmann. 12 M.
GRASSMAN, R. Das Gedanke d. Wissens. 3. u. 4. Bd. Die Lebenslehre od. die Biologie. 1. u. 2. Thl. Stettin: Grassmann. 20 M. 80 Pf.
MORTILLIET, G. de. Le Préhistorique: Antiquité de l'Homme. Paris: Reinwald. 5 fr.

PHILOLOGY.

- BIBLIOTHECA rabbinica. Ins Deutsche übertragen v. A. Wünsche. 18. Lfg. Leipzig: Seemann. 3 M.
CURTIUS, A. W. Der Sacer d. Dionysos. Jena: Neuenhahn. 1 M.
HALÉVY, J. Documents religieux de l'Assyrie et de la Babylonie. 12 fr. Essai sur les Inscriptions du Sacer. 15 fr. Paris: Maisonneuve.
KALINA, A. La Langue des Trigane slovaques. Posen. 3 fr.
KLUGE, H. Die Consecutio temporum, deren Grundgesetz u. Erscheinungen im Lateinischen. Götting: Schulze. 3 M.
LÉVY, H. Le Troubadour Paul de Marcella. Paris: Maisonneuve. 3 fr.
MEXANT, J. Remarques sur les Portraits des Rois assyriens. Paris: Maisonneuve. 3 fr. 60 c.
RADLOFF, W. Phonetik der nördlichen Turksprachen. 1. u. 2. Hft. Vocale. Leipzig: Weigel. 3 M.
ROST, L. de. Essai sur le Déchiffrement de l'écriture hiéroglyphique de l'Amérique centrale. 3^e Livr. Paris: Maisonneuve. 25 fr.
SACHER, M. Ueb. das Leben u. die Lieder d. Troubadours Wilhelm IX., Graf v. Poitou. Leipzig: Schölsch. 1 M.

CORRESPONDENCE.

POPULAR NAMES OF FISHES.

Preston Rectory, Wellington, Salop.

In my investigations concerning the food of fishes by an examination of the stomachs and intestines of various species, to which you were good enough to draw attention in the ACADEMY a short time ago, I do not forget to enquire about the names of fishes as popularly known either to fishermen or to those engaged in the

trade. When I visited Grimsby last July I heard the following names used in the fish docks as applied to three distinct kinds of fish—*Roker*, *Latchett*, and *Whitches*. I had previously noticed these names in the columns of the *Manchester Examiner and Times*, which gives day by day the prices of nearly all kinds of the common commercial fishes as current both at Grimsby and Billingsgate; but before I visited Grimsby I did not know the fish intended by these respective names, nor had any idea as to their meaning and origin. It is hardly within the scope of a general dictionary to notice popular or provincial names; and, accordingly, Prof. Skeat, in his splendid etymological dictionary (which everyone who values true scholarship may feel proud to possess), makes no allusion to these fish names.

As to the three names just mentioned, I find that at Grimsby the word

1. **ROKER** is used to denote the thornback-ray (*Raja clavata*, Lin.) exclusively, and this species is, by this name, distinguished from others of the family *Rajidae*, to which the term "skate" is applied, such as to the common skate (*R. batis*), and to one or two other marketable kinds. The roker is the thornback-ray. Rokers fetch a less price than skate in the markets, and are always quoted separately. But what is the meaning of the word "roker"? It seems to be clearly referable to the Swedish word *Rokka*, the Danish *Rokke*, and the Dutch *Rog*, all of which denote especially, but not altogether exclusively, the thornback. The North Sea fishermen, who are in the habit of taking several kinds of fish well known to our Dutch or Scandinavian neighbours, would very naturally sometimes adopt their names.

2. **LATCHETT**.—This name, not much known in London, is used to designate one of the gurnards or gurnets. It is well known in the Grimsby fish-market, and is applied to the species called by Bloch *Trigla pini*; the *T. cuculus*, Lin. and Day; the red or cuckoo gurnard of Yarrell; and the *Elleck* of Couch. Latchetts and gurnets are always quoted in the price-lists as distinct; the former, being much more esteemed than the latter, fetch a higher price. The fishermen, however, fully recognise the latchett as a gurnet of some kind. By the term "gurnets" at Grimsby are generally meant the gray gurnet (*T. gurnardus*, Lin.), of which immense quantities, usually of a small size, are caught in the trawl-nets; but perhaps one or two other species may be included under the name of gurnet. The meaning of the word "latchett" is not very evident. One might, perhaps, suggest that it is another form of the word "rotchet," a corruption of the French *rouge*, "red." Compare *le grondin rouge*, "the red gurnard." The word "rotchet" is as old as Willughby (1686), who speaks of "the red gurnard or rotchet a Gallico *rouget*, id est russus, dictus" (*Hist. Pisc.*, p. 281). The *T. pini* is red, but so also is another beautifully coloured species, the roseate piper (*T. lyra*, Lin.), and this is said to be called sometimes the rochet. But as both the terms latchett and rochet, or rochet, are used of gurnards, I think we must regard them as distinct in meaning and origin. I am disposed to think that the word "latchett" has reference to a well-marked and distinguishing character in the species denoted. The lateral line in the latchett, or *T. pini*, is strongly crossed by a number of short straight lines, which run at right angles to it. This reminded Bloch of the acicular leaves of the pine-tree—hence his name of *T. pini*; to others, this crossed lateral line might probably suggest the idea of rudimentary lace-work and the name of "latchett"—i.e., a little lace, or plaited string. This character of the lateral line is very conspicuous in specimens that have been for some time out of water, and may account for the meaning and origin of the term under consideration.

Fishermen and sailors, from their constant dealing with twine and netting, would be likely to mark the resemblance alluded to, and to characterise it by a not inappropriate name.

3. **WHITCHES**.—These fish, well known in Grimsby and Manchester, where they have a considerable sale, are not etymologically connected with the "Lancashire witches" who sell them. The term is used exclusively in the trade to denote a species of *Pleuronectidae*—namely, the craig-fluke (*Pleuronectes cynoglossus*, Lin.), a kind of dab, which is taken in considerable numbers in the North Sea in certain places. Whitches somewhat resemble in general appearance another kind of dab, wrongly called a sole—viz., the lemon dab, *P. microcephalus*; but the fishermen and salesmen distinguish them rightly even at a glance. In quality of flesh whitches are soft, and not commendable. Though they furnish cheap and wholesome food, I do not think they are nearly as good as the lemon dab. Shakspeare asks: "What's in a name? a rose by any other name would smell as sweet." True; but it is found preferable to call a lemon dab a lemon sole, the sole being by far the superior fish; and perhaps lemon dabs would not sell as well as lemon soles, and this brings me to what I think is the origin of the word "whitches." These fish are sometimes called white soles, being much lighter in colour, as a rule, than the real sole. From white sole to whitsole and whitches the transition is easy in rapid pronunciation.

I believe that Mr. Satchell is engaged on a glossary of fish-names for the English Dialect Society, and I have thought that these remarks may interest some of your readers.

W. HOUGHTON.

EUSKARIAN.

Settlington Rectory, York: Oct. 9, 1882.

As I believe I am chiefly responsible for giving currency, some twenty years ago, to the term "Euskarian," to which exception is now taken, you will perhaps allow me space for a few words in its defence.

The word was intended as a generalisation to express conclusions philological rather than anthropological. It has, therefore, no necessary connexion with the shape of crania, the colour of hair, or the use of flint axes.

But, as there are grounds for assuming a philological connexion between certain non-Aryan races of South-western Europe, a linguistic term to represent this hypothesis is clearly convenient. The Euskarian word for "water," which is found in the names Silures (Siluria), Asturia, Iluria, Liguria, and many more, and the plural locative suffix *-etan* or *-itan*, denoting "those who are in," which is seen in the ethnic names *Lus-itan-ia*, *Maur-itan-ia*, *Aqu-itan-ia*, *Br-itan-ia*, and in a host of ancient tribal names in Spain, such as the *Cerr-etan-i*, *Aus-etan-i*, *Lal-etan-i*, *Oos-etan-i*, *Vesc-etan-i*, *Lac-etan-i*, *Carp-etan-i*, *Or-etan-i*, *Bast-etan-i*, *Turd-etan-i*, *Suess-etan-i*, *Ed-etan-i*, and others, make it highly probable, to say the least, that races speaking languages of the Euskarian type were located along the Western coasts of Europe and North-western Africa at a very ancient time—probably before the arrival of the Celtic people.

If a word has to be coined to express this probable fact, the choice seems to lie between Silurian, Ligurian, Iberian, and Euskarian. To all four there are obvious objections, as there are to all similar generalisations—such as the terms Aryan, Semitic, Indo-European, Ural-Altaic, or Turanian; but, on the whole, the term Euskarian, as a linguistic expression of a deduction from linguistic science, seems to me now, as it seemed twenty years ago, open to less objection than any of the possible substitutes. It is only a choice of difficulties at best. Silurian, Ligurian, and Iberian are

already pre-occupied; the two first, moreover, are derived from extreme outlying tribes, and the last would involve undesirable confusions and misconceptions. Your correspondents would do well to find a good substitute for the malignant term before proposing to abolish it. "Neolithic" certainly will not do—it is too wide, just as "Silurian" is too narrow, besides involving, as your correspondents have pointed out, a very questionable theory. No term derived from the colour of the hair or the shape of the skull can be accepted, and we are therefore driven back perforce on some term primarily either geographical or linguistic.

ISAAC TAYLOR.

THE ORIGIN OF THE ROUMANIANS.

London: Oct. 7, 1882.

A propos of your observations of to-day on the quality of the articles in the current numbers of the leading monthly magazines, may I call attention to an assertion as to the origin of the Roumanians which Mr. O. F. Keary prefixes to his account of their popular poetry in the *Nineteenth Century*? He says:—

"According to all popular belief and tradition, and to the testimony of geographers and historians alike, the Roumanians are nothing else than the offspring of the legions which Trajan placed in the land to colonise it."

Mr. Keary then proceeds, guided apparently by the light of nature, to suggest that the experts may have overlooked a probable Slavonian element to which the extensive Slavonian corruption of the Wallachian vernacular bears seeming witness; but he betrays no acquaintance with external aids to the consideration of the question.

Now, as a mere matter of fact in recent literary history, a considerable number of "geographers"—a term intended doubtless to include "ethnographers"—and "historians" have during the last eight years agreed utterly to discard this "popular belief" in favour of a theory which makes the Romance-speaking people of Roumania and Hungary to be mainly the offspring of emigrants from Moesia, Thrace, and Macedon—the last-mentioned region still contains a considerable Roumanian element—whose speech became Latinised during the age of Roman domination, so far as the vocabulary goes, and who received the contemptuous epithet, rendered "Wallach" in English, from their Slavonian conquerors. The date of the first wanderings of the Wallachs to the present seats of their race this side the Danube has been fixed as early as the Slavonian invasions of the sixth and seventh centuries by Miklosich, and as late as the thirteenth century by the late B. Roessler, of Grätz, the vindicator, albeit not the actual reviver of this theory, which, originally broached by Thunmann, of Halle, towards the close of the last century, had fallen into oblivion. Men of such diametrically opposite points of view as U. Jireček, the historian of the Bulgarians and grandson of the great Slavist Schafarik, and Messrs. E. A. Freeman and W. B. Morfill—each, perhaps, *Scavintor ipis Slavinis*—in the one camp, and the Hungarians Hunfalvy and Schwicker, and Biedermann, of Vienna, in the other, have unhesitatingly accepted the theory of Roessler, whose *Hauptwerke* on the subject, *Römische Studien*, had, oddly enough, the effect of driving into the ranks of the opposition (then headed by Jung, of Innsbruck) the very writer by whom Thunmann's long-forgotten theories were once more brought to notice and apparently adopted—W. Thomaček. As the controversy has gone on, sundry hot Slavonian partisans have joined the forces of Jung, and roundly taken young Jireček to task for the treason to the Slave cause involved in supplementing, by

a body of weighty evidence from old Serbian sources, a theory which has found acceptance at Budapesth.

Those of your readers to whom the details of this question are unfamiliar, who will turn to my review of the work of one of these gentlemen—*Ueber der Abkunft der Rumanen*, by J. L. Pils—in the ACADEMY of October 30, 1880, and my letter on the same subject in your issue of September 17 of the following year, can judge of the methods of controversy to which the strength of Roessler's position has driven some defenders of the "popular belief" who are not of Latin race—methods which exclude neither the ruthless mutilation, the apparently wilful suppression, nor the direct misrepresentation of authorities where vital points are in question. A "tradition" which stands in need of such championship must, however "popular" or venerable, be pronounced, with Mr. Freeman, to have been "completely dispersed by modern research."

A. R. FAIRFIELD.

THE MERCHANT TAYLORS' REGISTERS.

West Hackney Rectory: Oct. 7, 1882.

Your reviewer, in his notice of my annotated *Registers of Merchant Taylors' School*, charges me with having fallen a victim to the prevalent *cacotheca emendandi*. Without claiming entire immunity from the disease, I venture to say that in one of the two instances alleged it shows itself in my critic and not in myself. I suggested that by "Yielding co. Middx." Dugard probably meant the parish now known as Ealing. Your reviewer unhesitatingly states that "the locality is obviously Yelding, a hamlet of Hayes." Now, the accurate Dugard distinctly called Yelding a *parish*; why is it, then, "obviously" a *hamlet*? He knew the difference between such divisions, and on the page preceding the supposed error marked it in the fifteenth entry. Lysons says that Ealing was known as Yeling, Yellyng, and Yealing; and there is no other parish in the county at all resembling Dugard's word. Quite unintentionally, I have no doubt, Mr. Round has by the two instances he has quoted implied that the suggestions in my notes are of little value. Other and more favourable judgments have been expressed upon them, and I can truly say that they represent much honest labour and independent research.

I am glad to say that Dr. Howard is printing in the *Miscellanea Heraldica et Genealogica* those portions of Dugard's admission-book which relate to his private school.

CHARLES J. ROBINSON.

While maintaining that it is as impossible to make "Yielding" into Ealing (ignoring the distinctive "d" of the *cald*) as "Auborne" into Avebury, I hasten to add that the supposed implication is indeed "quite unintentional;" and to repeat, of Mr. Robinson's annotative matter, that "the labour which this illustration must have cost the editor will be realized, we fear, by few."

J. H. ROUND.

THE NEW TESTAMENT OF 1575.

Taunton: Oct. 10, 1882.

With reference to Mr. Dore's remarks (ACADEMY, No. 544, p. 281), it may be interesting to state that, in the Geneva small quarto edition (Oreepin; 1568) of the Geneva version of the New Testament, the reading at Luke ii. 12 is "childe," and that at Rom. ii. 20 is "the unlearned," as in the edition of 1575 quoted by Mr. Dore.

WM. P. PINCHARD.

"THE DIGBY MYSTERIES."

Berlin, S. W., Kleinbeerstrasse 7: Oct. 5, 1882.

Glancing over the Glossary appended to *The Digby Mysteries*, just re-edited by Mr. Furnivall for the New Shakspeare Society, I was struck by the explanation of "3af" in p. 122, l. 1799, as "if." The passage in which the word occurs runs as follows:—

"pay now, ser, and go to lond,
for here is be portt 3af I ondyrtend."

I think there is not the least doubt that "3af" is a proper name here = Joppa, Germ. Jafa.
J. ZUPITZA.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 16, 7.30 p.m. Education: Examinations—
"Lacroix's Theories of Education," by Mr. F. G. Fleay.
8 p.m. Royal Academy: "The Bones of the Human Body," III., by Prof. Marshall.
TUESDAY, Oct. 17, at 5 p.m. Hellenic: "Explorations in Aesche," by Prof. Bayce; "A New Statue of Herakles," by Mr. A. S. Murray.
FRIDAY, Oct. 20, 8 p.m. Royal Academy: "The Bones of the Human Body," III., by Prof. Marshall.

SCIENCE.

P. Vergili Maronis Opera. Virgil, with an Introduction and Notes by T. L. Papillon. In 2 vols. (Oxford: Clarendon Press.)

Few teachers will doubt the lawfulness of a fresh attempt to supply the need of an edition of Virgil with English notes for school and college use. Of the two complete editions, which are abreast of modern scholarship, that of Prof. Conington is often embarrassing to the average student from the very copiousness of the commentary, not less than from the uncertainty of tone which sometimes marks its utterances; while that of Dr. Kennedy, even in its latest form, supplies much less than might fairly be demanded. Mr. Papillon's volumes, therefore, have a sufficient reason for their existence; and, on the whole, they appear to have satisfied it.

The first volume contains the text, very beautifully printed, and an Introduction of forty-eight pages; the second, of nearly four hundred closely printed pages, contains the notes. Mr. Papillon has therefore allowed himself almost exactly the same space for commentary as that which Dr. Kennedy occupied. It is evident that, if his aim was to give more assistance than Dr. Kennedy had furnished, it was necessary to exercise a very rigid self-control, and to cut away with an unsparing hand all that did not strictly bear upon the elucidation of the author. It may be doubted whether Mr. Papillon's pruning knife has always been as merciless as it should have been. The commentary does not generally err on the side of diffuseness. Indeed, it is only the sense of the need of rigid compression which can lead a critic to overlook the meagreness of the notes on some much-debated passages. For instance, in *Aen.* ix. 140 ff., Mr. Papillon gives the true version, though without the desirable reference for the force of *fuisse*; but he takes no notice of the reading of Ribbeck and Forbiger, which, considering the wide currency of Ribbeck's text, should at least have been noted; and in *Ecl.* iv. 49 Mr. Munro's interpretation is touched upon far too briefly. But, this being the case, it is open to doubt whether it was wise to offer to the class of students whose needs are being kept in view twenty pages on

the text of Vergil, full of details as to the ancient commentators. It is certain that a reader who desires information about Aemilius Asper or Velius Longus will not need to be informed as to the primary meaning of *latro*.

As a rule, Mr. Papillon's judgment is sound, and his interpretations accurate. In determining the text he is decidedly conservative; and, contrary to the practice of most recent editors, he inclines to follow the guidance of the MSS. rather than the express quotation of grammarians (e.g., *Aen.* xii. 605). In *Ecl.* vi. 16 the note is not in accordance with the text; the latter runs, *serta procul, tantum capiti delapsa, iacebant*, from which it would appear that the editor accepts the interpretation, supported, among others, by Dr. Kennedy, of *tantum delapsa*, as "just fallen;" but the note is *procul tantum*, "just apart," *τῶν δὲ ὄσων ἀπὸθεν* (*Theocr.* i. 45); and authorities are quoted for the force of *tantum*, "only so much," and *procul*, "apart." This is not the only instance in which an unobserved discrepancy is likely to puzzle the reader not a little. There is, perhaps, too little help given in the way which is the most valuable and the least injurious to students, that of reference to some standard grammar; such a reference would have obviated the necessity for notes like the somewhat misleading one on *egeret* (*Aen.* ix. 88).

In the matter of orthography, Mr. Papillon has deliberately adopted what may be called a method of conventionalised uniformity. Wherever the MS. evidence is clear and consistent he follows it; but, wherever there is any variation, he falls back upon the most familiar spelling, and keeps to it unswervingly. The argument on this point is by no means convincing. He says:—

"Granted that in Virgil's time pronunciation had not completely triumphed over etymology in the assimilation of prepositions; that the varying forms '-is' and '-es' for nom. and acc. plur. of 'i' and consonant stems were still in use; that the feeling against the combination 'uu' ('vu') was not yet extinct; and that 'maxumus' and 'vorto' still held their ground beside 'maximus' and 'verto'—is it therefore necessary or desirable to maintain in Virgil's text, on the evidence of MSS. written long after his time, such variations as 'impius,' 'inpius,' 'navis,' 'naves,' 'volnus,' 'vulnus,' 'lacruma,' 'lacrima,' 'vortex,' 'vertex'? Can we feel that the poet himself would have tolerated such irregularity; or, at least, that there is any improbability in retaining in his text only one of two varying forms?"

To these questions most scholars would probably feel inclined to return an answer very different from that which the writer expects. Mr. Papillon himself recognises that the true method is that inaugurated by Lachmann on Lucretius—"to sift as carefully as possible the existing MS. evidence, and from it make the best approximation to what the author *might* have written, taking as a rule the oldest form for which evidence, direct or indirect, is forthcoming." But this method leads to exactly the opposite result to that which Mr. Papillon professes (though with happy inconsistency) to accept. He, after "sifting the MS. evidence," insists upon a uniformity against which they bear witness on every page, and rejects the older forms wherever

MSS. "written long after his time" furnish later ones. Mr. Papillon gives sound reasons for not accepting Ribbeck's text as a whole; but he is less convincing in arguing against his principles of orthography; and, indeed, passes from the one point to the other in a somewhat confusing fashion (Introduction, p. 2). One would be glad, too, to know on what evidence the statement rests that "in Virgil's time the forms 'eiicio,' 'reicio,' &c., were normal."

Perhaps the most entirely satisfactory part of this edition is to be found in the translations, which are introduced somewhat frequently as affording the shortest and clearest form of explanation. In these Mr. Papillon need not fear comparison with any of his predecessors. He has usually hit a happy mean between the over-ornateness of many of Conington's versions and the baldness of some of Dr. Kennedy's. *E.g.*, in *Æn.* ix. 140, 141:

"But, you say, 'tis enough that they have perished once. Ay, it should have been enough to sin once in days of old, hating utterly (thenceforth) well-nigh all woman kind. Fools! whose trust in the rampart that parts us, and the trench that stays our onset, poor fence 'gainst death, is all that gives them heart,"

is a rendering which will not suffer by the side of Dr. Kennedy's:

"But (it will be said) to have perished once is enough: to sin once before should have been enough for them, hating utterly from that moment almost all the female sex: warriors forsooth, to whom this trusty wall that intervenes, these impeding ditches that divide us for a short while from death, lend courage."

Mr. Papillon's list of authorities is somewhat meagre; and it is curious that, while Forbiger is one of the few editors who have been habitually consulted, no notice is taken of his latest (fourth) edition (1871-74), which that indefatigable scholar most carefully brought up to date. Nor does he appear to have noticed the difference between Wagner's larger and his smaller edition; at least the account of Wagner's work on p. 45 is very misleading. But although Mr. Papillon's edition can hardly be pronounced in its present form the ideal commentary on Vergil, even for its restricted purpose, it is not too much to say that no edition has been hitherto published in England which approaches so nearly to that ideal; and that, if the accomplished editor chooses to submit it to revision and expansion in future editions, incorporating the results of a more extensive use of the Vergilian literature, it has qualities which may enable it to retain its place unchallenged.

A. S. WILKINS.

CURRENT SCIENTIFIC LITERATURE.

A Treatise on Marine Surveying. By the Rev. J. L. Robinson. (Macmillan.) We are always ready to welcome any work that seems likely to further the interests of marine surveying, which becomes every day more and more important in view of the great strides being made in modern shipbuilding. A well-known officer of high rank has laid down the axiom that a fair surveyor must of necessity be a good navigator; and another eminent authority has placed on record his opinion that some knowledge of both the practice and theory of surveying is a necessary part of the training of every naval officer, without which he cannot have an

intelligent understanding of the charts, the methods of using them, and the confidence to be placed in them. The great importance of the hydrographic branch of the navy is, indeed, very generally recognised, and the scope of the examination in marine surveying has been greatly increased since the establishment of the Royal Naval College at Greenwich. Under these circumstances, Mr. Robinson considered that a small manual was wanted which would not only meet the requirements of students, but might also excite a wider interest in the more popular features of this useful branch of study. The plan of the work is similar to that employed with success in text-books of elementary science, combining a description of the instruments used, and of the various methods pursued, with a careful selection of representative examples, which, with their solutions, will no doubt be highly appreciated by many a gallant young officer who would carry a lighter heart into action than into the examination-room. Indeed, these examples form one of the principal features of the book, which, though the materials have been selected and arranged with much judgment, has otherwise small pretensions to originality. In the chapter on "Instruments and Observing," we should like to have seen more stress laid on the great importance of obtaining a thorough mastery of the sextant; and, though surveyors do not trust much to the compass, still, in an introductory work of this kind, something should be said about the amount of dependence which may be placed on it. We would also suggest that some remarks on the conduct of a running survey, and on Sumner's method for determining a ship's position, would tend to make the book more generally useful. As it stands, however, it is an excellent companion to the treatises of Commander Hull and Mr. Laughton, and is therefore one of the books which should be studied by every young naval officer who wishes to become a good surveyor or pilot. Marine surveying is, in a sense, the essence of pilotage; and as pilotage enabled Nelson to fight the Battle of the Nile at his own time, so it has also contributed in no small degree to the success of the recent naval operations under Sir Beauchamp Seymour.

A History of Coal Mining in Great Britain. By Robert L. Galloway. (Macmillan.) Mr. Galloway has produced an excellent little book. Forbearing to enter into technical details, understood only in the mining world, he has sketched in pleasant lines the development of an industry which, from its supreme importance, ought to be of interest to every Englishman. At a time when a Royal Commission is busily engaged in an enquiry into the causes of accidents in coal mines, we turn with special curiosity to those parts of the work which deal with the means of lessening the miner's risks. On this subject the information, without being anything like exhaustive, is sufficiently full and satisfactory. The writer enters at some length into the famous controversy as to the invention of the original safety lamp; and, though Stephenson's partisans will probably be displeased with some of his remarks, we believe that he holds the balance between the rival claimants with much fairness. As a proof that Mr. Galloway has brought his information well up to date, we may remark that he mentions the recently suggested use of caustic lime in breaking down coal—a method which, if capable of successful application on a large scale, may eventually supersede the practice of blasting, and thus remove one of the many sources of danger to which the miner is exposed.

Geology. By A. H. Green. Part I.—Physical Geology. (Rivingtons.) Prof. Green, of the Yorkshire College of Science, has issued a new edition of his excellent treatise on physical

geology. The work has been greatly expanded, especially in those parts which relate to mineralogy and petrology. In the first edition the sketch of mineralogy was much too slender to form a satisfactory introduction to the science; hence this part of the work has been recast and amplified so as to present a fairly complete outline of mineralogy, such as is suited to the use of geological students who require only a very general knowledge of minerals. A new chapter on metalliferous deposits will be acceptable to the student of mining. In the department of petrology so much has of late been accomplished as to render considerable alteration necessary. In its improved form Prof. Green's work is probably the best English treatise that can be used by a student who desires a really sound knowledge of physical geology.

Science in Short Chapters. By W. Mattieu Williams. (Ohatto and Windus.) One of the papers in this volume—that in which the writer criticises Dr. Siemens's theory of the constitution of the sun—is here printed, we believe, for the first time; but the rest have already appeared in various journals. We note with satisfaction that the writer is careful to specify in each case the source from which the article has been taken, and in most cases the date of its original appearance. Mr. Mattieu Williams is undoubtedly able to present scientific subjects to the popular mind with much clearness and force; and these essays may be read with advantage by those who, without having had special training, are yet sufficiently intelligent to take interest in the movement of events in the scientific world.

The Geological Record for 1878. Edited by W. Whitaker and W. H. Dalton. (Taylor and Francis.) Accustomed for several years to look forward to the punctual appearance of this annual record, we are surprised to find the present volume so far behind date. It appears, from the Preface, that the delay has mainly arisen through the failure of one of the honorary sub-editors to supply the usual abstracts of papers, and thus it comes to pass that the present volume has been published without the section on American geology. This is, of course, a very serious drawback to its utility; but, setting this omission aside, the rest of the work is more than usually valuable. We are glad to notice on the title-page the name of Mr. Dalton as associate-editor, since we have reason to know how energetically Mr. Dalton has worked, not only on this volume, but on several of its predecessors.

The Harveian Oration for 1880. By John W. Ogle. (Privately printed.) The task of a Harveian orator grows harder year by year, as all the facts bearing on Harvey's life and scientific activity are used up. To Dr. Ogle it has clearly been a labour of love; he lingers over every page of his own work, adding footnotes and appendices without end. Indeed, the "adversaria" take up much more than half of the book, and deal with topics as far removed from each other as the school of Salerno and the relation of knowledge to action. Like Burton's *Anatomy of Melancholy*, which it resembles in the amazing multitude of its quotations, Dr. Ogle's volume is not to be read at a sitting, but taken up at leisure moments and enjoyed deliberately. Every page contains something instructive, or, at any rate, something of interest, even to the general reader.

THE Association for the Advancement of Medicine by Research are issuing reprints of addresses delivered by eminent members of the profession on various occasions, dealing more or less directly with the subject of experimental research on living animals. We have received copies of papers by Mr. Bowman, Mr. John Simon, Prof. Humphry, and 'Mr.

Robert McDonnell. They are all well worthy of perusal by those who are still uncertain as to the importance and value of the experimental method in the pursuit of biology, and the nature of the relation in which biological enquiry stands towards the practice of medicine and surgery. The chief benefits conferred by the former upon the latter are indirect; the whole intellectual atmosphere is gradually changed, though it may be difficult to say in what the change consists at any given moment. This is the truth most difficult of apprehension to the uninitiated; and these publications, coming from men of recognised authority in their several departments, will do much to impress it upon the public mind.

THE author of *The Remote Antiquity of Man not Proven* (Elliot Stock) has unwittingly performed a useful piece of work. His strenuous efforts to establish a hopeless thesis have resulted in such a ludicrous fiasco that others may possibly be induced to take the lesson to heart, and avoid wasting their energies in the vain attempt to overthrow some of the universally accepted conclusions of modern science. The evident labour bestowed upon the work will thus not have been quite thrown away. But surely even this writer might have abandoned his self-imposed task when he found himself driven to suggesting an antediluvian Negro-type present in Noah's family itself in order to meet the difficulties created by the appearance of this type on early Egyptian monuments. After such a *tour de force*, the affiliation of the Polynesian to the Chinese and Semitic languages, the acceptance of Champollion's Egyptian chronology, the unity of mankind deduced from the Australian boomerang, the denial of a Stone age, which is merely "an ingenious conception for eking out the long period required by the theory of man's remote antiquity," became comparatively easy assumptions. At the same time, the author of these bold feats has perhaps, on the whole, done wisely to preserve the anonymous.

MR. ROWLAND WARD, of 166 Piccadilly, has sent us a second edition of his *Sportman's Handbook*, which consists, first, of elaborate rules for the preserving of skins and heads, and, second, of a short guide to the chief hunting-grounds of the world. To this latter part is added a series of plates giving the horns of various kinds of deer, antelope, &c. For its size, no book could be more practical and thorough than this. It is handsomely bound in what we take to be alligator skin.

WE have received the first three numbers (A to K) of a German Dictionary of Pharmacognosy, limited to drugs derived from the vegetable kingdom. This dictionary forms part of the *Encyklopädie der Naturwissenschaften* in course of publication by E. Trewendt, of Breslau. After a botanical description of each plant, we have a short account of its chemical composition and essential constituents, of possible adulterations and tests for purity; its medicinal uses are then briefly indicated, and its history traced. The work of compilation seems carefully done; and the book will prove of use not merely to students of the *Materia Medica*, but to all those who are interested, whether commercially or otherwise, in the subject of economic botany.

THE TRANSIT OF VENUS.

A LECTURE on the transit of Venus was delivered at the Royal Artillery Institution last week by Capt. G. Mackinlay, a member of the transit party proceeding to Jamaica. The lecturer referred to the rarity of the transits, only two occurring in a century. Photographs were shown of the appearance of the planet at various

stages of its orbit, at times resembling a miniature full moon, and at others a new moon, but with the horns much finer and longer. The several methods of finding the distance of the earth from the sun were described; and it was explained that the approaching transit is expected to confirm the corrected result deduced by Sir George Airy from seventy-four observations of the last transit in 1874—that the distance is 93,300,000 miles, and not the 95,000,000 previously accepted, which was based upon Halley's method used in the transits of 1761 and 1769. Delisle's method of computing was next explained. It was used in the last transit, and will be used again in this. The greatest duration of the transit, which takes place on December 6, will be sixteen minutes, first visible in the Southern hemisphere. At the Cape of Good Hope it will commence about 2.12 p.m.; in Jamaica, about 9 a.m.; and in England, about 2.5 p.m.

The cost of the British expedition will be defrayed by the Treasury; and the arrangements are undertaken by a committee of the Royal Society, under the direction of Mr. Stone, Radcliffe Observer, Oxford. The observers will be divided into three groups—one in the West Indies, another at the Cape, and the third in Australia. The West Indian group embraces three stations—viz., Barbadoes, at which Mr. Talmage and Lieut. Thomson will observe; Jamaica, with Dr. Copeland and Capt. Mackinlay; and Bermuda, with Mr. Plume and Lieut. Neate. In the Cape group, which includes Madagascar, there will be four stations, worked partly by observers from England, and partly by observers from the Cape Observatory—the former at Madagascar and Aberdeen Road, and the latter at the Cape Observatory and Montague Road. In addition to the above, two Jesuits—Father Perry and Father Lidgreave—will go to Madagascar, being conveyed in H.M.S. *Fawn*; also, Mr. Marth will go from England to Aberdeen Road at the Cape. In the Australian group the observers from England are Capt. Morris and Capt. Darwin, and Mr. Peake, who goes out at his own expense, and taking his own instruments, but working with the party. Other places in Australia will be worked from Melbourne Observatory; and the New Zealand party will consist of Col. Tupman and Lieut. Coke. In addition to these observers, many others are going on their own account. Dr. Pearson, of Emmanuel College, Cambridge, is thus going to Jamaica. All the observers have been trained by Mr. Stone at Oxford; and the Jamaica party, which is the last to leave, will sail from London on October 17. All will use the same kind of instruments, and record minutely their observations and notes, independently of one another.

The French expedition will observe the transit from two stations in South America—one at Uarmen de Platones, and another at Santa Cruz; and the Brazilian astronomers will observe from Rio Janeiro, Pernambuco, Cape Horn, and the West Indies.

The Union Steamship Company's steamer *Durban*, which sailed from Southampton on October 6, had among her passengers Prof. S. Newcomb, Lieut. T. L. Casey, Ensign Holcourt, and Ensign Alke, who form the expeditionary party sent by the United States Government to witness the transit. It is probable that their station will be at Beaufort, three hundred miles from Cape Town, where there is almost invariably a clear sky. Other American parties have gone to Patagonia, to Valparaiso, and to New Zealand.

SCIENCE NOTES.

IN the October number of the *Geological Magazine* Mr. J. Starkie Gardner proposes a revised classification of the Eocene strata of Great Britain. It has been frequently suggested that English geologists should follow their Continental brethren in recognising between the Eocenes and Miocenes an Oligocene division. If this division be admitted, it will absorb all the strata now called Upper Eocene, including the classical Fluvio-marine series of the Isle of Wight. The remaining Eocene beds will then require re-arrangement. Mr. Gardner proposes to characterise the Upper and Middle Bagshot beds as *Upper Eocenes*; then to place the Lower Bagshots and the London clay in the division of the *Middle Eocenes*; and to include all the remaining strata down to the top of the chalk in the *Lower Eocene* series. Perhaps the most notable change suggested by this revision is the transfer of the London clay from the Lower to the Middle group of the Eocene strata.

THE last number we have received of the *Journal of the Asiatic Society of Bengal* (vol. li, part ii., No. 1) is devoted entirely to entomology. It contains three papers by Dr. O. F. von Möllendorf, of Hongkong, and two by Mr. J. Wood-Mason, of the Indian Museum, Calcutta. A note appended laments that the greater part of the impression of one of the plates has been destroyed by white ants.

MR. WILLIAM E. A. AXON has written for the *Companion to the Almanac* a paper on "Insects Injurious to Agriculture."

MR. J. A. WESTWOOD OLIVER, of Glasgow, has in the press a pamphlet on the comet of 1880 and the effects which may be expected to follow its absorption in the sun.

DR. BERTILLON'S mortality statistics published in the recently issued *Annuaire statistique de la Ville de Paris* show that the conditions of existence in the capital of France are distinctly unfavourable to both the reproduction and prolongation of human life. In 1880 the number of deaths registered in Paris exceeded by 20,000 the returns from any population of the same size distributed over the centre of France; while, taking the same basis for estimating the proportion of births, Paris was in default by 10,000.

PHILOLOGY NOTES.

MESSRS. RIVINGTON will shortly publish a volume of essays by Oxford men, somewhat similar to the volume entitled *Hellenica* that appeared in 1880, and likewise edited by Mr. Evelyn Abbott. But these essays will deal solely with the works of Aristotle, omitting the strictly scientific treatises. Mr. T. Case, of Corpus, will write on the *Organon*; Mr. E. L. Nettleship, of Balliol, on the *Metaphysics*; Mr. W. Wallace, the new Whyte's Professor of Moral Philosophy, on the *De Caelo* and the *Physics*; Mr. A. C. Bradley, formerly of Balliol, and now of the new Liverpool University, on the *Ethics*; the Rev. E. Wallace, who has recently issued an independent edition of the work, on the *De Anima*; and the editor himself, on the *Poetics*—a work which has but recently taken its place in the Oxford curricularum.

AT a recent meeting of the Académie des Inscriptions M. Halévy read a paper upon "The Belief of the Semitic Races in the Immortality of the Soul." His object was to prove the affirmative—that the Semitic races did believe in existence after death, at least in some form. The cuneiform inscriptions of the Assyrians contain many allusions to a future state, and even give elaborate descriptions of the other world. The goddess Astarte descends to that

world to look for her lover Tammuz. A warrior who has died in battle is represented as enjoying perfect bliss. Certain deities have for their appellations "he (or she) who recalls the dead to life. Among the Hebrews, it must be admitted, nothing can be found so explicit. But this silence is partly to be explained by the fact that the Bible represents a polemical literature which aimed at obliterating all traces of the early polytheistic superstitions. And yet traces of a belief in a future state and another world may be discovered. M. Halévy quoted the story of the witch of Endor; the word "school," equivalent to the Greek Hades, a land of shades; and the phrase "gathered to his fathers."

IN the catacombs of San Gennaro dei Poveri in Naples a column of travertine has been found bearing an inscription in square Hebrew characters, with the word "Priapos" written above it in Greek. The latest attempt to read it has been made by Sig. S. de Benedetti, who, in a communication to the Royal Academy of Naples, proposes the following two alternative renderings:—(1) "(Ye will find) the excess by measuring the trough of flour. The province rejoices (to which) the sovereign makes the gift (of plenty)." (2) "Through the abundance, when one measures the meal-tub, the province rejoices (to which) the Sovereign makes the gift."

THE forthcoming volumes in the series entitled "Die grossen Religionen und Glaubens bekennnisse des Ostens," published by Otto Schulze, of Leipzig, will be *Zoroaster*, by Dr. K. Geldner; *Muhammed*, by Prof. Ludolf Krehl; and the second part of the German translation of Dr. Kern's *Buddhism*.

THE last two parts of Höpfer and Zaehner's *Zeitschrift für deutsche Philologie* (xiv. 2, 3) contain an important investigation of the system of accentuation in Notker's Boethius, where the accents are marked with great accuracy and regularity, by O. Fleischer. The general result is that the accentuation follows very definite laws, agreeing generally with those laid down by Lachmann from the metrical point of view. The same numbers also contain an investigation of the word-order in the same text, which will be continued.

THE first number of the *Arkiv för nordisk Filologi*, edited by Gustav Storm (Christiania: Cappelen), has appeared, containing articles by Bugge, Fritzner, Hoffer, the editor, and others. G. Stjernström gives a full list of books and essays relating to the Northern languages published in 1881.

FINE ART.

COMPETITION.—£1,000 IN PRIZES.—CHRISTMAS CARD ALBUMS AND FANCY ARTICLES.—Messrs. HILDESHIMER & FAULKNER, Publishers, 41, Jewin-street, London, E.C., will give the sum of £1,000 in Prizes for the most tasteful selection and best arrangement of their Christmas Cards in Albums or Scrap-books. Ask your Stationer or Fancy Dealer for prospectus and full particulars.

Ancient Scottish Lake-Dwellings or Crannogs. With a Supplementary Chapter on Remains of Lake-Dwellings in England. By Robert Munro. (Edinburgh: Douglas.)

THE memory of the Scottish and Irish lake-dwellings has never been wholly lost. Those of Ireland seem in some instances to have been held as places of defence down to the seventeenth century; in Scotland, though their military value may have ceased earlier, some of them continued to be inhabited, or the memory of their being used as habitations to have remained, until about the same period. The word "crannog" is understood to mean an artificial island, but we conceive

that it has been applied to natural islands also when used as bases for buildings of wood or stone. Mr. Robertson was, we believe, the first person who directed attention to the fact that the word, with the same signification, existed in Scotland as well as in Ireland. In certain articles drawn up in 1808 in the Register of the Secret Council it is provided that "the hail houssis of defence strong-holds and *cranokis* . . . be visit at his Majesty's pleasor." We have here evidence of lake-dwellings, but it by no means follows that these "*cranokis*" were timber structures, or, indeed, artificial works of any kind.

The interest now felt in Scottish lake-dwellings has been in a great measure excited by the remarkable revelations of those of Switzerland. A few antiquaries of the last and of the beginning of the present century had given scanty notices of them; but it was not until the Swiss archaeologist had unfolded for us a new chapter in the history of man that the Scottish examples became objects of scientific study. Even now there is not one of them that has been examined with that minute care which is needed to bring out every point of history that has been preserved.

On almost all questions of prehistoric archaeology it is unsafe to generalise except with extreme caution. It seems, however, from the evidence at present before us, that the Scottish lake-dwellings are later both in time and in historical development than those of Switzerland. All those described by Mr. Munro must be classed as belonging to the Iron age. A few flints and stone hammers, it is true, have been discovered, but the chief "finds" point to the latter time. Of course, the fact that they were used when men had learned how to work iron, and were in the habit of employing it freely, does not necessarily prove that they were built by men who possessed this knowledge. The Iron men may have lived in dwellings constructed by their Bronze or Stone predecessors. There is, of course, a chance of this, but it is no more than a chance, and Dr. Munro's book furnishes no evidence to remove such an opinion out of the region of mere guess-work; we gather, indeed, that he himself does not give it countenance. His opinion is that

"the lake-dwellings in the South-west of Scotland were constructed by the Celtic inhabitants as a means of protecting their lives and moveable property when, upon the frequent withdrawal of the Roman soldiers from the district, they were left single-handed to contend against the Angles on the East and the Picts and Scots on the North."

This is certainly a very modest estimate of their age—too modest, as we think, to satisfy all the requirements of the case. That some of them were used at the time he indicates is quite certain, for in the crannog at Lochspouts, in Ayrshire, a fragment of a bowl of Samian ware was found, and in that at Buston, in the same county, a very singular forged coin, made of thin plates of gold fastened upon a copper core. This relic, Mr. Evans says, "belongs to a class of trientes which have been found almost exclusively in England, and are probably of Saxon origin." These objects—and others might be quoted—

demonstrate that the crannogs where they were found were in existence, and probably inhabited, after the time when the pottery and the little coin were made; but they no more show that the structure and the relics are of the same age than do the shillings and half-crowns of Charles I., a hoard of which was found some thirty years ago among the ruins of the abbot's house at Fountains, go to prove that those monastic buildings were erected in the seventeenth century.

Dr. Munro speaks with authority, as he has personally witnessed excavations at the more important lake-dwellings, and has, we should gather, left but few unexamined. He is, moreover, a careful observer, and one well read in the literature of the subject. Notwithstanding these advantages, we cannot but think that he has made the uncommon error of minimising the antiquity of the objects with whose history he deals. That the Scotch crannogs described in his book belong to the Iron age we consider proved, but we have no evidence whatever as to when that period began in North Britain; that it was far earlier than the Roman occupation seems certain. As we have not personally examined the Scottish lake-dwellings, we can only suggest with diffidence what seems to us a mark of a somewhat greater antiquity than that which Dr. Munro allows. Is it not a matter of fact that in some instances true peat has accumulated to a considerable extent over the timbers? The rate of the growth of peat in Scotland has not been ascertained, but the most recent investigators are of opinion that it is very slow.

In the Appendix a crystal object found at Lochspouts is engraved. The ornament is quite new to us. Is it a charm, or can it have formed the centre knob or boss in the binding of some richly decorated breviary or gospel-book? Crystals very similar, but oblong in form—like a Brazil nut—may be seen in some of the rich covers of books of early date, and a few that have been detached are preserved in collections. One such object forms part of a crystal necklace in the Ashmolean Museum, and another in private hands was employed, not so very many years ago, in the West Riding of Yorkshire for the purpose of seeing spirits. If this relic be, indeed, a book-boss, it makes it probable that the crannog was at one time inhabited, or at least visited, by Christian missionaries.

EDWARD PEACOCK.

DR. SOHLIEMANN'S "ILIOS."

WE have received from Herr W. Dörpfeld, of Athens, who has been occupied professionally as architect (with M. J. Höfler, of Vienna) at Hisarlik for five months, a conclusive reply to Dr. Brentano's speculations on this subject. His letter is far too long for insertion, but we extract from it the following points:—Herr Dörpfeld justly notes that all the personal observers of the sites are convinced of the absurdity of assigning any other site than Hisarlik for the ancient Troy; it is only the "envious pedant" sitting at home who invents objections. Recognising six distinct layers of habitation—the alleged Lydian being only guaranteed by pottery, and therefore uncertain—the writer states that the second and sixth (counting from below) are clearly the most important. Of these, the sixth is,

without doubt, the *Novum Ilium* of the Roman times. But in the case of both this and the lowest but one (second) a regular levelling of the whole site took place for the purpose of new building. The level of the second town is several metres over the first, or original settlement on the native soil, which must therefore have been very old. The plan and buildings of the second city are really large and imposing. The principal buildings of burnt bricks M. Dörpfeld believes to have been temples. The most recent excavations (this year) have shown that a large town, extending far beyond the mound of Hissarlik, surrounded these buildings, which were the acropolis of the town. The destruction of this town and all its buildings was complete, the structures on the acropolis being actually raised to the ground after they were burnt with fire. Thus the language of the tragic poets seems confirmed, and this town is to be set down as Homer's Troy. There is no evidence how long the site was desolate, probably not very long, for a small and shabby population re-occupied the acropolis only, and built rude houses on the rough and unequal surface of the ruins. The old city wall was patched and restored, apparently with stones from the now deserted lower town, which became a mere field. Some of the remains of this poor village still stood six feet high when found in the excavations. This was the town which Dr. Schliemann at first set down as the burned Troy, whereas he now recognises that the burnt stratum belongs to the second town. Such corrections, as M. Dörpfeld remarks, are to be expected from every original and honest investigator. A thin layer of earth separates this town from the fourth, of which many walls remain, with isolated marks of fire. The repeated destructions of houses and scattering of materials had partially filled up the hollow between the acropolis and lower town, so that the fifth town spreads over a larger area than the third and fourth. Over its ruins comes the great and imposing Roman Ilium, with public buildings of marble, and elegant private houses in the lower town. These are the facts, rectified and cleared up by the later excavations. M. Dörpfeld is convinced that the second city must be the Troy of Priam. Brentano's assertion that this must be the town burnt by Fimbria is so absurd that it needs no refutation, but it may be stated that all remains and inscriptions of the Macedonian period are found more than sixteen feet over this stratum. Surely, then, the controversy should be regarded as settled, by all reasonable men.

THE COPTS OF EGYPT AND THEIR CHURCHES.

III.

THE church of the Virgin Mary, called *El Moallaka*, is a very interesting one; it is built on the upper floors of the great Roman towers, before mentioned. It has a nave, south aisle, two north aisles, and three eastern apsidal chapels, with narthex and atrium at the west. A small chamber in the south part of the narthex is the baptistery. A corresponding chamber on the north contains a wine-press for the sacramental wine. It has fine inlaid and carved screens, a beautiful marble pulpit in the nave, enriched with mosaic; and some remains of a very beautiful mosaic pavement in *Opus Alexandrinum*. The epiphany tank is in the north aisle.

St. Berbera, in the same *dayr*, or enclosure, has a nave and two aisles, with seven eastern chapels. Some of its fine old screens have recently been destroyed.

Mari Girgis (St. George) is a small church, with nave, aisles, and a central apse.

El Adra (the Virgin) has three eastern apses, but is not divided into nave and aisles.

St. Michael (now the Jews' synagogue) has nave, aisles, and a central apse. The Copts sold this church, some centuries ago, to the Jews, to whom they owed a large sum of money.

St. George (the Greek Church) is chiefly remarkable for the magnificent Rhodian tiles which line the walls of the apse and other parts of the church; like *El Moallaka*, it is built in the upper part of the Roman towers.

All the above churches are contained within the walls of the *Kasr-es-Shemmah*, or Roman fortress.

The *dayr* next in importance to this is that called *Dayr Abou Sepheen* (St. Mercurius). It contains three churches:—

1. *Anba Shenouda*.—A church with wide nave, narrow aisles, and three eastern chapels. The baptistery on the south contains the epiphany tank, as well as the font. It has four chapels and two baptisteries on an upper floor.

2. *Sitt Miriam* (the Virgin Mary).—A small church with nave, aisles, three eastern chapels, and a baptistery in the south-west corner; it has suffered very much from restoration within the last three years.

3. *Abou Sepheen*.—A fine church with beautiful screens and magnificent mosaics in the apse, behind the marble seats, and bishop's throne. Some of the pictures on the iconostasis are unusually good. The plan of this church is peculiar. The nave is very wide, and the aisles are little more than passages. The font stands at the east end of the south aisle. On the north is an extensive building in two stories containing many chapels and a second font. There are, altogether, in this church, seven altars on the ground floor, and seven above on the upper floor.

The church of *St. Menas* stands about half way between Old and New Cairo. It has a nave with aisles, three eastern apses, and on the south a wing containing a baptistery and two other chapels.

Hart-es-Zuweyleh.—A church with nave and four small aisles and four eastern chapels. A wing at the north-west angle contains a chapel dedicated to St. Mercurius, with three altars and a pulpit.

Farther away from New Cairo, and near the Nile, are two *dayrs* close together:—

Dayr Tedrush, containing two churches—(1) *St. Tedrush* (Theodore), and (2) *Abou Kir* and *Johanna* (St. John).

Dayr el Babloun (Babylon), containing the church of *Sitt Miriam*. In this *dayr* the ancient name of Old Cairo—*Babylonia*—still survives.

Farther south, up the river, are *Dayr Melek Michael* and *Dayr Miriam*, each containing a monastery and one church.

The above list includes most of the Coptic churches of Old Cairo, every one of which contains much that is interesting and beautiful both in the structure and plan of the building and in its furniture and various fittings. These last are, unfortunately, rapidly disappearing through the decay and neglect consequent on the present degraded state of the Coptic worship and the ignorance of the priests.

Of the many altars in each church, only one is ever used now; the altars themselves have become receptacles for rubbish; and MS. service-books, vestments, and sacred vessels are often stowed away in some dark corner, almost buried in dust, slowly rotting away or being destroyed by rats and mice.

I will now describe the furniture of the Coptic churches.

Altars.—The form of the Coptic altars is very curious; they vary in size, but in other respects are made on one model. They average about five feet long, three feet high, and a little more than three feet deep from back to front. They are built of brick or stone, generally stuccoed, and have a stone top, which, unlike the mensa

of the Western Church, is made of several stones, and does not project beyond the body of the altar. In the altar itself a large hollow is formed, with an arched opening at the back—probably meant originally to hold the relics of a saint, like the “sepulchrum” of a Western altar. Some of the early altars in Ravenna, which date from the eighth to the tenth century, have a similar arrangement. The mensa, or slab, rests on a great block of marble, which is hollowed out, and has a door, so that the relics could be inspected. In later times, in the Western Church, the relics were always carefully cemented up by the bishop at the time of consecration. In the Greek Church, also, the altars are built hollow; the cavity is called the *thalassothron*, because originally it was used as a piscina, in which to pour the rinsings of the sacred vessels at Mass. This custom became obsolete, and the hollow was then used as an aumbry to hold the Mass vessels and vestments.

To return to the Coptic altars. On the top there is a rectangular sinking in the mensa, about an inch deep, and generally about two feet long by nine inches wide. In this sinking is fitted a slab of wood, on which is incised a floreated cross within a circle; above it, the letters A and IC—XX; below it, XC—EC and ω.

At the celebration of Mass the chalice and paten are placed on this wooden board. This is a curious reversal of the Latin use, which provides that if the altar is of wood it shall have a piece of stone or marble let into it, on which the chalice and paten are to stand during the consecration of the elements.

The Coptic altars are vested in one tightly fitting silk cover over the whole; this is generally embroidered with a large cross in front.

The high altar of *Abou Sergeh* and other churches stands under a domed baldacchino, resting on four slender white marble columns. The dome is of stucco, decorated with painting. In some churches side altars, as well as the high altar, have a baldacchino over them.

Tanks for ablution.—These exist in every church. In *Abou Sergeh*, besides the well and sink in the choir, there is a tank three feet square in the women's compartment, and a large deep one, about eight feet long and six feet wide, in the narthex. These are generally covered over with loose boards.

The large one in the narthex is called the “epiphany tank,” and is used about midnight on the eve of the Festival of the Gheetas, when the male part of the Coptic congregation plunge into it to commemorate the baptism of Christ. The smaller tanks were used for ablutions before the services, and also for a ceremony on Maundy Thursday, when the priest washes the feet of some of the congregation. A somewhat analogous custom existed in early times in the Western Church. In the atrium of the early Roman basilicas there was a well at which the congregation washed before entering the church. Examples still exist, among others, in Rome at San Clemente, and in Milan at Sant' Ambrogio.

Lecterns.—These vary in number: in *Abou Sergeh* there are three in the choir. They are square stands with a slightly sloping book-rest, and have each a tall candlestick placed at their side. They are of wood, with fine panelling and lattice-work, with ornaments and inscriptions inlaid in ivory. The lower part forms a cupboard to hold the service-books. They stand facing east, not towards the congregation.

Vestments.—Special priestly vestments are, as a rule, only worn at the service of the Mass. On other occasions the priests wear ordinary oriental dress with black turbans, which they do not remove even on entering the Hâkel, though they take off their shoes before passing behind the veil.

The vestments now in use do not resemble those of the Western Church, though the old

pictures show copes, chasubles, and albs of the usual Latin form.

The present Mass vestment is something like a dalmatic; a maniple (*επιμανικιον*) like a short sleeve is worn on each arm, and a broad stole (*επιτραχηλιον*), the two strips of which are brought together and buttoned down the front, so as to form one wide band. These are all generally of silk, richly ornamented with rude figures of saints or flowing patterns and inscriptions, either in *appliqué* work or else embroidered in silk and gold thread. A few are of fine linen. Small square corporals are also used at Mass, worked with an elaborate cross in gold and coloured silks.

The close-fitting altar-coverings are embroidered in a similar way with figures of saints and angels, rude in outline, but executed with very beautiful minute stitches, either on a silk or linen ground. The veils which hang before the three doors of the iconostasis are generally of silk with a large cross in the middle, surrounded by embroidered figures of saints and inscriptions both in Coptic and Arabic. But very little of this fine needlework is older than the seventeenth century.

Altar plate.—The chalice and paten are of silver, but are in most cases modern. At the Communion the bread is put into the wine and both kinds administered together in a spoon. Most churches have several of these spoons, which are often not real silver, but a base white metal. Many of them have inscriptions in Arabic commemorating the fact of their being gifts to the church. The following is a specimen of these dedicatory inscriptions:—"A gift to the church of the glorious martyr, the Prince Tedrûah [St. Theodore], between the two hills; [for it] reward me, O Lord." The Copts mix cold water with the wine, not hot as the Greeks do. The communicants do not kneel, but receive the elements standing.

Fans.—For use at Mass to drive away flies or gnats lest they should fall into the chalice. These are still used in the Greek Church, and were used in early times throughout the West. The liturgy of St. Clement (*Apost. Constit.*, b. 8, c. 12) directs that two deacons, one on each side of the altar, are to hold fans (*flabella*) made of thin vellum, fine linen, or peacock's feathers. The Coptic fans, like the Greek ones (*βιβλια*), are made of silver. They are thin disks about seven inches in diameter, *repoussé* with rude figure of Cherubim, and scroll work patterns. They have a socket into which fits a wooden handle. Their original use is quite forgotten; and the Coptic priests now appear to use them only on the solemn occasions when the silver-cased textus, or book of the gospels, is set on a stand in the choir of the church with candles lighted round it. The silver fans are then stuck on iron prickets all round the book, and little wax candles are fastened on to them.

J. HENRY MIDDLETON.

(To be continued.)

NOTES ON ART AND ARCHAEOLOGY.

A COMPLETE re-arrangement of the pictures and sculpture in the National Portrait Gallery has been resolved on, and will be commenced forthwith. The portraits formerly in the British Museum and Hall of Serjeants' Inn will no longer be kept apart, but incorporated chronologically in the general series. Every picture will have, according to rule, a distinct statement, on the frame, of the donor's name. It is not intended to close the whole of the gallery during the alterations, but one portion or another will always be open to the public.

MR. WILLIAM SHARP is at present compiling a Catalogue of the works (in all mediums) of the late Dante Gabriel Rossetti, to form part of

his forthcoming volume on the poet-painter's work in art and literature. He will feel grateful if owners (other than those already communicated with) will address him at 13 Thorngate Road, Sutherland Gardens, W.

THE Rev. H. White, Chaplain of the Savoy Chapel Royal, has lately bought and restored to its place a very interesting early painting, which formerly belonged to the chapel. It is the centre leaf of a gabled triptych, painted on a walnut panel, with gilt gesso stamped enrichments. The style of the work shows it to be the production of some second-rate Florentine painter of the beginning of the fourteenth century. The subject is a Madonna and Child enthroned, with St. Peter and St. Paul at the sides; below are five other saints—viz., the Baptist, St. Mary Magdalene, St. Agnes, with a bishop and a female saint, both without any distinctive mark. The Virgin is clad in a green mantle lined with fur over a gold robe. The Baptist wears a crimson mantle over his camel-hair coat. The bishop has mitre, cope, and staff of gold, with jewelled orphreys and enrichments. The other saints are mostly clad in gold, with patterns stamped in the gesso ground. A great deal of the gold has perished, showing the red under-painting. The frame of the picture appears to be original, but has been repaired and regilt, so that the marks of the hinges of the side leaves are concealed.

THE first gift to Manchester Royal Institution, which, by its transfer to the corporation, must now be regarded as the art gallery of the city, has come from Sir Joseph Whitworth, who has presented four paintings by Etty. They represent "The Last Judgment," "Godfrey de Bouillon," "A Peacock," and a portrait of the artist. The institution may indeed be congratulated on its Ettys, for it already possessed in "The Sirens" and "The Storm" two fine and characteristic examples of his powers.

WE are able to give some further details about the forthcoming Writings of Leonardo da Vinci, which Dr. J.-P. Richter has for the first time edited from the autograph MS. preserved in so many libraries of Europe. They will be published in two volumes imperial octavo, with 220 original drawings reproduced by photo-engraving and about 450 other facsimile illustrations. All Leonardo's writings on painting, sculpture, and architecture will be given; also his observations on geography, geology, and astronomy, philosophical maxims, and miscellaneous notes on personal events, literature, &c. The price to subscribers will be eight guineas. The publishers are Messrs. Sampson Low.

THE last general meeting of the Hellenic Society for the current year will take place at 22 Albemarle Street on Thursday next, October 19, at 5 p.m., when papers will be read on "Explorations in Aëolis," by Prof. Sayce, and on "A New Statuette of Herakles," by Mr. A. S. Murray.

THE School of Art Wood-carving at South Kensington has re-opened after the usual summer vacation; and we are requested to state that free studentships in both the day classes and the evening classes are at present vacant. These studentships are maintained out of funds provided by the City and Guilds of London Institute for the Advancement of Technical Education. The school is open to amateurs as well as to those who intend to make wood-carving a profession.

WE understand that some time during the coming winter M. Lévy, the enterprising Paris publisher, proposes to arrange an exhibition of works of art at the Union centrale, in the Champs-Élysées, to which M. Dutuit,

so well known from his *Manuel d'Estampes*, of which two volumes have already appeared, will contribute, among other rarities, his fine and extensive collection of the etchings of Rembrandt. The details of the proposed exhibition are, we believe, not yet arranged; but the superbly illustrated catalogues of those held in 1869 and again in 1878 are sufficient to assure us that in the hands of MM. Eugène and Auguste Dutuit lies a storehouse of artistic wealth, alone sufficient to furnish a very considerable gallery.

M. LISCH, Inspecteur des Monuments historiques, thus announces, in a letter to a friend, his recent discovery of a Gallo-Roman town near Poitiers:—

"Je viens de voir dans ma dernière tournée des trouvailles magnifiques; c'est une ville entière gallo-romaine que l'on a découverte aux environs de Poitiers: elle renferme un temple de soixante-dix mètres de façade, sur cent quatorze de longueur; un établissement thermal qui couvre deux hectares, et qui possède encore ses piscines, ses hypocaustes, ses canaux, ses dallages, etc.; un théâtre dont la scène a quatre-vingt-dix mètres de large avec son enceinte de gradins, ses vomitoires; enfin des rues entières, des maisons, des hôtelleries; en tout près de sept hectares de constructions, et ce n'est pas fini de fouiller. C'est un petit Pompei au centre de la France. Je ne vous parle pas des sculptures qui sont du meilleur style et qui, selon moi, doivent dater du II^e siècle, enfin d'une quantité d'objets de fer, de bronze, de terre, etc. C'est merveilleux!"

SEVERAL provincial exhibitions are now open in France. Foremost among them, of course, is that of Rouen, which has long distinguished itself by its display of local talent and by the eminent artists it has managed to attract from elsewhere. Visitors to Normandy will be likely to find great interest in this year's exhibition, which opened on October 1. Some of the first names in French art appear in its Catalogue.

A NEW room has been opened in the exhibition of the "Union centrale des Arts décoratifs," devoted to modern furniture made within the last twenty-five years. The exhibition has also been thrown open to the schools of Paris, who are conducted through it by their masters.

EXCAVATIONS near Kōngen, in the Neckar district, have resulted in the discovery of ten Roman graves, containing urns, *amphorae*, coins, &c., and also of the lower part of an altar with an inscription.

WE have already noticed Mr. Holl's line engraving of Mr. Poole's effective picture called "A Midsummer Night's Dream," which appears as frontispiece in the *Portfolio* this month. In truth, this October number is more than usually rich and interesting. Besides Mr. Hamerton's description of some delightful mediæval houses in Autun, the views of which make one very discontented with the efforts of our modern Queen Anne restoration, there is a suggestive article on "D. G. Rossetti and Pictorialism in Verse," by Mr. W. Sharp; and another, on "Assisi," by Miss Julia Cartwright, full of her usual pleasant descriptions and suggestive musings.

WITH other excellent illustrations, the *Revue des Arts décoratifs* for September contains a choice specimen of Lemercier's chromolithography. The subject is a vase manufactured by M. Christofle and exhibited at the Bordeaux exhibition of this year. It is of "bronze polychrome," decorated with wisteria flowers and other ornaments. M. Victor Champier continues his review of the exhibition of the Union centrale, and M. Edouard Garnier his practical hints upon painting on china. M. Champier's article, which is this month devoted to "tissues," is abundantly illustrated.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Stories from Browning. By Frederick May Holland. With an Introduction by Mrs. Sutherland Orr. (George Bell & Sons.)

In this book the physical element, the speech and action of the characters, is given by Mr. Holland under the title of *Stories from Browning*; while Mrs. Orr, in her Introduction, presents us with a comprehensive essay on the spiritual element and psychology of the poems treated by Mr. Holland. The work of the critic is, moreover, curtailed, if not rendered unnecessary, by the skilful and graceful way in which Mrs. Orr has indicated at once the difficulties of Mr. Holland's task and the success with which they are met.

In his choice of material, there is probably no doubt that Mr. Holland has been thoroughly judicious. His treatment of "The Ring and the Book" gives us a story which, read by any intelligent person who had never even heard Browning's name, would yet interest him on its own merits, and go far towards making him wish to read the poem itself. Anyone who knows the poem will, on reading Mr. Holland's version, appreciate the manner in which, taking it as a whole, he has given due value to the various capacities of each of the secondary speakers in the poem for finding out the truth from the action of the principals concerned. Leaving these latter aside for the moment, the two lawyers are touched off concisely and well, though one may doubt the use of overloading the sketch of Bottinius with the Jewish legend of Peter, James, and Judas. The treatment of both Pompilia and Caponsacchi is also good; it was no easy task to retain the fine local and historical flavour of the original while giving us the essentials of what Browning wished us to see in the "warrior priest" and the girl wife. Mr. Holland has achieved this, and his sketch of Caponsacchi should make any reader ignorant of the poem feel that that sketch is inspired by one of the noblest creations of dramatic art. Mr. Holland has also given us a succinct and able word portrait of the Pope, in which not the least merit is that even to students of Browning it will be useful as an interpretation, read, as it should be, in conjunction with Mrs. Orr's pregnant observations at pp. xxxiii., xxxiv., of the Introduction. The description of Guido in his final impersonation is less happy. Mr. Holland has missed giving the motive which surely governs Guido's final struggle to escape his doom. In Caponsacchi and Pompilia, Browning has shown his power to portray the highest possibilities in man and woman, necessarily hampered and blighted by malig-

nant fate and the exigencies of a corrupt religion; in Guido, he has given us a more striking proof still of his power, by painting the complex workings of a nature thoroughly debased. Favoured by his birth, having fair chances in the Catholic Church, Guido is shown to us as choosing, short-sightedly ever, the path which leads from self-indulgence to trickery, from trickery to violence, from violence to crime. It is the history of a criminal from beginning to end; but the triumph of skill is in Browning's delineation of Guido's final agony. Never, until the last moment, does he lose his head; the whole of the long tirade, which Mr. Holland calls "screaming and foaming," is a calculated effort to shock his confessors into obtaining his reprieve on the ground of his impenitence. Through life he has played a crafty or desperate game, and his cunning is true to him until the last; and the picture of the sudden revulsion of abject fear, when all hope is cut from beneath his feet, is a masterpiece of insight, proving that only the genius which rises to the knowledge of the highest can plunge to the knowledge of the lowest of human phenomena.

Mr. Holland's rendering of the story of Sordello has been fully discussed by Mrs. Orr in her Introduction; and she has, in addition, given us a valuable treatise, though in a short space, on the poem itself. Still, it is only fair to say, in addition, that, while now for the first time the story of Sordello is told in a manner which "any school-boy" may understand, only by reading the poem itself can we learn how true is Mrs. Orr's delineation of its psychological features, and how skilfully Mr. Holland has unravelled the tangled skein of its narrative.

"The Adventures of Balaustion," too, call for the less criticism in that Mrs. Orr has given us nearly four pages of terse comment and remark on the characters of Aristophanes and Euripides as acting on each other and on the less clearly defined character of Balaustion. Mr. Holland has dealt with that part of his story which treats "Aristophanes' Apology" in a pleasant vein, which will help the uninitiated many to a fair idea not only of the gradual development of the Greek Drama, and the extraordinary hold it took on the popular mind of the time, but also of the progressive movement in both dramatic and plastic art, which even among a people so artistically open-minded as the Greeks found the opposition fated to meet progress in all ages.

Of the stories from the five true dramas which Mr. Holland has selected ("Strafford," "The Return of the Druses," "The Blot in the 'Scutcheon,'" "Luria," and "Colombe's Birthday"), little can be said that has not been well said by Mrs. Orr. They give, upon the whole, a correct prose narrative of plays in which the story, so far as plot and incident go, is too simple for effective prose treatment; while the mental drama and perpetual interaction of the various characters can only be found in the plays themselves. In "Strafford" even the historical setting seems mainly to frame a picture of love and friendship, powerfully and richly painted; but here it is true that those emotions gain much in dramatic interest from the influence they had in deter-

mining the political or patriotic action of the chief personages concerned.

"Pippa Passes" loses more than any of the others by being made into a story. Nearly a fourth of it is already written in Browning's own racy and emphatic prose, and will not bear paraphrase; the verse is vigorous, passionate, or melodious according to the exigencies of each scene, and always clear as day. Though Mr. Holland has done the best possible within the limits of his own plan, the very courage of his effort shows more clearly the difficulties in his way.

Taking the stories as a whole, then, Mr. Holland has done a difficult piece of work with fair success. But, in his effort to be concise, and at the same time to adhere as closely as possible to the phrasing of the original, he sometimes renders the poet's meaning obscure or dubious through clipping a metaphor or simile so as almost to make nonsense of it. Thus (p. 51), Luria is made to say, "You, lady, have black Italian eyes that have often seemed inclined to remove the barrier which Florence says that God builds up between us." Compare the original (vol. v., p. 88, ed. 1868):—

"You, Lady—you have black Italian eyes!
I would be generous if I might . . . oh, yes—
For I remember how so oft you seemed
Inclined at heart to break the barrier down
Which Florence finds God built between us both."

At p. 54, Puccio, according to Mr. Holland, says:—"I wish only to be a tool in your right hand, that your glorious heart may make mine beat doubly fast." In the play, Puccio says (vol. v., pp. 104, 105):—

"I am yours now,—a tool your right-hand wields!
God's love, that I should live, the man I am,
On orders, warrants, patents, and the like,
As if there were no glowing eye in the world,
To glance straight inspiration to my brain,
No glorious heart to give mine twice the beats!"

At p. 59, in the story of Balaustion's adventures, Mr. Holland says: "As he (Apollo) speaks, Death appears to claim Alkestis, and there is a fierce dialogue between this heap of blackness and the shining god." This rendering does but obscure Browning's grand and simple description of the two deities, in which he compares Death to an eagle who, in his swoop after the quarry, is caught and wedged in a chasm, and Apollo to a lion, "guarder of the gorge," confronting him (see "Balaustion's Adventure," p. 25, ed. 1872).

At p. 61 Mr. Holland makes Balaustion say of the hero typified by Herakles:—

"So he goes on rejoicing in his strength, for this is a true sign of likeness to the gods, that the hero blossoms into even fuller gladness at what he does for mankind. And when he suffers so much for men that the blossom of joy turns to sorrow, it has only become a seed, which drops into the ground and springs up once more to rejoice in doing good."

This is a rather loosely worded version of the simile used by Browning. The original passage is too long to quote, but should be read ("Balaustion," pp. 121, 122, ed. 1872).

At p. 62, Balaustion, imagining how an ideal poet would construct a new drama of Admetos and Alkestis, is made to say:—

"Such a poet would say Apollo taught Admetus not only to yoke lions and wild boars to the car in which he comes to win Alkestis, but also to

subdue his own lust and greed. *His wife admires this so much that she persuades Apollo to gain for her the privilege of dying for her husband.*

The original runs, in substance, thus :—Not only did Apollo tame wild beasts with his music, so that flocks and herds were saved from wrong and fright, but he so effectually tamed many a lust and greed in Admetos' heart,

"That, in the plenitude of youth and power,
Admetos vowed himself to rule thenceforth
In Phœria solely for his people's sake,
Subduing to such and each lust and greed
That dominates the natural charity."

And Alkestis, seeing him thus become a true ruler of himself and men, asks the boon of dying, to save a life so necessary for the people's good and the glory of Zeus.

Compare also (p. 63) Mr. Holland's phrase, "the pensive queen o' the Night . . . sends Alcestis back . . . saying the gods cannot suffer Admetos to possess all his wife's life as well as his own" with the original ("Balaustion," pp. 165, 166), where Koré says, in substance, to Alkestis, "By dying for your husband, you have left with him your soul to make him doubly strong"—

"Two souls in one were formidable odds.
Admetos must not be himself and you."

The gods, that is, will not allow the force of two souls to be concentrated into one, lest men lose the benefit of the need to strive with their own weaknesses.

There are a few slips in phrase, probably typographical, such as, p. 68, "A lark *embowered* in its crystal song," instead of "*embalmed*;" p. 223, "I should think it best to *warn* the Emperor" instead of "*waive*." The whole of this page (223) would gain by being recast, for the passage in the play is plain enough, while as much cannot at present be said for the prose version at this point.

Mrs. Orr's Introduction to the Tales has been already mentioned as containing valuable criticism on Mr. Holland's treatment of them. Her essay is of value, however, both to present and future students of Browning, on the quite independent ground that it gives a pregnant and thoughtful study of the heart of the mystery hidden in most of the poems or plays, stories from which form the bulk of the book—a study the more valuable as the outcome of a mind peculiarly open to the influence of Browning's genius, and pre-eminently qualified by intimate knowledge of his works to interpret them with force and clearness. One remark, however, of a critical sort seems necessary here. Many people may be somewhat puzzled by Mrs. Orr's apparently classing "*Sordello*," the two Greek poems, and "*Pippa Passes*" in one group of "argumentative poems." The phrase seems to be applied to poems which "serve to illustrate an idea deeply rooted in Mr. Browning's mind." This is true of such a large majority of his work that it is to be hoped students of Browning will at some future time learn from Mrs. Orr what gives the poems in question their special quality of "argumentativeness." The clearness and insight which in general characterise Mrs. Orr's essay render any obscurity or uncertainty of expression the more regrettable. J. T. NETTLESHIP.

Soliloquies in Song. By Alfred Austin. (Macmillan.)

UNDER this somewhat portentous title, Mr. Austin has collected his occasional and fugitive verse of the past few years, and the result is a volume of pretty and generally unpretentious poetry. It is characteristic of Mr. Austin's verse, as with most of our poets of to-day, that, in those effusions where his aim is modest and well within the range of common experience, the artistic success is most decided. In a graceful prelude he strikes the key-note to what is excellent in the present volume, and accurately ascribes to their true sources the tenderness and truth of his lyrics :—

"If e'er in my verse lurks tender thought,
'Twas borrowed from cushat or blackbird's throat;
If sweetness any, 'twas culled or caught
From boughs that blossom and clouds that float.
"No rare exotics nor forced are these;
They budded in darkness and throve in storm;
They learned their colour from rain and breeze,
And from sun and season they took their form."

Where his subject is unambitious in itself, his song is simple and unaffected in form, and circumspect and natural in diction; he is never guilty of diffuseness, and, having sung, does not mar his theme by a senseless fugal iteration of debilitating sound. Thus, in "Brother Benedict" and "Ave Maria" he has versified two ecclesiastical legends that are simple to baldness in their outlines; and these are treated in the only fashion admissible, unadorned by rhetorical graces and unburdened by speculative flourishes, agnostic or other. In the former poem the execution is excellent, and the legend, both on account of its inherent charm and its present form, might have gained the approbation of Southey. "A Farmhouse Dirge" and "Grandmother's Teaching" are also two poems which, within their limited compass, are fresh and spontaneous in utterance. In the first of these, the grief of the farmer's wife for the loss of her daughter is humorously and forcibly contrasted with her strong sense of the weight of domestic duties. There is much truth displayed, and a sound moral inculcated, in this sketch of sorrow prevented from degenerating into puling sentiment by the mere necessity of labour. A good example of Mr. Austin's lighter lyric manner is a poem entitled "Primroses," in which he addresses those pet flowers of poetry in some verses of very pretty fancy :—

"First you come by ones and ones,
Lastly in battalions,
Skirmish along hedge and bank,
Turn old Winter's wavering flank,
Round his flying footstep hover,
Seize on hollow, ridge, and cover,
Leave nor slope nor hill unharried,
Till his snowy trenches carried,
O'er his sepulchre you laugh,
Winter's joyous epitaph."

It is when Mr. Austin leaves the more familiar tracks, when the plains are forsaken and the aerial heights attempted, when, in short, he celebrates great occasions or commemorates his visits to historic sites, that disappointment is felt and a feeling of the consciousness of effort is discernible in his poetry. In the stanzas "At his Grave," written after the death of Lord Beaconsfield,

a lack of imaginative insight, and an altogether inadequate expression of emotion, are conspicuous. Greater opportunity for great verse could hardly be desired by the poet of politics, but Mr. Austin scarcely rises to the occasion in these meagre elegiacs. Again, in the poem "At Vaucluse," the poet seems neither to have experienced the guidance and influence of the *genius loci* nor to have imbibed the aromatic odours of the Petrarchian laurels. He fails, it seems to me, to exhibit that marvellous imaginative force which enables the writer to identify himself so absolutely with the subject of his contemplation that he re-vivifies the past, and his poem is informed with the genius he invokes.

In conclusion, the following impressive sonnet, although a little grandiose, may be given as a fair specimen of Mr. Austin's graver style :—

"A SLEEPLESS NIGHT.
"Within the hollow silence of the night
I lay awake and listened. I could hear
Planet with punctual planet oh! mingling clear,
And unto star star cadencing aright.
Nor these alone : cloistered from deafening night,
All things that are made music to my ear :
Hushed words, dumb caves, and many a sound-
less mere,
With Arotic mains in rigid sleep looked tight.
But ever with this haunt from shore and sea,
From singing constellation, humming thought,
And life through time's stops blowing variously,
A melancholy undertone was wrought;
And from its boundless prison-house I caught
The awful wall of lone Eternity."

J. ARTHUR BLAIRIE.

A Guide to Modern English History. By W. Cory. Part II., 1830-35. (Kegan Paul, Trench & Co.)

THE second part of Mr. Cory's work will enhance the reputation that he gained by the earlier volume, which dealt with the first fifteen years of the great peace. The reader will find in it the same sturdy common-sense, the same keenness of observation, the same freshness of thought; while the larger space which the author has allowed himself gives him room to display his powers to greater advantage than before. His incisive way of putting what he has to say will stimulate the flagging attention now as formerly. Those who need to be attracted to read history at all may think that they have every reason to be satisfied when they come across the passage in which Mr. Cory describes the treatment of the Bristol rioters :—

"A veteran Radical, who, in his cups, was ruffianly, but at other times respectable, was abundantly proved to have spent the two days in frantic abuse of bishops and vain entreaties for the destruction of churches; his weapon was an umbrella, which he used only to give emphasis to his swearing. As he was a moneyed man, . . . he was treated as a ringleader and hanged" (p. 191).

Hundreds of passages of this kind, however, do not go far to constitute an historian, and it is therefore only fair to add another which will show Mr. Cory at his best. That best is, perhaps, his recognition of the force given by the widest possible enlargement of the suffrage when those who obtain the right of voting can be brought to co-operate heartily with persons of wider culture and larger experience. "Virtuous and refined men," he

writes of the Boards of Guardians constituted by the new Poor Law,

"heretofore prevented by bashfulness and poverty from shining in London, were drawn into the regular promotion of thrift and industry, into patient, gentle, and cheerful co-operation with yeomen and shop-keepers. Farmers who had been wont to talk with farmers only, and seldom even with them, found, in their fortnightly visits to their market town, opportunities of comparing notes about human pains and doubts with men less tempted than themselves to the indulgence of prejudices. The Board was, to country people, a school of measured speech and sober decision. A parson got to know his flock better if he talked over cases with lay brethren. A game-preserving magistrate, in examining the applications for relief, studied the lives of cottagers through the questioning of housewives; for poor women, as well as men, came before the Board" (p. 428).

There is plenty of writing of this sort, and it is sure to be appreciated by readers weary of the commonplaces of political discussion. Unfortunately, however, to write a guide to history which shall be entirely satisfactory demands powers which Mr. Cory does not possess. It is not merely that he is frequently led into exaggeration by his anxiety to make a telling point, but that he throws his own personality too much into his writing to reach that dramatic indifference which is necessary in a guide. If a subject pleases him, he can write well and carefully about it. If it does not please him, he can descend into positive blunders. Mr. Cory dislikes Dissenters extremely, and he therefore does not care to know more about them than he can help. He states boldly that the Puritans of earlier times "were not shocked by anything in the office of matrimony, in the ring touched by the clergyman before the man puts it upon the woman's finger" (p. 524); and he thinks (p. 529) that Dissenting ministers now act as registrars when they celebrate marriages in their own chapels.

It is not, however, liability to error which is Mr. Cory's principal fault. He does not seem able to regard a complicated subject as a whole. In his account of the Reform Bill, for instance, he gives such prominence to his own special wish for the formation of electoral districts as to lead away the reader's mind from the reception of a true impression of the Bill itself. What he says of each point as it comes before him is always worth listening to, but the ignorant will hardly feel themselves guided to a knowledge of the relationship between one point and another. Still worse is the result when he goes beyond his own period. In past English history, and in foreign history, he is often hopelessly at sea. He says that "the hearsay carried by mendicants and monks" is "the stuff out of which mediæval history is woven;" and he talks of the Septennial Act as if it had been passed in the reign of William and Mary. Of his capacity to teach the student what to think of the great French Revolution the following passage will suffice. "It is true," he says,

"that the monarchy of France broke down in 1792, when a phlegmatic and undignified monarch, having been allowed by his advisers to greet a mob with hypocritical embraces, was deserted by the greater part of the well-born and enlightened families" (p. 128).

Ordinary students of French history have hitherto been under the impression that, however well-born these families may have been, they were not very enlightened; and they will be curious to know by what arguments Mr. Cory proposes to justify the contrary opinion.

On the whole, his work may be said to be not very well calculated to guide those who do not know a good deal of the way already, but to be admirably fitted to enable those who do to test those opinions which they have sometimes too hastily formed. It resembles those teas which are used to strengthen or flavour others, but which nobody thinks of drinking in their natural state.

SAMUEL R. GARDINER.

The Roxburghe Ballads. Edited, with Special Introduction and Notes, by the Rev. J. W. Ebsworth, with his Copies of all the Original Wood-cuts. Vol. IV., Part 1. (Hertford: Austin.)

Now that the long winter evenings are at hand, readers of an old-fashioned turn will welcome another of these Ballad Society volumes. This time its orange-tawny appropriately covers a store of antipapal verses of the days of the "brisk boys" of Shaftesbury. Two hundred years since, the Popish Plot was a serious matter. Then these innocuous curiosities were full of explosive matter, each ready to contribute its fizz and bang at the bonfire-question of the day. Now we can safely handle the cases of the burnt-out Roman candles. We are in no danger of Tyburn, nor of the amenities suggestively, if rudely, portrayed in these heading-(and hanging)-joints—not even if we call the plot a "sham." We turn the pages complacently; their ghastly adornments are a grim but conventional presentment of passed-away horrors. "That skull had a tongue in it, and could speak once." Doubtless; but the question now is what is the tune of the ballad below.

Mr. Ebsworth can tell us, if anybody can. Does he not here demonstrate that "*All Trades*" = "*Sir Simon the King*"? And he indulges as of old in many a frisk and gambol, taking head-line, appropriate motto, sly innuendo, and covert allusion. So brisk is he that we are fain to ask now and then with Benedick, "In what key shall a man take him to go in the song?" His transitions are apt to be puzzlingly abrupt, sometimes snatching at "a grace beyond the reach of art," and missing it. For it must be admitted that a false or jarring note is occasionally heard. He starts with the pleasant invitation to "get free from all the ills that bore us;" yet he twice recalls the Bradlaugh incident, of odious memory. Then we have a quiz on "El Hakim and his wine-cellar;" a sling at "one Bishop Fraser, of Manchester," coming oddly from so fierce a denouncer of the contemners of Church polity and Church officers; and a gratuitous attack on British Museum readers as a "London mob, coarse-handed and coarse-minded, too often indulging in petty larceny, requiring to be closely watched and reprimanded." He elsewhere styles them a "mixed multitude"—though he would not have them *all* ballad-editors, surely!

Leaving these modern irrelevancies—fewer in this book than of old—what shall we say to his minimising treatment of the Seven Bishops as little better than right reverend humbugs? His estimate of their danger is far too cavalier, in the modern meaning of the word; and, though he has just before (by implication) called them "jugglers," he takes them one by one, with a good word for each, to the number of five, and then hastily finishes the reckoning with "the rest were respectable."

There is a sprinkling of non-political ballads in the volume. The amatory specimens comprise some of the dullest in that kind that have passed under Mr. Ebsworth's hand, but (in Pepys's phrase) "it is a world to see" with what spirit he sets to work to make the very best of them. From all ballads, it appears, there are "lessons" to be learnt; and the editor's effort to extract these morals often supplies the whole entertainment. Once, indeed (as even Hercules must yield to odds), the dullness of a lampoon is so contagious that "an exposition of sleep" comes over "editor, reader, and all" in a passage unique in its drowsy emphasis. A ballad against Oates is in question:—

"By its coarseness it suggests the sensible warning of Dogberry, 'For such kind of men the less you meddle or make with them, why the more is for your honesty; I think they that touch pitch shall be defiled.' Libellers and lampooners might learn a useful lesson from the Constable, who was not written down that which he was irreverently called. England would have been happier in those Stuart days if there had been no worse men than Dogberry."

The political doctrine deduced from the ballads is simple, but comprehensive. Cavaliers were nearly always right, and Puritans were always wrong. Charles II., though not precisely virtuous, was not in fault. The Court was to blame. "Seeing what he saw, how could he retain faith in man or woman?" With artistic reticence, nothing is said of post-Worcester days, when scores of his subjects, in loyal conspiracy, saved his life at the risk of their own, and gave him ample experience of the nobler side of humanity. A similar delicate, courtier-like discretion is shown in the remark that Charles "fancied himself unable to save" Stafford, though he knew him to be innocent, and the very mob around the scaffold would have rejoiced at his deliverance. To call the Roman Catholic confession and communion of Charles on his death-bed "a doubtful declaration" is going very far, even if he had not avowed his conversion years before to Louis and to William. But the most ingenious (and daring) of the repeated white-washings is that at p. 278:—

"His calumniators have no conscience in their aspersions of him. He bore the [dis]credit of much that he never performed. Judicially weighed, the number of his irregular children . . . is truly moderate. Of these few 'incumbrances,' the paternal authorship must be honestly regarded as doubtful in the extreme in all cases except Nell Gwynne's. . . . We maintain that his was generally idle flirtation, and seldom vicious indulgence. It was an unfortunate habit, contracted in the days of his enforced exile, through lack of better employment; therefore, like most of the other evils of the time, fairly due to the Puritan rebellion."

Did not Conti's daughter ask her husband,

unduly positive about the "honour" of M^{de} de Maintenon, how he managed to be so sure of "ces choses-là"?

The Queen's many sorrows are justly said to "entitle her to sympathy and respect." There is no word of their source in Charles's brutality and neglect—as to which Scott, Tory as he is, speaks plainly enough in his *Life of Dryden*. Here we are above high-Tory mark. The ferocity of the anti-Papal ballad-mongers, with their "hunger for hanging," is fully and fairly displayed; but these strictures are curiously illustrated by their tail-piece, of Mr. Elsworth's own design—a gallows whereon depend representatives of Whigs in general and the Liberation Society in particular.

However, these things must not be looked at too seriously. The editor's enthusiasm hurries him up "all sorts of streets," as when he declares that, "the public journals giving but meagre information, details were sought in the broadside ballads." If so, they were not found; witness the account of the Coleman trial following this very remark:—

"The trial lasted for eight hours at least,
Where multitudes of people throng'd and prest,
Before my Lord Chief-Justice he was try'd,
And many other learned men beside."

To take the book rightly, we must not allow ourselves to be disturbed by any of the violent partisan outbursts in text or commentary. Rather let us, garlanded with odds and ends, resolutely enjoy the rich banquet of scraps here set forth. There is choice variety; now a quaint wood-cut, now a broadside or lines from some forgotten pasquil, now a cordial from the stores "kept for our private delectation" by the editor. As he pledges us in that nepenthe, we are back in the historic by-ways of old London, well known to our guide. He tacks now to right, now to left (which is his impartiality), along a road unfamiliar, yet not wholly strange. He is sure to take boat for Whitehall, where (as in York Place of old) the "heaven of beauty may shine at full upon him." With a true relish for the antique pomp and revelry of the Court, he will impart unto us a thing or two from his intimate knowledge of its scandals. In his company we enjoy the light and colour of the brilliant, ever-shifting masque, as Evelyn saw it on the memorable Sunday evening—the "gold lying in heaps upon the tables," the "French boy singing love-songs in that glorious gallery," and Charles toying with his concubines.

Since "a dream cometh by the multitude of business," Mr. Elsworth has good right to one of his own, were it as glorious as the Athenian weaver's. Notwithstanding the adverse circumstances sadly chronicled in the postscript to the Preface, he has lost no jot of heart or hope. He not merely promises two more "Roxburghe" parts for *Twelfth Night*, 1883—his date has a certain felicity—but is advancing with his "Cavalier Ballads," has in view a "History of Ballad Wood-cuts," and in further prospect an "Account of the Fugitive Poetry of the Seventeenth Century." All this is good news for the lovers of "auld knickknackets." They have not forgotten how he "flung wide the lattice-shutter" as he finished the "Drolleries." It is six years back, but that matters

not. Prolonging the old strain, he knows no weariness—

"no count of time he's reckoned :
Still seeking rest from here and now
In dreams of Charles the Second."

R. C. BROWNE.

SCHMIDT'S MORALS OF THE ANCIENT GREEKS.

Die Ethik der alten Griechen. Dargestellt von L. Schmidt. Zwei Bände. (Williams & Norgate.)

HERR SCHMIDT's learned work is not a review of systems or a history of Greek moral philosophy. It is an account, or rather a collection of materials for an account, of the moral ideas and terms of the Greek people, traced for the most part in their authors and occasionally in their inscriptions. Students of Plato, of Aristotle, or of other Greek moralists will find useful the history of the words which in those authors are crystallised or crystallising into a fixed meaning; and the compilers of future lexicons will have to reckon with Herr Schmidt's citations. But the reader who looks for a clearly outlined general sketch of what the Greeks felt about the conduct of life will look in vain. He will not be able to see the wood for the trees.

If, however, his memory be fairly strong, he may rise from the perusal of the book with the impression that scanty justice has hitherto been done to the moral perceptions of the Greek world. Point by point, the conviction will grow on him that Mr. Buckle's paradox about the Greeks having all our moral principles (if not all their applications) was nearer to the truth than the equally paradoxical essay in which Hume set forth how Athens approved of everything which London or Edinburgh reprobated; and is even nearer than the unfavourable picture which Mr. Mahaffy drew of Greek social life. All the virtues of which we know were inculcated by Greek writers. The morality of the Sermon on the Mount, to which Herr Schmidt makes occasional reference, is anticipated in all its points, or, at least, all its main points, in the several quotations which he gives. The forgiveness of injuries (ii. 311, 312) and the kindly treatment of animals (ii. 91) are rules which most readers will be surprised to find in the Greek code. Herr Schmidt, however, whose picture, though favourable, is not one-sided, admits that the Greeks were wanting in appreciation of the duty of man to man, as such (ii. 364), and were disposed to consider the rules of war applicable to the relations of individuals of different families (ii. 403). The view, too, of duty to oneself must have been a narrow one, if Aristotle's *μεγαλόψυχος* was thought to satisfy it. And it is singular that one reads so little about selfishness, as distinguished from self-love, in the earlier Greek moralists. The thing is unknown in Aristotle's *Nicomachean Ethics*, although it is mentioned (without a distinctive name) in the *Politics*, ii. 5, 9; and one hardly finds it as prominent among vices as it should be till one comes to Marcus Aurelius. Again—though, in saying this, of course we are passing from theory to practice—one would not say that the Greeks were remarkable for their family affection.

We read little of the duties of parents to children; Aristotle takes a lenient view of that remarkable family in which it was hereditary to drag one's father to the door; and Sokrates, sending his wife home before he drank the hemlock, was admirable in Plato's eyes. On the other hand, family life began to play a greater part from the time of the Macedonian conquest—a fact which is, according to our author, traceable even in art.

The Introduction is a very readable sketch of the chief Greek writers considered as authorities for facts of the nature here in question, and contains also some discussion of the causes of alteration in notions and terms. Changes in religious ideas, the development of the functions of the State, the gradual softening of manners, and the appearance of philosophy are duly noticed; and, we might add, the impossibility, even in quiet times, of keeping any word constant to its meaning. But Herr Schmidt's treatment of the subject is, perhaps, a little darkened by a theory that (if we understand him aright) "Homer" was modified by the rhapsodists out of opposition to various priestly ideas (p. 132), while yet the influence of priests had much to do with shaping the legends (p. 63). Again, he holds that Pindar "aus der delphischen Priesterschaft hervorgegangen ist," and had adopted the religious, moral, and political views of Delphi (a theory for which the evidence is not convincing, although M. Bouché-Leclerc, from his last volume, seems to accept it), and that Herodotus is always inculcating morality in an artfully concealed manner. He exhibits also a remarkable power of conjuring up much out of little in his praise of Demokritos as having grasped the whole province of morals, and in speaking of the cold and reserved Thucydides as giving us manifold information of what his contemporaries and what he himself viewed with praise or blame.

The first chapter deals with some of the points of contact between religion and morality, as the theory of a divine providence, the theory of a divine jealousy, the belief in another world, and the power of curses in this world. The second describes the motives to right action—*αἰδώς*, *αἰσχύνη*, love of honour, State-regulations, emulation, influence of poetry, and many other agencies, some of which at first seem irrelevant, but which Herr Schmidt presently compels us to acknowledge. But we cannot help thinking him wrong in his view of *Il.* ix. 458 *sq.* Surely Phoenix thought of killing his father, not because of the neglect of his mother, but because his father had cursed him.

The third chapter, on the causes of wrong action, beside enumerating divine temptation, love of glory, of pleasure, of gain, enslavement, anger, envy, and good fortune, gives a curious account of how all the modern theories of moral evil may be found anticipated in classical times. The fourth chapter, on the terminology of good and bad, goes carefully through the various terms, names of virtues, words of reprobation, and so forth, fixing the meaning of each at each epoch. An attempt of R. Hirzel (in *Hermes*, viii.) is mentioned, to distinguish *σωφροσύνη* from *δυσκοσύνη* in the *Republic* of Plato. It is not more successful than other attempts. But we have nothing of our own to add to

Herr Schmidt's chapter, except Herodotus' use of *κίβηλος* in reference to oracles.

The second volume takes a wider sweep. Its chapters are devoted to the circle of recognised duties; those of man to the gods, to the world of nature, the dead, the family, the State, his fellow-man, and himself; while separate consideration is given to property, and to ideas so important in the Greek world as those of hospitality (the *ξένος*) and friendship. It is likely that this volume will be of more general interest than the other. Yet one is occasionally irritated by the discussion of irrelevant questions. P. 134 is instructive on the advantages of having children, which is not to the point; and a general defence of Athens and her institutions (pp. 250, 251) seems out of place here, and unnecessary after someone has taken the trouble to translate Grote into German. Many an interesting glance, however, we get into Greek life and views. The want of police would seem to have led to most important consequences. Not only do people seldom think seriously of duties which are left to themselves to perform and are not enforced from without, but even what the State meant to enforce often fell through in consequence of there being no one whose special business was to see it carried out. It seems ludicrous when Herr Schmidt tells us of an inscription (*C. I. G.* 3044) in which the people of Teos solemnly curse their footpads; but one must remember that public opinion needs to be educated against various offences by their prompt and ignominious punishment. And when we take this fact about the Teians in conjunction with what Aristotle (*Politics*) tells us of the difficulty in getting magistrates who would face odium by enforcing sentences against their fellow-citizens, we see at once one more reason why Greek practice in morals fell a good deal short of Greek theory.

Herr Schmidt has left very little for those who come after him to glean; but we should have been glad to hear what the Greeks thought of commercial dishonesty in the chapter on "Man and his Property." Nero's failure to dig through the Isthmus of Corinth, with its reasons, might have been added to the case of the Knidians. Latin comedies based on Greek originals show how religious festivals gave the two sexes an opportunity of meeting, as our author says (ii. 168, 425), and illustrate some of the consequences. To other quotations about the political faithlessness of the Spartans might be added Herodotus' parenthetical remark that the Athenians knew them to be in the habit of saying one thing and meaning another. Herodotus' story of King Rhampsinitos' Treasure-house would be no bad illustration of "der Reiz des Räuberromans." One may differ from the author, too, on the value or the interpretation of particular passages. Hom. *Od.* ix. 39 *et seqq.*, for instance, does not seem a case of piracy; the Kikones were not the victims of Odysseus, but his enemies; they had joined in the war against Troy. If, again, because Alkinoos was his host—"Odysseus es als unpassend ablehnt sich mit dem Sohne des Alkinoos im Weltkampfe zu messen"—why did Odysseus compete against other sons? Lastly, we are glad of an opportunity to point out that Kallikratidas does not deserve

quite all the praise which many modern writers have given him. He said, no doubt, that he would enslave no Greek; but Xenophon, who tells us this, adds at once that he enslaved his Athenian prisoners. On such points as these, then, there is room for difference of opinion; but no reader of Herr Schmidt can possibly refuse him the credit of sound judgment, singular industry, and singular learning.

FRANKLIN T. RICHARDS.

NEW NOVELS.

Red Ryvington. By William Westall. In 3 vols. (Hurst & Blackett.)

Sweet Inisfail. By Richard Dowling. In 3 vols. (Tinsley Bros.)

Under the Downs. By Edward Gilliat. In 3 vols. (Sampson Low.)

Una Crichton. By the Author of "The Fortunes of Hassan." (S. P. C. K.)

Friar Hildebrand's Cross. By M. A. Paull. (Hodder & Stoughton.)

THERE are literary and other immaturities in *Red Ryvington*. The plot abounds in improbabilities and—which is much worse—inconventionalities of incident. Mr. Westall's humour borders on the farcical, and most of his efforts at character-sketching result in caricature. But the vigorous "action" in *Red Ryvington*, and the healthy enthusiasm which pervades it, will charm the ordinary reader of fiction, and ought even to disarm the cynical. "Red," otherwise Randle, Ryvington, a Lancashire manufacturer, rescues Lady Muriel Avalon, daughter of the Earl of Lindisfarne, from a terrible death in the valley of the Upper Rhone. Of course, she "loses her heart to the man who has saved her life;" and the two, after overcoming the proper amount of social and other obstacles, are married—what plot could be more commonplace? There is, too, a great deal of theological and political discussion—talk about High Church, Broad Church, and No Church, and revelations of the doings of revolutionary societies in Russia and of employers of labour in England—which seems almost too familiar; and Mr. Westall might certainly have spared us some of his quotations from Byron. Yet Randle Ryvington is a genuine Englishman, of the "thoroughly good fellow" type, and it is hardly possible not to take a warm interest in his adventures in love, trade, and politics. Even Sergius Kalouga, Russian revolutionist and prince in disguise, wins one's liking, although he poses too much; and Lord Lindisfarne is an excellent sketch of a peer of the old school, who, when he visits Lancashire and inspects its industries, is forced, like Lord Beaconsfield's Coningsby, to the conclusion that "the age of ruins is past." The female portraits, however, in *Red Ryvington* are the best. Randle's mother, Mrs. Ryvington, anxious to a fault, and with her good old-fashioned Lancashire prejudices about domestic economy, duty, "the business," "high teas," and the like, and his cousin Dora, full of *esprit* and affection and generous impulse, are very welcome as a relief from the odious matchmakers and in-

triguing sirens so abundant in contemporary fiction. As already hinted, Mr. Westall is not successful in drawing oddities in character; his self-made "Lancashire lads," in particular, are rather stagey. He fares even worse in representing vice and villany. "Red" Randle's cousin, who bears the same name, resembles him in appearance, and is distinguished from him mainly by the territorial designation of "Deep" Randle, descends with incredible rapidity from vulgarity and selfishness to forgery, personation, and drunkenness. There is, perhaps, as we have said, too much "religious" and "political" talk in *Red Ryvington*; but it is only fair to the author to say that the one never becomes altogether maudlin, nor the other altogether absurd.

Mr. Dowling cannot be congratulated on his new novel. *Sweet Inisfail* has been hurriedly written, and the chapter-spinning in the second and third volumes suggests the idea of working against time and space. There is no plot to speak of. The scene is laid in Ireland, but it is difficult to see why, for there is nothing Irish in the book, except perhaps the humour and dare-devil courage of a carman of the name of Doherty. Mr. Dowling has not, of course, lost the power he possesses, in common with the author of *The Duchess of Malfi*, of "moving a horror." But he has not learned the dramatist's art of "moving it quickly." The whole interest of *Sweet Inisfail* centres in the adventures of Frederick Manton, a felonious telegraph clerk, who ruins commercial travellers at billiards and so compels them to commit suicide, drugs and robs dwarfish money-lenders, and murders—at least, in intent—landed proprietors who have a bad habit of carrying the purchase-money of their estates on their persons. All this is well enough; but to devote a whole volume to Manton's sensations in a goods lorry, in which he escapes from the scene of his exploits, and to his mental and physical struggles in the bedroom of the man he thought he had murdered, is too much. The effect of the whole is disappointing. Mr. Dowling should return to his earlier style, write shorter stories, and devote more pains to them.

The reader of *Under the Downs* will be puzzled to make out whether it is an elaborate joke or a disguised homily against wife-beating, pigeon-shooting—and, for that matter, pointer-shooting—match-making, materialism, and other vices of the age. What can be made of this incident, which is typical of the book? Mrs. Hubert Breakspere, a lady with magnificent hair and ideas, not to speak of a husband with a "Shakespearean beard," after telling Mr. Norman Valence, whose bride has left him on their marriage day, that she has "taken him to her heart," warns him that he is "slowly but surely deteriorating." He naturally asks for an explanation, and gets one some half-dozen pages long. Its character may, however, be judged from the beginning, which is "We were moving in different orbits—you, through material science, towards scepticism; I, through neoplatonism, towards God;" and from the final closing and posing question, "How can you get to feel that you are one with the Divine

Principle, when you are ever letting yourself be vexed with the low views of Religionists?" Whatever Mr. Gilliat may have intended when he began *Under the Downs*, what he has actually produced is a grotesque hotch-potch of the poetry and the "philosophy," the fads and the philanthropies, of the day. The volumes abound in crude thinking and wild writing—one passage, indeed, on "British prudery," suggests the inspiration of Mr. Oscar Wilde. Most of the characters are unreal. Mr. Kent, the drivelling husband of a Greek wife, who gives his daughters and his clothes away with equal liberality, is a caricature that has not even the merit of humour. This description holds true also of Sir James Tripe, the cruel drunken cad, who marries Ionè Kent, although we can hardly conceive him descending to the vulgarity of "taking several toddies." On the other hand, there is a general air of vigour about *Under the Downs*; and it contains some fair landscape-painting. Dorothy Kent, a hoyden with both a heart and a head, is at least flesh and blood; and so is her Greek mother, in spite of her "back" and her Levantine unscrupulousness. Mr. Gilliat is pretty certain to do better work than this.

What is most notable, and perhaps also most commendable, in *Una Crichton* is its realism—a realism which, it is surely unnecessary to say of a book published by the Society for the Promotion of Christian Knowledge, is the very reverse of M. Zola's. Here are no absorbing enthusiasms, mad passions, or startling depravities, nothing very rich or very deep, but the somewhat thin-blooded delights, the mild *agapai*, and the commonplace conversations of respectable middle-class folks in London, who do their duty honestly enough, but talk rather too much about it. A visit which the heroine is compelled to pay to Dresden, where she meets her "fate" in an industrious artist, is somewhat of a relief to the monotonous prattle of school-girls and "Herr Professors" in South Kensington. The characters, though real, are singularly deficient in what an eminent politician has described as "go." Max Carljen, the artist and "fate" already mentioned, is a mere shadow; and Geraldine Willett, who at the beginning of the book is a vivacious school-girl, fades before the end into that most insipid of creatures popularly known as "the dearest and best of wives." One is indeed thankful for Una's mother, who has enough of spitefulness to make her character piquant, and who happily gets worse instead of better after she marries a second time. The publishers ought to bestow more pains on their illustrations. With the exception of one, representing a girl dressed in some light material and seated at the piano, those in *Una Crichton* are meaningless, or worse. Max Carljen, indeed, looks like a Mexican brigand in reduced circumstances.

The author of the collection of stories which bears the title *Friar Hildebrand's Cross* has shown considerable skill in investing it with a plot-interest. A dreamy Augustinian monk, living in "Tavystoke Abbaye" in the early part of the sixteenth century, comes across, at about the same time, certain MS. chronicles of the religious

house which shelters him, and also a rustic Saint Cecilia in the form of "the sweet maiden Cicely, who came from the Abbey farm with a most delightful nosegay of flowers to aid me in my illuminations." The result of this meeting is a hopeless passion, which it is Hildebrand's "cross" to bear uncomplainingly throughout life. He sees Cicely married to Walter Hawley, the miller, who had admired her as May Queen. He becomes the friend of the household; one of the sons is named after him; and, after the expulsion of himself and his brethren by the *malleus monachorum*, Thomas Cromwell, in the reign of Henry VIII., this lad accompanies him on his enforced travels, and closes his eyes in death. It is only when Hildebrand Hawley returns to his mother, then a widow, and living in an honoured old age with her family, that Cicely learns that, through a happy and devoted married life, she has been watched over by a second and single-hearted lover. Hildebrand's confessions are interwoven very ingeniously with the stories of the old Abbey; and some of these, especially the historical tragedy of Queen Elphreda and the burning of the Abbey by the Danes in 997, are told with spirit and fidelity to truth. The inevitable allusions to the religious movements in England at the Reformation period are also artistically managed. Thus Hildebrand is represented as secretly sympathising to some extent with his brother Augustinian, Luther, while he suffers from the high-handed procedure of Henry; and Walter Hawley turns out a Protestant in disguise, although his affection for Cicely prevents him from disturbing her faith or even her prejudices. Altogether, this unpretending little volume, so healthy in its tone, and so careful in all details of execution, deserves hearty commendation.

WILLIAM WALLACE.

RECENT SCHOOL BOOKS.

Stories for Children from English History. (Cassell, Petter, Galpin and Co.) We cannot attach much value to this elementary introduction to a study of English history, which, like the three books noticed below, has been prepared for the use of the Board schools to meet the requirements of the Code of 1882. English history has been well-nigh revolutionised by recent research, and we are well aware of the difficulty of presenting it in its new form in language suited to the intelligence of very young children. But the attempt ought to be made, if the subject is to be studied with any real profit. It is therefore much to be regretted that the writer of these stories has shirked the difficulty altogether, and has treated our history as if Mrs. Markham and her antiquated disciples were still trustworthy guides. The book, moreover, is badly proportioned. The first 127 pages bring us down to Sir Walter Raleigh, while only the remaining sixth part of the volume is devoted to the events that took place between the date of his death and our own time. Thus space is barely found for an account of the Civil War; and hardly a word is said of the English settlement in America, the American War, or our relations with Ireland. We were astonished to find no mention made of an episode that must prove so attractive to children as the Gunpowder Plot. A few distinct errors in points of fact are worthy of note. Edgar was not the grandson of Alfred the Great, nor was Godwin ever convicted of

the murder of Alfred the Ætheling. The style of narration is of fitting simplicity, and the introduction of maps is a praiseworthy characteristic; but, unless teachers use the book with caution, many erroneous notions must creep into the heads of its readers.

The Simple Outline of English History. (Cassell, Petter, Galpin and Co.) This sketch is intended to form a sequel to the volume just noticed, and has been prepared for the use of older children. Its treatment of its subject is immeasurably superior. The author has wisely endeavoured to give his youthful readers some glimpse of the new principles that should regulate a study of English history, and has emphasised its continuity and the gradual development of our institutions. A just importance is attached to the stirring events of the last century. Such chapters as those on the English in Asia and America, on the Irish Rebellion of '98, on the Reform of Parliament, and on the reign of the present Queen, although necessarily very condensed, are likely to excite among their readers an intelligent interest in the politics of our own day. We should imagine that some students older than those for whom the book is primarily intended might profitably peruse its pages.

English Historical Readers. Book I. (Chambers.) This simple "historical reader" is open to several of the objections we raised to the first book noticed. Far too much stress is laid on the Roman occupation, and far too little on the immigration of the Teutonic tribes. The latter portions of the volume are, however, much better than the opening chapters; and the brief accounts given of the abolition of slavery, the great exhibition of 1851, and the charge of the Light Brigade are good features of the work. The geographical notes and the spelling lists at the close of each chapter will, we think, be found of great utility by teachers.

English Historical Readers. Book II. (Chambers.) The plan of this book, which is intended for the same class of readers as the second on our list, differs from it materially in covering only one period of English history. It begins with "the British period," and concludes with the Battle of Bannockburn. There is a certain danger in restricting instruction in English history in our elementary schools to fragments of the subject, and it becomes especially great when recourse is had to its opening chapters only. All children before leaving school should have an opportunity, as the author of *Mæssa*, Cassell's *Simple Outline* has pointed out, of acquiring a knowledge of the main drift of our history; and, if text-books limited to special portions are placed in their hands, it is inevitable that all who fail to reach the highest classes will finish their education in ignorance of many of its important epochs. Nor will they possess a rough framework of information into which to fit any fuller knowledge they may find opportunities of obtaining in later life. Apart from such objections as these, we have not very many faults to find with this volume. We think that too many pages are devoted to "the British and Roman periods," and are likely to create an exaggerated idea of their importance to later history. Some attempt should have been made to explain the early institutions of our Teutonic ancestors. But the general style of the work is to be commended. The maps are clearly printed; and the familiar poems on the leading events, which are freely introduced, will, if committed to memory, impress them on the minds of young children.

Scott's "Lay of the Last Minstrel." Introduction and Canto I. By Prof. Minto. (Oxford: Clarendon Press.) This edition of "The Lay of the Last Minstrel" has been prepared, we believe, for

the use of candidates preparing for the Oxford Junior Local Examinations, and it certainly aims at no higher object. The greater part of the Preface and notes is drawn from Sir Walter Scott's own illustrations of the poem, which are to be found in every cheap reprint of his works; and most of the new philological comments with which Prof. Minto has burdened the notes would be out of place in any edition which was not intended to serve as a school-book. Unhappily, the editor does not seem always at home in explaining the simple archaisms that occur in the "Lay." He repeats Horne Tooke's antiquated derivation of "and" or "an if," without giving the slightest indication of his acquaintance with any other. It may be just possible for two opinions to exist as to the desirability of presenting young readers with one of Scott's poems in the guise of a school-book, but there can be only one as to the necessity of absolute accuracy in whatever annotations are thought to be essential to its thorough comprehension by boys and girls.

Outline of the History of the English Language. (Chambers.) This little work, which is published at an extraordinarily low price, is the best sketch of the history of our language that, considering its size, we remember to have ever opened; and few, except those who have made its subject a special study, could turn to its pages without gaining some fresh knowledge. Its information, although professedly elementary, is brought down to the present date, and reference is made to the introduction of such words as *clôture*, *boycott*, and *aesthete*. The writer has incidentally drawn attention to the inconvenience that attends the pedantic attempts of some English scholars to replace certain words of our Latin vocabulary by their lost English equivalents. We should have preferred that he had been thoroughly consistent with his objection, and refused admission to "head-rhyme" as an alternative for "alliteration." But with this slight exception we can find no fault with the execution of this admirable primer.

Latin Course. First Year. (Chambers.) This new Latin Grammar cannot be credited with any distinctive characteristics. Its arrangement resembles that of the majority of its predecessors; but it emphasises, with perhaps more than customary clearness, the difficulties that usually impede the beginner's progress. Exercises and vocabulary of the ordinary type are placed at the end of the volume.

Messrs. MACMILLAN AND Co. have sent us their new series of "Globe Readers," consisting of eight volumes in all, of which two are spelling "primers" for little children, and the remaining six are "readers" of the progressive type that has recently become common. All are abundantly illustrated. The editor of the series is Mr. Alexander F. Murison. Speaking generally, we think that he has been much more successful in the "Readers" than in the "Primers." Some of the stories in the latter strike us as absolutely foolish—especially that in Part II., about an ape and a lake. Nor are we reconciled to the system adopted for marking pronunciation even by the authority of Dr. (not Prof.) Bain. But for the "Readers" we have nothing but unqualified praise. A good many of these have passed through our hands lately, and we have no hesitation in saying that Mr. Murison's are far and away the best. Putting aside quality of printing and of illustration, the important point lies in the selection. And here the editor must always experience difficulties—both positive and negative—from the existence of copyright. We have before now complained that English children are taught a great deal too much American poetry. In this matter Mr. Murison seems to have been very judicious, and we by no means grudge to Mr. E. C. Stedman his

place in Book II. We also note with approval the prominence given to physical geography (chiefly from Geikie) and to political economy (chiefly from Jevons). On the whole, it may be said that these "Globe Readers" almost supply a liberal education in themselves, so far as extracts can do so. The child who uses them ought to be both a happy and a learned little mortal.

We have also received *A Skeleton Outline of the History of England*, by A. H. D. Acland and O. Ransome (Rivington); Chaucer's *The Squire's Tale*, Shakespeare's *Henry V.*, Macaulay's *Essay on Lord Clive*, all edited with notes, &c. (Chambers); in "Longmans' Modern Series," *The Illustrated Readers*, Fifth Book, and *Answers to Arithmetic*, Parts I. to VII.; Longmans' Modern Copy Books, by J. Tidmarsh, Nos. VII. to XII.; *Principles of Agriculture*, Stage I., by O. A. Buckmaster (Moffat and Paige); *Physical Geography of Mountains and Rivers*, by Thomas Page (Moffat and Paige); in "Collins' School Series," *Animal Physiology for Elementary Schools*, by Mrs. F. Fenwick Miller, with numerous illustrations, Stages I. to III.; *Outlines of Zoology for Junior Classes*, by William J. Collier (Dublin: Sullivan Bros.); in Chambers's "Reprints of English Classics," Scott's *Lady of the Lake*, Canto II., Coleridge's *Ancient Mariner*, Macaulay's *Armada, Ivy, and Evening*, with Notes; *Preparatory Book of German Prose*, by Hermann B. Boisen (Boston, U.S.: Ginn, Heath and Co.); &c., &c.

NOTES AND NEWS.

IN correction of a confused statement that has gone the round of the daily press, it may be as well to state that a pension of £150 on the Civil List has been granted to Mr. S. R. Gardiner, the historian of the Stuart monarchy.

PROF. SEELEY is lecturing at Cambridge this term upon "Napoleon Bonaparte."

PROF. MAX MÜLLER is now engaged in passing through the press new editions of his Hibbert Lectures and of his Introduction to the Science of Religion. The Lectures on India, also, which he recently delivered at Cambridge, will shortly be published in a volume.

MR. J. A. FROUDE has in the press a new volume of "Short Studies on Great Subjects," which will contain some of the papers he contributed to *Fraser* during his editorship.

THE Duke of Manchester has given permission to Mr. B. Beedham, of Ashfield House, near Kimbolton, to print "A View of the State of the Olergy within the County of Essex," circ. 1603, from the original MS. which is now preserved at Kimbolton Castle. The work is described as throwing no little light on the ecclesiastical life of the period, both in a religious and social aspect. It will be published by subscription, and the editor will add an Introduction, illustrative notes, and an Index. Intending subscribers are requested to communicate with Mr. Beedham at the above address.

THE opening number of *Longman's Magazine* will contain the first instalment of "Some Points in American Speech and Manners," by Mr. E. A. Freeman, and "The Black Poodle," by Mr. F. Anstey.

THE next volume in the "English Men of Letters" series will be *Macaulay*, which Mr. J. Cotter Morison has undertaken in default of the editor himself. This will be shortly followed by Mrs. Oliphant's *Sheridan*.

We hear that the Rev. Edwin Hatch's volume of Bampton Lectures on the Organisation of the Early Christian Churches is being translated into German under the superintendence of Prof. Harnack, of Giessen, one of the most dis-

tinguished of the younger school of German theologians. For German theological works to be translated into English is common enough; but the converse is comparatively rare, and we do not know that any course of Bampton Lectures has before met with this honour.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish next month an anonymous collection of poems entitled *Love in Idleness*. We understand that the volume is likely to have an especial interest for Oxford men. It will contain several new translations from the Greek Anthology, and an etching will be contributed by Mr. William Bell Scott.

WITH regard to the volume of "Essays on Aristotle," which was announced in the ACADEMY last week, we are informed that the essay on the *Ethics* has been entrusted to Mr. D. G. Ritchie, of Jesus College, Oxford. Prof. A. C. Bradley's engagements render it impossible for him to undertake it.

THE November number of Mr. Walford's *Antiquarian Magazine* will contain a paper by Lord Talbot de Malahide, on the connexion of Miles Corbett, the regicide, with Malahide Castle; and another paper, with illustration, by Mr. George B. Wright, on a portrait at Norwich, supposed to be the work of Cornelius Janssen.

THE Gloucester Cathedral Library has a nice little MS. "Abecedarium Diversarum Herbarum secundum ordinem Alphabeti" of the late fourteenth or early fifteenth century, which Mr. James Britten will probably copy for his herb volume for the Early-English Text Society.

WE hope it will not be thought out of place here to call attention to the forthcoming elections of the London School Board, and to give our humble support to the committee organised by Lord Aberdare, Sir John Lubbock, and others. A learned journal cannot be indifferent to the educational interests of a population larger than that of Scotland. Setting aside all questions of political or religious partisanship, of occasional mistakes in administration, and of so-called economy, the broad issue raised is one of educational efficiency, and of that alone. To promote efficiency, it is necessary to select good candidates and to support them when selected. On this point, one who has had experience writes to us: "If the same number of illiterate vestrymen get on the next Board as there have been on this, it will be simply impossible to find civilised people to serve." We believe that the committee referred to propose to circulate widely some important papers in the interest of the children of London.

MR. C. B. LOW is preparing for press a new and cheap edition of his *Memoir of Sir Garnet Wolseley* in two volumes (Bentley). The first edition, published in 1878, stopped with Sir Garnet's setting out to undertake the administration of Cyprus; this will continue his career in Zululand and the Transvaal, and will also give a sketch of the Egyptian campaign.

MR. ROBERT LANGTON, of Manchester, author of *Charles Dickens and Rochester*, is preparing for publication by subscription a new work on the childhood and youth of Dickens. It will be illustrated with more than sixty wood-engravings by the late William Hull, Mr. Edward Hull, and the author himself.

MESSRS. JOHN F. SHAW AND Co. announce:—*Red and White: a Tale of the Wars of the Roses*, by Emily S. Holt; *The Foster Sisters: a Story of the Great Revival*, by L. E. Guernsey; *Seeketh Not Her Own*; or, the *Workers of La Garaye*, by M. Sitwell; *Pretty Pictures for Little Paint Brushes*, with descriptive narratives, outlines by T. Pym; *Only a Cousin*, by Oatharine Shaw; *Lonely Jack and his Friends at Sunnyside*, by Emily Brodie; *Cripple Jess, the Hop-picker's Daughter*, by L. Marston; and

Little Freddie; or, *Friends in Need*, by E. E. G. For boys they promise:—*Gold and Glory*; or, *Wild Ways of Other Days*, by Grace Stebbing; *Garrick*; or, *His Own Fault*, by Yotky Osborn; *Hubert d'Arcy, the Young Crusader*; and *The Three Chums*: a Story of School Life, by M. L. Ridley. For smaller children:—*Jack and Jill*: a Story of To-day, by Mrs. Stanley Leathes; *Bertie's Wanderings, and What Came of Them*, by Ismay Thorn; *A Little Wild Flower*; or, *Rosy's Story*, by L. J. Tomlinson; *Living Water for Little Pitchers*, by the Rev. J. Stephens; and *Something for Sunday*, outline texts for the children to paint. And of religious works:—*In Defence*: the Earlier Scriptures, by Dr. H. Sinclair Paterson; *A Portrait from God's Picture Gallery*: Lessons on the Life of David; *The Glory of the Gospel*, by the Rev. W. Hay M. H. Aitken; *Shining Light*: Memorials of Caroline W. Leakey; *At Rest among the Laos*: Story of the Missionary Career of M. M. Campbell; and *The Compassion of Jesus*, by the Rev. Dr. A. Saphir.

As children in the first standard are now allowed to pass with forty per cent. of misspellings in their writing, it seems high time that a Royal Commission should enquire into the necessity of enforcing spelling at all. The spelling reformers intend to bring forward this matter at the next School Board elections.

"SPELLING REFORM NOTE-PAPER," headed with the "five rules of partial corrections" which we mentioned a few weeks ago, has been prepared by the English Spelling Reform Association for the use of its members and friends.

MR. EDWARD POCKNELL, author of *Legible Shorthand*, has in the press a small manual, to be called *Common Shorthand*, based on the rudiments of his system, and adapted to ordinary purposes.

A SERIES of papers entitled "Studies in Dublin Society" have been commenced in *Society*. They are written by one who is not unknown in the world of journalism.

THE session at Bedford College was opened last week with a lecture on "Scipio" by Prof. E. S. Beesly. At the close of the lecture Prof. Beesly announced the unprecedented success of the women students of Bedford College at the recent examinations at the London University—viz., that all the thirteen students that went up for the intermediate examinations in arts and science passed in either the first or second class; that seven of these went up for honours and all of them passed, two taking prizes in German and French, the only prizes awarded to women; also that the only woman who took honours in inorganic chemistry was a student of this college.

THE first meeting of the second year of the Browning Society will be held on Friday next, October 27, at University College, at 8 p.m. Papers will be read by Prof. E. Johnson, on "Browning's Development;" and by Miss Beale, of the Ladies' College, Cheltenham, on "The Religious Aspects of Browning's Poetry." The hon. secretary of the society is Miss E. H. Hickey, Clifton House, Pond Street, Hampstead.

WE quote the following from the *New York Critic* for October 9, though we confess that our experience does not bear out the moral that is implied. For example, this very number of the *Critic* reviews at length ten books, of which at least six are English, including the first three.

"In Scribner's fall and winter list, of thirty-five books, only two are English and two French. The remaining thirty-one are American. In Appleton's list of twenty-seven, there are twenty American books and seven English. Harper's list of thirty-seven books (including new editions, but excluding the volumes issued in the Franklin Square Library)

comprises one French, two German, five English, twenty-seven American, and two Anglo-American publications. In Macmillan's list of sixty-one works, there is only one of American origin—Mr. Crawford's forthcoming novel, *Mr. Isaacs*."

WE feel grateful to the *Literary World* of Boston, U.S., for the scrupulous care with which it generally acknowledges the source of its obligations to the ACADEMY. Yet, in quoting our article of August 5 upon the late Col. Chester's papers in its issue for September 23, it would have done better to leave Mr. Cockayne's name as he is pleased to spell it himself; and, better still, not to have described him as "Norway" King of Arms.

STUDENTS of heraldry will be glad to hear that Mr. J. B. Rietstap, of Amsterdam, is about to bring out a new edition of his *Armorial général*, first published in 1861, and now very scarce. The number of coats of arms described has been increased from 46,000 to more than 100,000. The work will be published in parts, probably twenty-five in all. Subscriptions are received in this country by Mr. Quaritch.

M. ERNEST DAUDET's prolificness in novels of "actuality" is overwhelming. But three months ago he produced *Défroqué*, already in its tenth edition; and this week he has published another, entitled *Pervetis* (Paris: Plon), which combines a love story with a sketch of the morals of French finance.

M. CALMANN LÉVY announces for early publication a new work by the Duc de Broglie, entitled *Frédéric II et Marie-Thérèse, d'après des Documents nouveaux*, 1740-42.

M. CHAMPELURY will publish immediately (Paris: Dent) *Les Vignettes romantiques: Histoire de la Littérature et de l'Art en 1830*, a facsimile reproduction of the most remarkable vignettes and engravings of the romantic school, together with a complete catalogue of the romances, dramas, and poems, illustrated with vignettes, which appeared between 1825 and 1840.

AMONG Messrs. Didier's announcements are: *Le Journal d'un Fourrier de l'Armée de Condé*, edited by Comte G. de Contades; a *History of Female Education*, by M. Paul Rousselot; *La Femmedans les Temps modernes*, by Mlle. Olariasse Bader; and second editions of the Comte de Baillon's study on Queen Henrietta Maria and of his selection from her correspondence.

THE French Société nationale et centrale d'Horticulture has offered two gold medals as prizes for the best works upon popular names of plants.

M. GACHARD, the well-known archivist at Brussels, has just published the fifth volume of his *Collection of Ordinances of the Austrian Netherlands*. It comprises 360 documents, covering the period from 1733 to 1744.

WITH reference to the word "pilgarlick," a correspondent, apparently of Scotch descent, writes that

"the word was in constant use in my family when I was a child—now more than forty years ago. 'Poor pilgarlick' was a term applied to any child who made a piteous face and fancied itself ill or unhappy."

HAVING seen an announcement in the ACADEMY of a forthcoming translation of Schopenhauer into English, Dr. David Asher, a personal disciple of the philosopher, writes to us from Berlin to express a hope that the English public will not take too much to heart Schopenhauer's denunciations of Judaism. Dr. Asher is himself a Jew, and he vouches that Schopenhauer reckoned several other Jews among his friends. We think that we may reassure our correspondent. To affirm that a "Judenhetze" will never be got up in England might be too hazardous; but we venture to prophecy that it will not be got up by readers of Schopenhauer.

GERMAN JOTTINGS.

THE enterprising firm of Herr Spemann has issued the prospectus of a truly gigantic literary undertaking, which will consist of a "Historisch kritische Ausgabe" of all the literary productions of Germany from the year 1100 to our own times. Critical and biographical notices will be prefixed to the works of every author, and each volume is to be provided with an Index. A general Index to the whole collection will be given on the completion of this truly national library, which bears the simple title of *Deutsche National-Litteratur*, and which will also be adorned with illustrations. The general editor is the well-known Prof. J. Kürschner, who has secured the services of a number of eminent literary historians, and the collection is expected to be finished within the space of three or four years. We hope to notice this vast undertaking more fully on a future occasion, when several of the "Lieferungen" have been issued.

HERR ZOLLING, editor of the *Gegenwart*, is preparing a critical edition of Kleist, and would be glad to hear from anyone who may be in possession of papers bearing upon the life or works of the poet.

MR. JOHN L. BASHFORD, of Trinity College, Cambridge, has been appointed Lector on the English Language in the University of Berlin, in succession to Mr. Napier, who, as we recently stated, has been elected to a Professorship at Göttingen.

THE thirteenth edition of Brockhaus' *Konversations-Lexikon* is in rapid progress, nearly one volume and a-half having been already issued. The last article completed is Barth. Among the contributions we notice one from Prof. J. Oppert on Assyria. Five excellent maps and twelve full-page plans accompany the text.

HERR J. J. HONEGGER is publishing *A History of Universal Civilisation* (Leipzig: Weber) which is to fill five volumes. The first instalment, containing the prehistoric section, has already appeared.

HERR J. DIELITZ has published (Goerlitz: Starke) the first part of an alphabetical catalogue of military insignia, battle cries, &c., from the middle ages down to the present time. The work will be completed in nine more parts.

THE second volume has appeared (Strassburg: Trübner) of Herr Fr. Kluger's *Etymological Dictionary of the German language*. It begins with "Elfenbein," and ends with "Hahnen."

A GAZETTEER of Germany, dealing with the political and administrative changes of the new empire, has been published under the title *Geographisches Lexikon des deutschen Reichs* (Bibliographisches Institut: Leipzig). The work has been edited by Herr Neumann, of Eberswald, and is fully illustrated with maps and plans based upon Ravenstein's *Spezialatlas*.

ORIGINAL VERSE.

AN AUTUMN REMINISCENCE.

A RADIANT garden rises in my view
Keplete with loveliness: there sunrays fall
Softly through boughs of old: a brooklet's brawl
Rumbles o'er pebbly beds of gray and blue,
And deftly carved in calm they never knew
Heroes of old the green slopes keep in thrall—
Whereon grow lilies, and proud dahlias tall,
And shapely ferns, and flowers of varied hue.
Small wonder that these storied warrior forms
Should now in sculptured stone have peace:
When I,
Oft battling in the surge of Life's loud sea,
Find here successe of all tempestuous storms—
Where still and silent 'neath a placid sky
All nature in repose lies tranquilly.

H. T. MACKENZIE BELL.

OBITUARY.

DR. A. C. BURNELL.

Oxford: Oct. 18, 1882.

To the Editor of the ACADEMY.

DEAR SIR,—

You ask me to send you a short account of Mr. A. Burnell, the eminent Sanskrit scholar, whose death was announced in yesterday's papers. Personally, I knew little of him, and what I knew would hardly interest the readers of the ACADEMY. I believe his family was of Dutch origin, and that his father had changed his name. I also remember the death of his aged mother in the early part of this year. Some years ago I met Mr. Burnell in London, as I thought, for the first time, but he told me then that he had been examined by me when he was a candidate for the Indian Civil Service. He had taken up Tamil; and it seems that, while examining him, I had remarked that he would find Sanskrit by no means a stiffer fence to take than Tamil. "This," he said, "stuck to me, and I went at Sanskrit with all my might." And this indeed he did, and we very soon saw the results of his labours in India. He knew how little had really, as yet, been done in the study of Sanskrit literature, how small a portion of it was known, even to the best scholars in Europe, compared with what remained entirely unexplored. His first object was to collect materials, and to rescue whatever could be rescued of ancient Sanskrit MSS. He was employed in the South of India; and the Dekhan is richer in Sanskrit MSS. than is generally supposed, for it formed the refuge of Sanskrit learning when it was driven out of the Northern provinces by the Mohammedan conquest. There are old colleges in the peninsula which have never been explored—the very college over which Mādhava presided, and the centre of that great revival of Sanskrit scholarship in the fourteenth century A.D., of which the gigantic commentary on the Rīgveda forms but a small specimen. Of the treasures which Mr. Burnell collected he published a catalogue in 1870—"Catalogue of a Collection of Sanskrit Manuscripts," by A. C. Burnell, Part I., Vedic Manuscripts; and he afterwards presented, I believe, the whole of that collection of MSS. to the Library of the India Office. Few Vedic texts have been published since for which Mr. Burnell's valuable Grantha MSS. were not placed under contribution.

Nothing could exceed Mr. Burnell's helpfulness and liberality while in India. No one wrote to him in vain for information; and he often sent ten times more than one ventured to ask for. I well remember, when I had asked him about some *lacunae* which occurred in all the eleven MSS. of Mādhava's commentary on the Rīgveda, how he started off for the College of Sringeri, surrounded as it was by pestilential swamps, and procured for me from the living successor of Mādhava the information I was in need of. I possess several MSS. which he obtained for me in India, and for which he would accept no payment; and I shall be glad to send them to whatever library may secure the literary treasures which he possessed at his death.

His work was everywhere the work of the pioneer; and who can call himself a Sanskrit scholar at present unless he has explored at least one inch of ground that was not explored before? Mr. Burnell never touched what had been touched by others. Sakuntalās and Nalās hardly seemed to exist for him. He collected the Brāhmanas of the Sāmaveda, the very name and number of which had been contested, and published them one after the other. They were very dry reading, so dry that he did not venture to translate them for fear of the sneers of aesthetic critics, who cannot bear anything primitive, unless it is "pretty." But his

work was appreciated by scholars; and the new University of Strassburg was well advised when it elected him one of her first honorary doctors for the substantial, though by no means showy, work which he had done before he was thirty.

In 1874 appeared his *Elements of South-Indian Palaeography* (second edition, 1878), opening an avenue through one of the thickest and darkest jungles of Indian archaeology, and so full of documentary evidence that it will for long remain indispensable to every student of Indian literature. It forms the foundation of Holle's *Tabel van Oud- en Nieuw Indische Alphabetten*, published this year at Batavia.

His next work, *The Andhra School of Sanskrit Grammarians* (Mangalore, 1875), propounded a new theory on the development of grammatical science in India which, if it has not met with general acceptance, has at all events set scholars thinking and working in a new direction.

But his *magnum et ultimum opus* was the Catalogue of the Sanskrit MSS. in the Palace of Tanjore, finished in 1880. He was appointed to this work by Lord Napier in 1871; but so great was the number of MSS. to be examined (12,376 in all), and so scanty the leisure which the Government would allow its valuable servant, that he had to spend nearly ten years of often-interrupted labour on this arduous undertaking. It is, no doubt, the most comprehensive and most useful catalogue of Sanskrit MSS. that has ever been published; but, I am afraid, it simply killed him. In every letter which I received from him he complained of overwork; but there was a kind of dogged perseverance in him which knew of no surrender, till at last the doctors had to send him away by main force. He then spent some time in a villa which he had bought on the Riviera, still carrying on his old works and planning new ones. But it was too late; and he died, as many a good and brave man has died in the Indian service, unrequited except by the consciousness of having sold his life dear, and having done some work which will live on for good though the worker's name may be forgotten. There is much more to be said about Mr. Burnell's small, but often very weighty, contributions to Indian scholarship, but that must be reserved for another time. Let me add that, besides the University of Strassburg, the Royal Danish Academy honoured itself by electing him a foreign member.

F. MAX MÜLLER.

MAGAZINES AND REVIEWS.

If any reader has supposed that *Mind* was devoted to the interests of the empirical school of philosophy, the present number will certainly disabuse him of the idea. Of the four articles which make up its principal contents, only one can be said to tend in the direction of the dominant English school. This is a continuation by Mr. Edmund Montgomery of his ingenious enquiries into the meaning of causation from the point of view of the evolutionary biologist. The writer is clearly following in the lines of Mr. Herbert Spencer's argument that all forms of knowledge are determined by the nature of the organism, which has been constituted by innumerable interactions with the environment. This is, we think, a legitimate psychological view of the genesis and history of knowledge as we find it. Yet the line needs to be carefully drawn between this psychological conception and a properly philosophical conception of the value of knowledge and the conditions of its validity. It is with this philosophical problem that the remaining articles are more or less directly concerned; and this problem they all aim at solving in a manner

opposed to that of empiricism. The first, and longest, of these is headed "Scientific Philosophy: a Theory of Human Knowledge," and is from the pen of Mr. Francis Ellingwood Abbot, a gentleman whose name we do not remember to have met with before. His essay has the distinct advantage of having a simple and definite idea to enforce, and of a clear and direct style wherewith to enforce it. All philosophy, according to Mr. Abbot, is concerned with the problem raised by the realists and nominalists: Is there a knowledge of universals or only of particulars? Modern speculation, from Descartes downwards, has been a development of nominalism, of which conceptualism is only a modified form. The philosophising of Locke and his followers on the one hand, and of Kant and his successors on the other, has this in common—that, denying the objective reality of universals, it tends to reduce (each in its own way) all general knowledge to a subjective source. On the other hand, modern science distinctly assumes the objective validity of its general concepts and laws. Hence arises a contradiction between the methods of science and of philosophy, the sense of which has alienated scientific men from philosophic enquiry. The *εἰρησυχία* must be found in a "scientific philosophy" which bases itself on the method of science. This, the writer thinks, will take the form of a scientific realism or "relationism," a theory which, subsuming under itself what is true in the opposed doctrines of realism and nominalism, declares that not only individual things, but the general relations among these, have independent objective existence. It is refreshing in these days, when so many scientific men look on at the discussion of philosophic problems with only a languid curiosity as at something wholly barren of practical result, to meet with a writer who approaches these problems with a touch of a religious earnestness born of the conviction that philosophy must either directly controvert or support the well-assured conclusions of science. Yet it may be doubted whether the writer in his praiseworthy effort to effect a *rapprochement* between science and philosophy, has clearly apprehended their difference of aim. When so able a man of science as Prof. Huxley, as soon as he begins to philosophise, frankly avows his conviction that all that we can know resolves itself ultimately into mental states and the relations between these, it seems exceedingly doubtful whether there is any necessary connexion between modern physical science and philosophic realism. Passing from this article, and leaving aside a well-written paper by Mr. Thomas Davidson on "Perception," in which he seeks to lead the discussion of the theory of knowledge on to the point of view of his favourite philosopher, Rosmini, we reach an essay from the pen of Mr. Henry Sidgwick, bearing the ominous title, "Incoherence of Empirical Philosophy." This short paper contrasts curiously in method and in style with Mr. Abbot's article. In the course of eleven pages Mr. Sidgwick manages, in that painstaking way of exhaustive search which his admirers know so well, to show that the fundamental position of empiricism—namely, that all valid knowledge is either immediate cognition of particular approximately contemporaneous fact, or a legitimate inference from this—is an unstable one. It is beset with apparently insurmountable difficulties, as that of determining how many and what persons' immediate cognitions are to be accepted, who is to judge of the immediacy of a given person's *soi-disant* "immediate" cognition, and so on. The paper, though perhaps hardly an adequate treatment of the subject, ought to do good by sending back empiricists, materialist and idealist alike, to reconsider and reformulate their fundamental assumptions.

THE *Revista Contemporanea* of September 30 is scarcely up to its usual level. An article by D. Ramon Jordana, on the "Discovery of the Philippine Islands," is a careful *résumé* of names and dates. Señor Muñoz y Mansano begins an interesting but too laudatory biographical sketch of the painter Goya. A Montaberry romance on the story of Buckingham and Anne of Austria in "La Juventud Dorada;" and Becerro de Bengoa tells a well-entitled "Incredible History" in the style of Poe or Hoffmann.

A NEW CELTIBERIAN INSCRIPTION.

Madrid: Sept. 27, 1882.

YOUR readers will doubtless remember the long Celtiberian inscription found some time since at Luzaga, which I published in the *Boletín* of the Real Academia de la Historia, vol. ii. p. 36 (see also *ACADEMY*, February 4, 1882). This has given rise to fresh researches. I had indicated the territory of the Lusones, whom Strabo locates from the eastern frontier of Celtiberia to the sources of the Tagus, as that of the tribe which has left us this inscription in its native language and writing; but I must modify my opinion in face of another Celtiberian inscription discovered within the last few days.

Luzaga, situated near the River Tajuña (*Tayuvlos* of Plutarch), is outside of the vast knot of mountains spreading out like a horse-shoe which forms the district of Molina d'Aragon. It is here that the two veritable sources of the Tagus lie concealed—the one towards the south, which keeps the name of the river; the other to the north, called Gallo (Gaulois). The high road which descends from Sigüenza to Lower Aragon crosses the Tajuña near Luzaga. It climbs the mountain, and at the summit passes by Luzon, whence it descends to Molina, which is bathed by the Gallo. It then follows this stream, and, having arrived at its source, abruptly enters the province of Terner by the high watershed of the Sierra d'Albarracín (mountain and peak St. Christopher), which separates Castile from Aragon.

To this last district belongs the Celtiberian inscription just found. Its characters do not belong to the palaeographic group so clearly indicated by the bronze of Luzaga. This latter belongs to the Arévaco; it is Segontin, so that "Luzaga" can hardly be explained by the Lusones of Strabo, but by the *Xeropia Adra* of Ptolemy, which is known also from Celtiberian coins. On the contrary, this inscription of Luzon presents the free and open type of characters which is remarked along the whole of this southern chain or border, which Strabo describes so well: *ὑπερβαλόντα δὲ τῆν Ἰουβδαίαν ἢ Κελτιβερία παραρρήμα* (iii. c. iv. 12, ed. Müller et Dubner). The inscription is on stone, but, unfortunately, it is much defaced. After the system of Señor Zobel, it should read l. r. p. k. e. l. or perhaps l. r. b. k. e. l. But the nearest station to the spot on the Roman road was, it appears to me, Urbica, which in a native mouth may have been pronounced Lurbiaca.

The stone itself will shortly be detached from the wall of a country house, the owner of which purposes to continue the researches which he had begun in the neighbouring fields just before seed-time. One fact is certain: the field nearest to the farm-house is a very ancient cemetery. More than forty tombs have been laid bare, hollowed in the ground, and formed by enclosures of unmortared stones. The skeletons are of gigantic size. The corpses were buried, and the skulls were traversed by an iron nail—a circumstance which is found also in an old cemetery at Bullas (Murcia), at Gibraltar, and elsewhere.

I have mentioned the system of Señor Zobel. In my opinion it is the most rational, for it

starts from a series of well-established facts, properly classified and arranged according to true scientific method. His work, *Estudio histórico de la antigua moneda Española desde su origen hasta el imperio Romano* (three volumes, Madrid, 1879-80), is neither diffuse nor arbitrary. It traces the development of the coinage with Iberian characters, and avails itself of all material means to ensure accuracy in copying the legends. It distinguishes four chronological periods (230, 214, 204, 184 B.C.) in the coinage of Hispania Oritior, the type of which is also separately studied in geographical regions. One happy idea is to give a syllabic value to certain letters, a value which has been confirmed by bilingual inscriptions. This system is doubtless susceptible of improvement, especially in its lines of geographical demarcation, as the two inscriptions of Luzaga and of the Gallo have just shown; but I do not think that the general plan will undergo any essential modification. It still remains to classify the longer inscriptions on stone and metal in a similar way. But it is not easy to control the copies by photographs, squeezes, or by the originals themselves. Señor Fernandez-Guerra, in his noble work *Geografía antigua de España*, the publication of which has already commenced under the auspices and at the cost of the Minister of Public Instruction, will supply this need. As soon as we have a trustworthy collation the work will advance, fresh monuments will be sought out, and it is evident that light will sooner or later spring from the clash of learned and scientific discussion.

With regard to this I must direct your attention to the memoir of Don Eduardo Saavedra inserted in vol. ix. of the *Memorias* of the Real Academia (Madrid, 1879). This volume opens with a *compte-rendu* of the labours of the Academy since 1852. It would interest all your countrymen who desire to follow the contemporary march of historic studies in Spain. It is unsigned, but the author (it is well known) is Señor Saavedra, a writer as modest as he is well informed. His memoir, crowned at the competition of the Academy in 1861, entitled *Descripción de la vía Romana entre Umana et Augustobriga*, is followed by fine plates, which show the area and distance, the plan of the stations, the archaeological remains, the inscriptions, and the coins found along the whole road. A tumular inscription is dedicated to the manes of Lucius Terentius Rufinus Rufi filius IRRICO (ratensis?) (cf. Hübner, ii. 2843). I see in this Gentile name that of "Numantia" revealed by the coins and by the bronze of Luzaga (arregorat). The site of Numantia is designated in mediaeval documents under the names of Gorrahe or Garraha. This is now the town of Garray, on the left bank of the Douro, a little below the confluence of this river with the Tera. I suspect that this name is formed like that of Argentoratum (Strasbourg). Arregorat should be the city of the river. Arrego, whence the Spanish "arroyo" (brook), is found all over Aragon—Arago, Erga, and a hundred other river-courses.

FIDEL FITA.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BREVIS, Poésies du Cardinal de, p. p. M. Drujon. Paris: Quarrin. 10 fr.
 BREYER, C. Deutsche Poetik. 2. Bd. Stuttgart: Göschen. 10 M.
 BOISGODDARD, F. de. La Revanche de Fernando. Paris: Plon. 3 fr. 50 c.
 BULFHAUPT, H. Dramaturgie der Classiker. 2. Bd. Shakespeare. Oldenburg: Schulze. 5 M.
 DAUBERT, E. Les Fervents. Paris: Plon. 3 fr. 50 c.
 DUMETIER, H. Obituaire de Kaufmann, der Apostel der Genzzeit u. der Harabritische Arist. Mit Lebensbild. Leipzig: Warig. 6 M.
 ENOCH, E. Geschichte der französischen Literatur. Leipzig: Friedrich. 7 M. 50 Pf.
 HOUMAYNE, H. L'Art français depuis dix Ans. Paris: Didier. 3 fr. 50 c.

- KAUFMANN, R. v. Die Finanzen Frankreichs. Leipzig: Bibliographisches Institut. 25 M.
 LAMPRECHT, K. Initial-Ornamentik d. 8. bis 13. Jahrh. Leipzig: Dürv. 10 M.
 L'ART au XVIII^e Siècle. 8^e Fasc. Gravelot. Paris: Quarrin. 15 fr.
 LAMPRECHT, P. Die Bauwerke der Renaissance in Umbrien. 2. Abth. Berlin: Ernst & Korn. 20 M.
 LYON, O. Goethe's Verhältnisse zu Kleist. Ihre geistl. litterar. u. persönl. Beziehung. Leipzig: Grieben. 3 M.
 MALOT, H. La petite Sour. Paris: Dentu. 6 fr.
 MATTHIAS, F. Die wirtschaftlichen Halbesungen Rumlands u. deren Bedeutung f. die Gegenwart u. Zukunft. 1. Lfg. Dresden: Barmack. 1 M.
 RICHENBOURG, E. Jean Loup. Paris: Dentu. 6 fr.
 ROUX, A. La Littérature contemporaine en Italie. 3^e Période, 1873-83. Paris: Plon. 3 fr. 50 c.
 SAND, George. Correspondance de. T. III. Paris: O. Lory. 8 fr. 50 c.
 TCHERKASSOFF, P. de. Spanien, Algerien u. Tunis. Briefe an M. Chevalier. Leipzig: Grieben. 10 M.

THEOLOGY.

- BERTHOLDI, A. Balthasar sermones ad religiosos XX. Ed. P. Hoetel. Augsburg: Hutter. 6 M.
 KESSEL, J. C. A. Chronologia Judaeorum et primarum regum Israelitarum quomodo recte constituantur. Leipzig: Böhm. 1 M. 20 Pf.
 NORDEN, C. F. Commentar über die Apostelgeschichte d. Lukas. Leipzig: Dörfling & Franke. 6 M.

HISTORY, ETC.

- JASTROW, J. Pufendorfs Lehre v. der Monarchie der Reichsverfassung. Berlin: Mayer & Müller. 1 M. 60 Pf.
 MONUMENTA historica Daniæ. Udgivne af H. Rörham. 2. Raekke. 1. Bd. 1. Hft. Copenhagen: Gad. 3 Kr. 50.
 SÖRENSEN, C. T. Den anden slægtstige Krig. 5. Hft. Copenhagen: Gyldendal. 1 Kr.
 TRÉLAT, A. Les mystères de Pierre du Val et des Libertés spirituelles de Rouen au XVI^e Siècle, p. p. E. Floet. Paris: Morgand. 5 fr.
 THORSÖ, A. Kong Frederik den Syvendes Regjering. 1-6. Hft. Copenhagen: Gyldendal. 3 Kr.
 TIVARONI, C. Storia critica della Rivoluzione francese. Milano: Hoepli. 10 fr.
 WALLEN, Le Vie. Les Journées mémorables de la Révolution française. Paris: Blacot & Gautier. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DEDEKIND, E. Ueb. die Discriminanten endlicher Körper. Göttingen: Dieterich. 2 M. 40 Pf.
 ENKREPER, A. Ueb. Flächen m. besondern Meridianen. Göttingen: Dieterich. 3 M. 60 Pf.
 GLASER DE ORW, O. Die magnetoelektrischen u. dynamoelektrischen Maschinen u. die sogenannten Secundär-Batterien. Wien: Hartleben. 8 M.
 GRUBER, W. Beobachtungen aus der menschlichen u. vergleichenden Anatomie. 3. Hft. Berlin: Hirschwald. 6 M.
 HARTMANN, E. v. Die Religion d. Geistes. Berlin: Duncker. 7 M.
 HILDEBRANDSON, H. H. Sur la Classification des Nuages employée à l'Observatoire météorologique d'Upsala. Upsala. 26 Kr.
 HÖFFDING, H. Psychologi i Omrida. Copenhagen: Philipsen. 6 Kr. 50.
 VALAORTIS, E. Die Geneals d. Thier-Elen. Hng. v. W. Preyer. Leipzig: Grieben. 6 M.
 ZOFF, W. Zur Morphologie der Spaltpflanzen. (Spaltpilz u. Spaltgallen.) Leipzig: Velt. 10 M.

PHILOLOGY, ETC.

- BARANOWSKI, A. u. H. WERNER. Oesterrische Texte. Mit Einleitung v. A. Wernern. 1. Hft. Weimar: Böhlau. 1 M. 60 Pf.
 DIELS, H. Zur Textgeschichte der Aristotelischen Physik. Berlin: Dümmler. 8 M.
 FUNTONI, V. Le Rappresentanze figurate relative al Mito di Ippolito. Turin: Loescher. 5 fr.
 SANDER, F. Eddastudier. Stockholm. 3 Kr.

CORRESPONDENCE.

DARWIN'S RELIGION.

Brighton: Oct. 16, 1882.

The text of the letter from Charles Darwin to a young student at Jena, reprinted in the *ACADEMY* of last Saturday from the report of Prof. Haeckel's lecture in the *Deutsche Rundschau*, contains a mispunctuation which, if it do not positively pervert Darwin's views, destroys the point of his confession. It stands thus in the *ACADEMY*:—

"As regards myself, I do not believe that any revelation has ever been made. In respect to a future life, every man must make his decision between contradictory and undetermined probabilities."

Evidently the full stop, if anywhere, should be after "life." What Darwin had it in hand to say was that the curtain which veils the future had, in his view, never been lifted. He was the last man in the world to say that no revelation

of any sort had ever been made. The text should run thus:—

"As regards myself, I do not believe that any revelation has ever been made in respect to a future life. Every man must make his decision between contradictory and undetermined probabilities."

C. M. INGLEBY.

A PASSAGE IN THE "FAERY QUEEN."

18 Bradmore Road, Oxford: Oct. 10, 1882.

Spenser, describing the gate of the "Bowre of Blisse" (*Faery Queen*, ii. 12, 44), says:—

"Yt framed was of precious ivory,
That seemd a worke of admirable witt;
And there in all the famous history
Of Jason and Medasa was ywritt;

The wondrous Argo, which in venturous peeces
First through the Euxine seas bore all the flower
of Greece."

What is the exact force of the expression "in venturous peeces"? I suppose there is no doubt that the word "peeces" has here the common Spenserian meaning of fortified structure—cf. *F. Q. i. 10, 59*; ii. 11, 14—but how is the preposition to be understood? I would suggest that the locution is a Gallicism of Spenser's, "in venturous peeces" meaning "in the character of, as a venturous peeces"—cf. Fr. "agir en père." This is like the well-known Hebrew construction with the *Beth essentialis*—cf. Exod. vi. 3: "I appeared to Abraham as God Almighty," where the Hebrew has "in God Almighty," i.e., in the character of God. Compare the Welsh *yn* (of apposition)—"Y mae Arthur yn frenin," Arthur is a king, lit. Arthur is in the character of a king.

A. L. MAYHEW.

THE SPELLING OF ROMANY.

Oct. 11, 1882.

'Will the author of the Gipsy letter printed in the ACADEMY of September 30 listen to a slight remonstrance? As Romany is acquiring something like the status of a written language, would it not be better to give it a more consistent orthography?

In the words *pamor* (brothers), *drummor* (roads), &c., the combination *or* is intended to represent the sound *aw*, the plural termination, in accordance with the common English treatment of the letter *r*. This might perhaps be allowed to pass, though really misleading, but there is no excuse for the spelling *mawr*, which stands for the prohibitive particle *má* (Greek *μή*). Here the letter *r* is not only not radical, but is quite useless phonetically. *Mor* might pass, *maw* would be better, but *mawr* is absurd. On the other hand, in the word *tchaw* (grass) there really is a radical *r*, so that the word had better be written *chor*. Again, the vowel sounds in *boot* (very) and *mush* (man) are the same; why should they be written differently? Two or three lines from the end we have this discrepancy exhibited in the same word. "Good luck" is *kushko bok*, "good men" is *koeshki mawhaw*. (Why not, by-the-way, *mooahor*?)

I should like to submit further that, if *tchitche* or *ferrader* means "nothing is better," we still want a negative particle. An old woman in a red cloak once observed to me, "They're *KEK kushki* for *tchitche*," not good for anything—meaning the Hunstanton excursionists. This was more idiomatic.

There are, I suspect, more Romanising aficionados, even in learned circles, than Dr. Mayman is aware. Heaven only knows the *vellit* of Bohemianism hidden under many a grave face! It would hardly be too much to ask that the language be written in accordance with some principles, philological or phonetic; but let it be at least spelt consistently.

"LILLEGRO."

MR. STEWART'S "ADVANCED GREEK COURSE."

Kath, N.B.: Oct. 12, 1882.

In the ACADEMY of October 7 I observe a notice of a little book I published some time ago. I am accused of imitating Mr. Sidgwick's excellent book, and am somewhat ill-naturedly set down as ignorant of the uses of the optative, and, with a taste (?) which I did not expect to find in a leading literary paper, am referred to somebody's Greek grammar.

I should be glad to think that my book was even an imitation of Mr. Sidgwick's. Imitation is the sincerest form of flattery, they say. But, unfortunately, I cannot plead guilty. My book was practically completed before I had the good or, apparently, bad luck to see the other. Any one who has ever tried the work knows that a school-book is practically a judicious compilation of the most valuable material available. I laid no claim to originality except in the way of arrangement, which is entirely different both in principle and detail from Mr. Sidgwick's book. In fact, it is a development of the syntax notes in my *First Greek Course* published several years ago. As to the optative question, the statement referred to has the highest authority. It is too bad to condemn it in such an indefinite way. If the book is bad, by all means say so, and say where and why; but abuse is worthless. It almost looks as if the critic had some personal dislike, or some interest in the sale of Mr. Sidgwick's book. I never dreamt of my little book being a rival to his work—certainly not in England, where Scotch efforts are pooh-poohed and repressed; but I expected at least a fair and honourable opinion, and not vulgar and insolent abuse.

T. A. STEWART.

The first thing that struck me on opening Mr. Stewart's book was its resemblance—though on a smaller scale—to that of Mr. Sidgwick. As I examined it more carefully, I became satisfied that it was very largely founded upon Mr. Sidgwick, and that the debt ought to have been acknowledged. Mr. Stewart denies that in fact there was any such debt. Of course, therefore, I withdraw and regret the charge of plagiarism. But I cannot admit that the works are as dissimilar as he says. I must insist that there is a most remarkable similarity between them.

As to the optative, it is impossible to discuss at length such points in a short review. I thought, and still think, Mr. Stewart's view, that the present and aorist optatives in wishes denote respectively wishes as to the present and wishes as to the future, wholly erroneous, and implying ignorance of conclusions on which scholars are now practically unanimous as to the true distinction between a present and an aorist. I thought, and still think, that anyone acquainted with the valuable standard works on Greek syntax to which I referred could hardly have maintained the view in question. And Mr. Stewart's contemptuous description of one of the most eminent of living scholars as "somebody" does not convince me that he can afford to ignore that scholar's writings. If Mr. Stewart really wishes for a more definite account of what I believe to be the accepted view on the point, I am quite willing to give it. All optatives expressing a wish refer to the future, but the present refers to a future process, the aorist to a future occurrence; εἴθε λούομαι denotes a wish to "be loosing," εἴθε λύομαι a wish to "loose." A wish as to the present—e.g., "I wish I were now loosing"—employs the imperfect indicative. Rightly or wrongly, I believe that this distinction is the true one, that it is generally accepted by scholars, and that the writer of an "advanced Greek course" ought either to have refuted it or recognised it.

Mr. Stewart's insinuations as to my motives are wholly unjustifiable. I have no "personal dislike" to him; I never met him, nor heard of

him till I reviewed his book; I have no idea even now who he is, or what position he holds. I have, as I need hardly assure you, no "interest" whatever "in the sale of Mr. Sidgwick's book."

I did not say that Mr. Stewart's book "was a bad one." To say so, would not have been to express my view. I thought it one which, in the absence of Mr. Sidgwick's, would have been useful; though on particular points, one of which I specified, unsound and requiring revision. Believing it to be based on Sidgwick, and the debt unacknowledged, I used language intended, at least, to be that of "fair and honourable criticism," and by no means of "vulgar and insolent abuse."

THE REVIEWER.

THE NATIONALITY OF THE ROUMANIANS.

London: Oct. 16, 1882.

With regard to Mr. Fairfield's letter upon the above subject, I am glad that an incidental remark of mine in the *Nineteenth Century* should have afforded him an opportunity for the display of so much curious learning. I am even more impressed by the ingenuity which has converted a single phrase into the occasion required. An isolated extract can be made to mean anything; but, if Mr. Fairfield will read the paragraph through, he will see that, instead of suggesting that "experts" should now take account of the evidence furnished by the Slavonic element in the Roumanian tongue, I have said that since 1848 the National Party have been aware of that evidence, and have tried to suppress it. The statement that, according to popular tradition and belief, the Roumanians are neither more nor less than the descendants of the Roman legionaries is quite true, as well as the assertion that the erroneous theory is repeated in histories and geographies. The matter lay outside the subject of my paper, and I was not called upon to dilate upon it.

C. F. KENNY.

THE NEW TESTAMENT OF 1575.

Buddersfield: Oct. 16, 1882.

I have a copy of John Crespin's quarto Bible of 1568. It does not differ from the common Genevan version; the readings quoted by Mr. Pinchard may be found in any "Breeches" Bible. The 1568 was issued three successive years with different title-pages. Even this can hardly be considered a peculiarity, as great difficulty was found in disposing of many of the early editions of the English Bible, and most improper expedients were resorted to in order to force them into circulation. All that has been written about "Bible thirsty England" is pure myth, as far as the first half of the sixteenth century is concerned.

J. R. DORE.

"THE DIGBY MYSTERIES."

3 St. George's Square, N.W.: Oct. 14, 1882.

I thank my friend Prof. Zupitza for his correction of the curious oversight of the other friend who prepared the Glossary to *The Digby Mysteries*, and myself, as to the meaning of *jaff*. It is of course "Jaffa" or "Joppa," and occurs in scores, nay, hundreds, of places in Early-English work. Two I may quote from my own edition of Andrew Boorde for the Early-English Text Society.

P. 220.—"When you come to port *Iaffe*, you shal go a foote to Ierusalem, except you be sick, for at port *Iaffe* you enter in to the Holy Land."

P. 348.—"At *Iaffe* begynnyth the holy londe. . . . In *Iaff*, Seynt Petir reysid from deth, Tabitam, the sarvaunt of the Apostolis"—Sir R. Torkington's Diary, 1517.

F. J. FURNIVALL.

THE MERCHANT TAYLORS' REGISTERS.

West Hackney Rectory, N.: Oct. 16, 1882.

Mr. Round—whom I thank for his kindly words—misses the point of my reply. He accused me of the *cacothes emendandi* in suggesting that *Yeilding* meant *Ealing* (an opinion in which I am confirmed); but, in doing so, he substituted his own "hamlet" for Dugard's "pariah," and thus became himself an emendator!

CHARLES J. ROBINSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 23, 7.30 p.m. Aristotelian: "Spinoza," by Mr. W. R. Dunstan.
8 p.m. Royal Academy: "The Joints of the Human Body," by Prof. J. Marshall.
TUESDAY, Oct. 24, 8 p.m. Royal Academy: "The Muscles of the Human Body," by Prof. J. Marshall.
8 p.m. Browning: "Browning's Development," by Prof. E. Johnson; "The Religious Aspects of Browning's Poetry," by Miss Seale.
8 p.m. Quakett: "The Fibro-vascular Bundles in Ferns, and their Value in determining Generic Affinities," by Mr. T. W. Morris.

SCIENCE.

A Treatise on the Distillation of Coal-tar and Ammoniacal Liquor. By G. Lunge. (Van Voorst.)

THIS very valuable monograph on coal-tar is marked by the same characteristics as those which were so conspicuous in Dr. Lunge's previous treatise on *Sulphuric Acid and Alkali*. While the author never loses sight of the technical or manufacturing aspect of the subject under discussion, he is careful to present its purely scientific features in well-defined outline. The book is fully illustrated, and contains, in abundant foot-notes, references to industrial papers, scientific memoirs, and patents. The materials and processes employed in the coal-tar industry in different countries are compared and contrasted in a way which is possible only to a writer having an extensive knowledge of the literature of his subject, and a minute acquaintance with the working details which must be gained in the factory.

The order in which Dr. Lunge treats his materials and marshals his facts, and the scope of his volume, may, perhaps, be gathered from a summary of its contents; but, to form any adequate conception of the author's patience in enquiry, soundness of judgment, and completeness of discussion, the book itself must be read, or rather studied. There are eleven chapters in the volume, with some notes, corrigenda, and tables in the form of an appendix. The book opens with a chapter on the origin of coal-tar, in which are discussed the materials from which it is obtained, the several processes in use, and the differing qualities of the product. The properties of coal-tar and its constituents are described in chap. ii., which contains concise accounts of the crowd of compounds which have been already detected in this complex mixture, and the mere names of which take up three pages (25-27). The more important bodies, such as benzene, naphthalene, anthracene, and carbofic acid, are described with a proportionately greater degree of fullness. Chap. iii. contains a brief digest of the facts concerning the direct utilisation of undistilled coal-tar in the making of gas, the preservation and waterproofing of building materials, the preparation of asphalt, the treatment of roofing-felt, the

manufacture of lamp-black, and the consolidation of patent fuel. The title of the next chapter (iv.) shows that here commences the detailed description and discussion of the actual treatment of coal-tar by distillation—it is "The First Distillation of Coal-tar." Here we see a picture of the first rough fractional separation of its constituents into great groups; and then in the seven succeeding chapters we learn all about the properties of "pitch," "anthracene oil," "creasote oil," "carbofic acid," "anthracene," "light oil and first runnings," "benzol and naphtha," and "ammoniacal liquor." All through these chapters we are presented by Dr. Lunge not merely with the history and developments of processes and apparatus, but with the applications of the various products and with the best modes of determining their amounts and values.

In concluding this too brief notice we cannot refrain from congratulating Dr. Lunge on the remarkably interesting and instructive treatise which he has given to the manufacturing world so soon after the completion of his standard work on *Sulphuric Acid and Alkali*. The position of England with regard to the output of coal and the utilisation of coal-tar renders a trustworthy *résumé* like that under review of particular importance to this country.

A. H. CHURCH.

SOME MATHEMATICAL BOOKS.

A Treatise on the Theory of Determinants. With Graded Sets of Exercises for Use in Colleges and Schools. By Thomas Muir. (Macmillan.) Mr. Muir is well known by his own contributions on determinants to more than one of our mathematical journals; and now he adds to his previous claims on the favourable consideration of mathematicians by bringing out a very good *résumé* of the elementary results arrived at by his predecessors in this branch of study, and by a concise, but clear, statement of the more advanced parts of the subject. The scope of the book is entirely limited to the algebra of determinants; the student will not find here any excursions into the region of geometry. We start with an Introduction and a chapter on determinants in general, extending over more than half of the book, which gives in more than one form most, if not all, of the important properties, frequent recurrence being made to the original definition. These chapters are written in such a way that no student of any algebraical ability can fail to master so much of the theory as comes under treatment. The worked-out exercises, and those left for the student to solve, afford plenty of practice to test his knowledge of the principles of the subject. Chap. iii., which occupies one-third of the book, gives in a concise form an account of continuants, alternants, symmetric determinants (axisymmetric, persymmetric, and others), Skew determinants, of which we have Pfaffians, then compound determinants, followed by Jacobians, Wronskians, and Hessians. As we have intimated above, much of the author's work in this direction is already known; but he has here summarised his previous results and incorporated some other matter, and illustrated the whole with a further set of excellently chosen examples. Under the heading "Pfaffians" there is some particularly good and suggestive work. We cannot close our notice without congratulating Mr. Muir on the completion of a task well accomplished, and students upon having such a guide and friend to direct their early steps in the study of

determinants. We feel sure that the author will soon have the pleasant task of preparing a new edition for the press, and that he will then see his way to still further extending his work. Possibly, also, he may feel justified in enlarging the interesting historical and bibliographical summary which now occupies chap. iv. by incorporating therewith the "List of Writings on Determinants" which is now difficult of access to many students who do not possess copies of the *Quarterly Journal of Mathematics* for October 1881. The size of the work is, unfortunately, not well adapted for the long formulae which are printed in it.

The Theory of Equations. With an Introduction to the Theory of Binary Algebraic Forms. By W. Snow Burnside and A. W. Panton. (Dublin: University Press.) This joint production of two Fellows of Trinity College, Dublin, quite maintains the reputation already acquired by writers of the Dublin school as exponents of mathematical subjects. The theory of equations and the allied branches treated of here have for a long period held a conspicuous place in the college curriculum, and it would be difficult to find elsewhere a more extensive collection of applications of the principles of this branch of study than is to be found in the university examination papers. Bearing in mind these facts, we expected a good work, and our expectation is not disappointed. There are in all seventeen chapters, and rather more than half of these are occupied with the familiar branches which have a place in all elementary treatises. We note here and there an occasional novelty, with, as might be supposed, a very free discussion of the biquadratic equation. As preliminary to the investigations akin to those given in Dr. Salmon's *Higher Algebra*, chap. xi. is devoted to an elementary sketch of determinants; and through this gate the student is led to chapters on symmetric functions of the roots, elimination, covariants and invariants, transformations, and the complex variable. This last chapter is but a short one; its object is to lead up to Cauchy's theorem as to the number of roots of any polynomial comprised within a given plane area. The other chapters, the titles of which we have given above, present results given in the works of Clebsch, Fais de Bruno, and Dr. Salmon in an interesting and clear manner. There are three historical notes—algebraic solution of equations, solution of numerical equations, and determinants. These do not call for special comment, the last note striking us as being rather meagre, and adding nothing to what is easily accessible elsewhere. A copious supply is given of illustrative and well-selected exercises upon all the divisions of the work. We consider Messrs. Burnside and Panton's treatise a valuable and suggestive one.

An Elementary Treatise on Conic Sections. By Charles Smith. (Macmillan.) This is an analytical treatise on the sections, and we can say of it that it is the best elementary work on these curves that has come under our notice. A student who has mastered its contents is in a good position for attacking scholarship papers at the universities, and also for completing his acquaintance with the subject in Dr. Salmon's book. We have examined nearly the whole of the book-work, and like the arrangement and matter so much that we have formed the verdict pronounced in our opening sentence. There is ample store of exercises, and many useful examples are worked out in a very suggestive manner. A goodly number of these questions, from, we suppose, recent college papers, are novel to us; and so the work is fresher to us than if we had had to run our eyes over the well-known *habitués* of text-books on this subject. But if the judgment of one who has acquired a reputation as a writer of college

text-books is a true one, what is the use of praising such a work as this, since it will sooner or later pass "into the obscurity which is the fate of all academical text-books"? In the meantime, however, and notwithstanding this verdict, we heartily recommend Mr. Smith's *Conics* for use in the higher forms of our schools, and by students generally.

A Synopsis of Elementary Results in Pure and Applied Mathematics: containing Propositions, Formulae, and Methods of Analysis, with Abridged Demonstrations. By G. S. Carr. Vol. I, Sections VIII. and IX. (Hodgson.) It is not necessary to dwell upon this part at any length, as we have sufficiently pointed out the scope of the work in our previous notices. We may state, however, that we consider these sections to be as useful as any that have gone before them. A handy work of reference, such as this, to results in the integral calculus must, if its results are thoroughly reliable, save students much trouble. The author has taken extra pains in getting out these pages, and has used, on his own statement, more than one method of verifying his formulae. This is as it should be, for if the reader cannot depend upon the author's accuracy the book is practically worthless. We have come across a few inaccuracies, but they are all easily rectifiable, and would not cause a student any trouble. We hope that the other slips—and doubtless there are some—are not more mischievous. Perhaps Mr. Carr will supply a list of errata with subsequent parts of his work.

Geometrical Exercises for Beginners. By Samuel Constable. (Macmillan.) We have before received two similar collections of exercises, which hailed also, as this work does, from the Dublin University—viz., McDowell's *Exercises and Casey's Sequel to Euclid*. Mr. Constable's work is not so ambitious as those of his predecessors in the field. It is addressed to junior students, and consists of a good collection of exercises, many of which are worked out on purely Euclidian lines, and others are left, with accompanying texts, to be solved by the reader. The proofs may be pronounced to be, on the whole, neatly put, and are likely to be suggestive and useful to the young geometer. We have detected but very few slight mistakes—a good feature of an elementary work. There are five chapters concerned with, respectively, fundamental propositions; loci, with their application to the construction of triangles; maxima and minima; miscellaneous propositions; and miscellaneous examples. We have not been able to detect the author's method in the arrangement of his exercises, but the fault may lie with us; otherwise, we can commend the book as a handy and good one for preparing candidates for many examinations.

Conic Sections Treated Geometrically. By S. Holker Haslam and J. Edwards. (Longmans.) This is a handy and interesting little book, the treatment not at all on the lines of Besant or Drew, but more on that of O. Taylor. The authors, however, appear to us to be singularly ignorant or disingenuous when they write thus: "Conics are here defined as *plane loci*, and the general properties are deduced immediately from this definition by the aid of a circle, which we have called the *Auxiliary Circle of a Point*, since its definition includes the circle on the transverse axis of an ellipse or hyperbola."

It is not stated here, nor in the body of the work, that this circle is the same as that employed by Boscovich, and called by G. Walker "the generating circle," and by Charles Taylor "the eccentric circle of the point." Having had our grumble, we are disposed to think that the authors' further application of it to a method of *plane projection*, which they call *focal projection*, is novel; and we agree with them in thinking it

simple and powerful. The examples are ranged in sections at the end. Some of the figures are clumsily drawn, but, on the whole, the book is neatly got up.

The Great Giant Arithmos: a Most Elementary Arithmetic. By Mary Steadman Aldis. (Macmillan.) A small book, written in a very interesting and able style for small people. We have heard objections made to it in some quarters, but, for our part, we cannot see the force of these complaints; and we believe that such a difficult subject as this must always be for beginners should, especially at a time when so many counter-attractions abound, be written in a lively style. We doubt not that many a mother or governess will be glad to avail herself of the help herein given. We need only say that, when the book is carefully gone through, many of the difficulties that have to be contended against before the mighty giant is overcome will have been surmounted, and a good fund of strength acquired in reserve for further encounters. The book is put out in a very attractive dress, and is calculated to excite a thirst for information as to what it is all about.

American Journal of Mathematics. Vol. IV., Nos. 2, 3. (Baltimore.) The whole of No. 2, and rather more than a third of No. 3, are taken up with the famous memoir of the late Prof. B. Peirce, entitled "Linear Associative Algebra," originally read before the National Academy of Science in Washington, 1870. This treatise was previously only accessible to mathematicians through a limited number of lithographed copies struck off for private circulation. The editor of the *Journal* remarks that its publication will

"supply a want which has been long and widely felt, and bring within the reach of the general mathematical public a work which may almost be entitled to take rank as the *Principia* of the philosophical study of the laws of algebraical operation."

Throughout the work are now interspersed addenda and notes by the author's son, Mr. C. S. Peirce, whose own communications in the *Journal* and elsewhere are well known, and have been well received by mathematicians in this country. Among the addenda is a note by the author on "The Cases and Transformations of Linear Algebra," in which he refers to Mr. Spottiswoode's "fine, generous, and complete analysis" of his treatise in his valedictory address to the London Mathematical Society (*Proc.*, vol. iv., pp. 147-64). He also refers to Clifford's labours, and mentions Clifford's proposal of "the appropriate name of *quadrates*." He is, however, in error as to the date of this suggestion, as it was made at the January 1871 meeting, and not at the 1870 meeting. The other communications in No. 3 are short. Two by the editor are entitled "On Tochebycheff's Theory of the Totality of the Prime Numbers comprised within Given Limits" (Prof. Sylvester lectured in the early part of the present session on the theory of numbers) and on "The Solution of a Certain Class of Difference or Differential Equations." Prof. Cayley also contributes two notes—on "The Analytical Forms called Trees" and "Specimens of a Literal Table for Binary Quantics, otherwise a Partition Table." Mr. G. W. Hill has a note on Hansen's "General Formulae for Perturbations." Then follow notelets on "Symbols of Operation," Prof. Crofton; on "Segments made on Lines by Curves," Miss Ladd; on "The Multiplication of Certain Determinants," Mr. T. Muir; on "Newton's Method of Approximation," Mr. Franklin; simple and uniform methods of obtaining Taylor's, Cayley's, and Lagrange's series; and also forms of Rolle's theorem, Mr. J. C. Glasham. The *Journal*, it will be seen, is doing excellent and varied work.

B. TUCKER.

A CATALOGUE OF THE SANSKRIT MSS. AT PUNA.

We quote the following from the September number of the *Indian Antiquary*:—

"Prof. Keilhorn has submitted to the Government of Bombay a proposal for the cataloguing of the valuable collection of Sanskrit MSS. in possession of the Dekhan College at Puna. These MSS. have been mostly purchased for Government since the inauguration in 1868 of Mr. Whitley Stokes's admirable scheme for searching out and purchasing or copying rare MSS. The result has been that the Dekhan College Library has now obtained 3,111 MSS., which, with about 550 received from the old Sanskrit College, makes a total of about 3,660 MSS. 'Considering that the Bodleian and the Berlin Libraries contain each about 1,500, and that even the library of the India Office owns only about three thousand MSS.,' Prof. Keilhorn says he 'cannot be wrong in stating that the Dekhan College possesses the largest collection of Sanskrit MSS. in the world which is generally accessible to scholars. Nor is this collection inferior to any other in point of quality; as regards the literature of the Jainas, it is admittedly unrivalled; its palm-leaf and Bhurjapatra MSS. are unique; and the daily increasing applications from European and native scholars prove that no important work can be published to-day either in Europe or in India without consulting the MSS. of the Dekhan College.'

"Such a collection is well deserving of a thoroughly good catalogue; and Prof. Keilhorn proposes 'that a certain number of MSS. should, from time to time and for a limited period, be sent to Europe through the India Office, and that scholars who might be willing to assist in the undertaking' should be invited to do so. 'Certain branches of Sanskrit literature should be assigned to such scholars as are known to excel in them, and every scholar should be made individually responsible for his share of the work, and his own name should be given on the title-page of the part of the catalogue prepared by him.' Prof. Keilhorn places his own services at the disposal of Government to assist in the work, and expresses the hope that, within five or six years, an excellent catalogue of all the MSS. hitherto collected will be completed, and at very little expense."

SCIENCE NOTES.

PROF. C. W. O. FUCHS has contributed to the last number of Tschermak's *Mineralogische und petrographische Mittheilungen*, published in Vienna, his seventeenth annual report on earthquakes and volcanic phenomena. It appears from this record (which excludes the earthquakes of Japan) that during the year 1881 there were forty-one earthquakes in January, twenty-nine in February, twenty-six in March, twenty-four in April, eighteen in May, twenty-three in June, seventeen in July, fifteen in August, fourteen in September, thirteen in October, forty-seven in November, and thirty in December, making a total for the year of 297. Notwithstanding the care taken in collecting materials for these reports, it is almost impossible to ensure that the lists shall be complete, inasmuch as earthquakes frequently occur in parts of the world from which it is difficult to receive regular news. The volcanic phenomena of 1881 were neither frequent nor violent. Prof. Fuchs records eruptions at Mauna Loa, Vesuvius, Etna, the Azores, Santorin, the Albay in Luzon, the Serra de Azusco in Mexico, and near Mount Idaho, U.S.A. Of these eruptions the most important was that of Mauna Loa in Hawaii, from which vast streams of lava were extruded.

PROF. A. NEWTON is lecturing this term at Cambridge upon "The Evidence of Evolution in the Animal Kingdom."

THE family of the late Prof. Balfour, of Cambridge, have presented his scientific library to the university, for the use of the morphological laboratory. It consists of five hundred

volumes, besides more than eleven hundred pamphlets bound up into seventy-seven volumes. This latter portion is specially valuable, as Balfour had taken great pains to collect from *Journals and Transactions* all the most important papers in morphology and embryology, and to arrange them according to their subjects. To-day (October 21) a meeting was to be held at Cambridge to take steps to establish in the university a memorial of the late professor.

THE Cambridge University Press will shortly publish a work on the fossils and palaeontological affinities of the neocomian deposits of Upware and Brickhill, by Mr. Walter Keeping, illustrated with plates, being the Sedgwick prize essay for 1879.

A NEW edition, rewritten and enlarged, of Mr. Lewis D'A. Jackson's *Hydraulic Manual* is announced for early publication by Messrs. Crosby Lockwood and Co. The same publishers also promise immediately a new edition of Mr. Michael Reynolds' *Stationary Engine Driving*; and the following scientific and technical works in their "Weale's Rudimentary Series":—*Land Drainage*, by Prof. Scott; *The Smithy and Forge*, by W. J. E. Crane; *Details of Machinery*, by Francis Campin; *The Metallurgy of Iron*, by H. Bauerman, fifth edition; *Plumbing*, by W. P. Buchan, fourth edition; *Rudimentary Astronomy*, by the late Rev. R. Main, revised and corrected to the present time by W. Thynne Lynn; *Navigation and Nautical Astronomy*, by J. B. Young, new edition; *The Kitchen and Market Garden*, compiled by O. W. Shaw; and *Quantities and Measurements*, by Alfred Charles Beaton, sixth edition.

THE new volume in the "Bibliothèque scientifique internationale" (Paris: Germer-Baillière) is *L'Origine des Plantes cultivées*, by M. de Candolle. Out of about 140,000 known species of plants, it appears that mankind make use of only 300 at most; and, among other things, we learn that the cherry was known both in Greece and Italy long before the time of Lucullus.

PHILOLOGY NOTES.

PROF. GUSTAV OPPERT, of Madras, who has just published his valuable *Contributions to the History of Southern India*, part i., "Inscriptions," is at present in Germany on leave of absence, and will soon pay a visit to Oxford, where he was formerly employed in the Bodleian Library.

MR. J. F. FLEET, of the Bombay Civil Service, to whom we are indebted for the learned editing and translating, in the *Indian Antiquary*, of more than one hundred "Sanskrit and Old Canarese Inscriptions," has recently printed for the *Bombay Gazetteer* a short, but very comprehensive, memoir of the "Dynasties of the Kanarese District of the Bombay Presidency, from the Earliest Period to the Muhammadan Conquest, A.D. 1318," deriving his data from the large number of inscriptions which have passed through his hands during the last ten years. He has divided his essay into fourteen sections, corresponding with as many separate dynasties. We recently announced that Mr. Fleet has been appointed, for the next three years at least, to the special task of preparing for publication the more important of the monumental records in the West and South-western parts of India.

THE Cambridge University Press have ready for immediate publication an edition of *Cicero Pro Rabirio*, edited, with notes, Introduction, and Appendices, by Mr. W. E. Heitland, of St. John's College. The editor has paid special attention to the important constitutional and legal questions raised in this speech. The same publishers have also in the press an edition of

Demosthenes against Androtion and against Timocrates, edited, with Introductions and English commentary, by the Rev. W. Wayte, late Professor of Greek at University College, London.

HERR WEBER, of Leipzig, will issue shortly an elaborate work by Rudolf Falb on *The Land of the Incas in its Importance for the Primitive History of Speech and Writing*, treating of the prehistoric and historic antiquities, the religion, mythology, and language, &c., of ancient Peru.

WE have received the first part of Aizquibel's *Diccionario Basco-Español*, published by subscription at Tolosa. The work is well printed in folio. It is not a scientific dictionary, but an extensive vocabulary, marking dialectic differences, and occasionally giving useful examples of inflection. It is thus, perhaps, more useful than a premature but more scientific attempt would have been.

DR. A. LÜBBEN, the compiler of a dictionary of Middle-Low-German, has just published (Leipzig: Weigel) a Grammar of the same dialect, with a chrestomathy, mainly from MS. sources, and a short glossary.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, Oct. 13.)

F. J. FURNIVALL, Esq., in the Chair.—This was the opening meeting of the tenth session of the society.—Miss E. M. Hickey read a paper on "Julius Caesar." After touching upon the internal evidence for the play's being Shakspeare's middle-period work, Miss Hickey said she failed to see the indebtedness to Appian's *Chronicle* for act III., so. ii., which had been brought forward. She noticed the relation in which Shakspeare stood to Plutarch, Englished by North, as wholly different from that in which he stood to other originals of his. Shakspeare follows Plutarch closely; sometimes, even, his wording is almost a metrical arrangement of North's words, and yet the gift given us by Plutarch, passing through Shakspeare, is, though the same, not the same; the "pasture of great souls" yields delight and nutrition, but we come to Shakspeare and receive more and greater abundantly. We note specially the influence of the Renaissance on Shakspeare in the deep imbuings of his mind with a sense of "the grandeur that was Rome." Throughout his plays we see that he felt how great Rome must have been. His imagination seems to have been most strongly impressed by Julius Caesar; several allusions in other plays than that which bears the conqueror's name point to this. In considering the common impression that not only is Brutus the hero of the play, but that Caesar is represented in an unheroic light, his speech disfigured by "thraconical brag," his mind swayed by superstition, his physical defects brought forward, it seemed to Miss Hickey that a good deal of this impression arose from our lack of careful study of context and our habit of using a nineteenth-century standard in judging other century development of character and art. Allowing for the difference in ideal brought about by three centuries, Caesar did not seem to Miss Hickey a braggart. As to the superstition, is not Caesar wrought on by his love for Calpurnia rather than by regard for her dreams? and was not the English belief in Shakspeare's day in sympathy with that of the heathen world? As to the stress said to be laid on Caesar's physical defects, it is Cassius who lays this stress, and is it not a sign of a defect in Cassius' nature? Does he not appear, in his narration to Brutus of Caesar's "weakness," somewhat thick-witted and somewhat thin-hearted? Caesar is the hero of the play because he is the dramatic centre of it, and all converges to him, whether in life or death. What first sets Brutus apart is his relation to Caesar. Miss Hickey analysed the character of Brutus, dwelling on his nobility and singleness of purpose, and pointing out the errors in judgment which bring ruin on the cause—that was to him the cause of freedom. She compared him with Cassius and Antony; and contrasted Dante's view of him—in

which he, with Cassius, ranks only next in infamy to Judas Iscariot—with the verdict of others, quoting the passage from "Casa Galdi Windows" which speaks of

"That dim bust of Brutus, jagged and grand,
Where Buonarrotti passionately tried
From out the close-clenched marble to demand
The head of Rome's sublimest homicide."

Miss Hickey considered that it was rather the burial of the Republic than her death that was set forth here. After all, the interest of "Julius Caesar" is not so much the interest of an historical drama as of a tragedy. There is a war of principles; but the principles are incarnate, and, if incarnation be in one sense a veiling, in another it is a revelation.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. BEER, 116, Strand, near Waterloo-bridge.

BRENTANO ON THE SITE OF TROY.

Troja und Neu-Ilion. Von E. Brentano. (Heilbronn: Henninger.)

WHEN will the war about the walls of Troy ever cease? The city has been taken long ago; Helen was carried home by her husband, and the Greeks had it all their own way. Why on earth did they not settle the dispute finally? For here are we, without even the excuse of a Helen to fight for, spending our time and labour on this eternal conflict. In Greek classical days, the question seemed settled. The poets and one of the orators gloated over the complete and total destruction of the city by their ancestors. The modest pretensions of the poor people who had occupied the smoking ruins, or returned there from their refuge in the mountains, were no more than an interesting intimation of the local site. People went to sacrifice at the venerable shrine, which claimed such remote antiquity; nobody thought of raising critical doubts and difficulties. But when, in the days, and by the favour, of Alexander, and still more of Lysimachus, the town rose from obscurity to importance—when the inhabitants began to claim ancient precedence over their neighbours, and the vulgar sentimentality of Roman tourists demanded the usual stock of fabrications from local *ciceroni* to fill up the gaps created by age and forgetfulness, then the Ilions were no longer to remain in undisputed possession of their privileges.

The attack came from Demetrius, a learned man of Skepsis, who, with profound though unconscious irony, called his work *Τρωικὸς διάκοσμος*. *Διάκοσμος* indeed! *Τρωικὴ διατάξις* would have been nearer the mark. Since that day the controversy has never ceased; nor is it likely to cease when the several combatants have taken to attacking the moral character of their opponents. Demetrius began it, by attributing personal bias to Hellanicus, the main ancient authority who flatly contradicted him. But he has been paid off in his own coin; and the party of Hellanicus freely denounce the Skepsian as an envious pedant, a jealous neighbour, a narrow-minded archaeologist, who tried to defend the claims of Skepsis against those of Ilion at any cost. On the other side, Dr. Brentano and his party call him a wonder of learning and accuracy; while Hellanicus

was a silly and random annalist, full of blunders and prejudices. As the works of each author are irretrievably lost, such a controversy is likely to endure till both sides are tired out.

This is quite plain since Dr. Schliemann's discoveries have settled that Hissarlik is the only site in that part of the Troad inhabited since prehistoric times, and, in fact, the only possible site for the ancient Troy about which Homer sang, if he sang about anything at all definite. Even this will not satisfy the combatants, and they must carry on their battle over the question what the old Greeks thought about it—whether they indeed recognised the Ilians as the occupiers of Troy or not. Dr. Brentano goes yet farther; and, having committed himself in 1877 to the theory that Dr. Schliemann's researches were untrustworthy, and that Hissarlik was not a prehistoric site at all, he keeps up a continual fire of pamphlets on the subject, in which he reiterates his arguments with wearisome pertinacity. In this last he is delighted to find an ally in Prof. Jebb. But Dr. Brentano seems to have been in such a hurry to have his pamphlet ready as a counterblast to Dr. Schliemann's address at Frankfurt, where it was circulated among the assembly with unenviable taste, that he has not taken the trouble to follow the course of the controversy in England. As my reply to Prof. Jebb's article, also printed in the *Hellenic Journal*, was unknown to him, I need not discuss his arguments, most of which are there answered beforehand. He will find that Prof. Jebb's arguments, which he considered final, and as having "sobered" the other side, have not yet allayed, and are not likely to allay, the controversy. The old habit of confusing the *total* with the *final* destruction of Troy, and of quoting the exaggerations of poets and rhetors against historical facts, re-appear in his tract in their most exaggerated form. In this *τῆς κρήνης* he produces but one new argument, or rather assertion, that the Augustan and post-Augustan writers had acknowledged the validity of Demetrius and Strabo's arguments, and had abandoned the belief in the claims of New Ilium. I will only here cite an opposing authority of far greater weight—Friedländer—who knows this Latin literature better than any other living man, and who asserts (*Sittengesch. Roms*, ii. 122 sq.) that there is no trace in it of any adoption of Strabo's paradox, except one passage in Lucan.

There is, indeed, little chance of converting so extreme—we may almost say, so blind—a partisan as Dr. Brentano. Thus he considers any statement of Hellanicus as *ipso facto* suspicious. "Die Glaubwürdigkeit dieser Angabe ist indess zweifelhaft, da sie dem anschein nach von Hellanicus herrührt" (! p. 41, note). A passage of Ennius, which awkwardly and flatly contradicts his theory is "stark rhetorisch gefärbt. Sie hat ohne Zweifel eine politische Tendenz" (p. 57, note). And yet Lucan's bombast is cited as historical evidence. So, again (p. 38), "nun berichtet aber auch Strabon ausdrücklich," that the old site was avoided. In the foot-note we find Strabo's expression *ἐκάζουσι δὲ (οἱ νεώτεροι)*! This sort of handling of authorities will never carry conviction.

It is earnestly to be wished that attacks on the moral character and veracity of the other side should at least be confined to Strabo, Demetrius, Hellanicus, and other such ancient personages. The tendency of Dr. Brentano, and of perhaps other combatants in the fray, is to pass from ancient to contemporary opponents, and to insinuate that the alleged crimes of the former are reproduced in their successors. The sooner respectable scholars leave the field when this sort of fight begins, the better. As I have said, until he reads my reply in the *Hellenic Journal*, and answers it, his arguments are out of date; but, in illustration of the total ruin of a city being compatible with its continued historical life, I must thank him for having afforded me a fresh instance. Orosius and St. Augustin (and Appian) describe (after Livy) the treatment of Ilion by Fimbria. The one says, "Ipsam urbem Ilium, antiquam illam Romæ parentem, funditus caede incendioque delevit;" the other, "Urbem totam cunctosque in ea homines incendio concremavit;" and yet Orosius adds, "Sed eam Sulla continuo reformavit." The obstinate adherence to old sites was such that I believe this prompt resettlement to have taken place almost in every case. I am persuaded the body of Hellenic opinion assumed it in the case of Troy.

J. P. MAHAFFY.

THE DESTRUCTION OF CAIRO.

THOUGH saved from present pillage and incendiarism, Cairo is none the less a doomed city. Its destruction, instead of being accomplished in the rough-and-ready style adopted at Alexandria, will now be performed systematically, thoroughly, and yet with more than sufficient rapidity. Twenty years ago, Cairo—the Cairo of the Kaliphs—was intact, save for the ravages of time. Its fairy minarets, its traceried mosques and street-fountains, its noble gates, though crumbling slowly away in a land where nothing is ever done to arrest the progress of decay, were more lovely in the pathos of their gradual dissolution than they could have been even in their prime. Then came Ismail Pasha, and with him an era of "improvement"—in other words, of travesty and demolition. To Haussmannise Cairo was his darling ambition. The plans for this gigantic act of Vandalism were actually drawn and sanctioned; and, but for his Highness's fortunate financial collapse, he would undoubtedly have driven miles of yawning Boulevards and dozens of formal French thoroughfares through the shady and romantic labyrinth of his ancient capital. Short of this consummation, however, he did what mischief he could while his reign lasted. A distinguished French writer, whose archaeological enthusiasm is as delightful as his literary style, has been at some pains of late to go over the ground, notebook in hand; and the result is a tolerably serious indictment against the late régime. The following are a few out of many instances of "embellishment," "restoration," and "repairs."

The modern art of embellishment as pursued in Cairo is rapid, economical, and startlingly effective. For external embellishment, the materials are red ochre and whitewash in unlimited quantities. Applied in broad alternate horizontal bands, this decoration speedily effaces every distinction of age and style, and produces an indescribable effect. In 1869, when the opening of the Suez Canal brought a tide of distinguished visitors to Cairo, the beautiful and mellow stone-work of more than four

hundred mosques, minarets, and public buildings was disguised under a coating of this absurd livery. For internal embellishment, vermilion, cobalt, and emerald-green oil-colours are employed. The most delicate and lace-like wood-carvings, panels inlaid with geometrical patterns of exquisite subtlety and intricacy, and wall surfaces encrusted with ornaments of carved ivory and enamel disappear beneath thick coats of these three colours, and are for ever obliterated.

In works of "restoration," two methods are employed. The first and simplest is to entirely demolish the ancient structure and then to rebuild it in a base imitation-Italian-Gothic style. The second is to pull it partly down; to strip the ceiling of its carved wood-work, and the walls of their precious tiles and panellings; then to replace the former with cement and stucco, and the latter with slabs of polished granite or alabaster. In either case, the tiles are sold to tourists and *bric-à-brac* dealers, and the carved wood-work comes in usefully to light the workmen's fires when they make their coffee. The mosques of Sittah Zeyneb and El Hassaneyn are among those which have been restored according to the first method; the mosques of Keyssoon, El Moaiyud, and El Youssef, or Esbek, are cited as specimens of the second. Even the famous tomb-mosque of Kait-Bey, which Mr. Ferguson ranks above the Alhambra for elegance and perfection of style, has not wholly escaped patch-work restoration of this barbaric kind. Scores of the loveliest mosques in Cairo—including the noble tomb-mosque of Sultan Hassan, the Western mosque of El-Ghóree, and Merdānee, which is contemporary with Koesoon and probably designed by the same architect—are falling, or have fallen, into hopeless ruin. All might have been saved by a few cheap and timely repairs; but ruin is better than ignorant and vulgar restoration. Such "repairs" as are occasionally executed consist in pulling down the dilapidated part of a building, and leaving the rest to fate. A vast number of beautiful minarets have, on this system, been ruthlessly truncated, and, in many instances, unnecessarily sacrificed. The city-gates, being more solidly built, have, as a rule, escaped better than the mosques; but even the gates have suffered. The Bab-el-Azhab, the Arab gate of the citadel, is reported as having been lately smothered by external additions in hideous taste; while the safety of the noble Bab-az-Zuweyleh has been seriously imperilled by the removal of its massive lintel-stone, and the substitution of a wooden beam. This was done because the level of the thoroughfare immediately under the gateway had to be lowered each year on the occasion of the procession of Mecca pilgrims, the arch not being high enough to allow for the passing of the Mahmal, or sacred litter. As the street is not paved, it may be conceived how easily it was lowered and remade when necessary. To spare this trifling expense, however, the lintel-stone was torn from its place a year or two ago. When too late, the authorities were astonished to find that the structure overhead was giving way; so the stone was replaced by a temporary wooden beam. About £800 is now required to repair the damage; and if that sum is not soon forthcoming, the Bab-az-Zuweyleh will some day come down upon the heads of the passers-by. If left to the Egyptian Minister of Public Works, whoever he may chance to be, the money will in all probability never be forthcoming; in which case the gate is doomed.

Such are a few of the facts related by M. Arthur Rhoné in his series of papers on the present condition and future prospects of Cairo contributed to the *Chronique and Gazette des Beaux-Arts*. The latter (of which we learn with pleasure that it is to be republished in a *tirage*

à part) is enriched with a number of admirable sketches of street views, interiors, figures, &c., from the pencil of M. Paul Ohardin.

It is earnestly to be hoped that the late troubles, and the decline of French influence in Egypt, may not have caused the final dissolution of last year's newly formed Committee for the Preservation of the Monuments of Arab Art. Many of the native members of that committee, including Fehmy-Pasha, are at this moment awaiting their trial for treason; but it is difficult to believe that some vitality should not remain in a body to which Mr. E. T. Rogers, M. Ambroise Baudry, M. Jules Bourgoïn, and M. Arthur Rhoné had lent their active support. Unless this society, or a similar one, affiliated possibly to our own Society for the Preservation of Ancient Monuments, should intervene to stay the destructive march of modern Oriental progress in Cairo, it may be safely affirmed that in twenty-five years' time it will matter not at all whether that beautiful city was burned by the rebels, or saved by the British, in 1882.

AMELIA B. EDWARDS.

CORRESPONDENCE.

THE PAINTER PIETER CLAESZ, OF HARLEM.
Cambridge: Oct. 18, 1882.

Students of Dutch art are aware that the source from which the famous pastoral painter Nicolaas Berchem derived his surname is uncertain, inasmuch as he was the son of a father who has been styled in histories and dictionaries Pieter Claesz (or Klaeze) Berchem, but who styled himself simply Pieter Claesz (for Claessoon, i.e., son of Claes or Nicolaas). Various entries have been published by Van der Willigen from the registers of Harlem (*Les Artistes de Harlem* 1870, pp. 76, 77) relating to the marriage of this Pieter Claesz, the births of his children, and his death. From these entries we learn that he was married on May 19, 1617, to Geertjen Hendricks; that his wife bore him a daughter christened Riekje on March 25, 1618, and a son christened Claes on October 1, 1620 (this is no other than Nicolaas Berchem); and that he was buried on January 1, 1661. In the register of deaths he is described as Pieter Claesz, painter, and in the invitations to the funeral is expressly mentioned as the father of Claes Pietersz Berchem.

Apart from these recently discovered biographical facts, our previous knowledge of Pieter Claesz rested entirely on the text of Houbraken (*Grooten Schouburgh*, &c., part ii, para. 110), who says that he was a painter, in the first instance of fishes, and afterwards of small pictures, "in which he constantly introduced a little table with various kinds of dessert sweets in a silver bowl or porcelain dish, or the like" ("daar doorgans ein tafeltje in kwam met allerhande soort van suikerbanket, in een silveren schaal of porceleinen schootel, enz").

So far as I know, there do not exist in public galleries any pictures attributed to the hand of the painter thus described, nor does his name appear in catalogues. My object is to call the attention of students to certain works which may, I think, be henceforth assigned with something approaching certainty to his hand. One example of this class is in the Fitzwilliam Museum (no. 294, bequeathed by Mr. Mesman). It is a panel nine inches and a-half high by twelve inches broad, and represents a table covered with a plain dark-green cloth, on which are a shallow embossed silver bowl, gilt on the inside and standing on a broad foot, a lemon cut in slices, a dessert knife, and a drinking-glass lying on its side; the background is dark. It is a vigorous and skilful enough little piece of still life, painted with a precise and firm touch,

thinly in the darks, and with a strong impasto in the lights, in a manner nearly allied to that of another still-life painter of Harlem, W. C. Heda. On the left hand side appear the monogram and date, of which a facsimile is given in the margin. This monogram is not unknown to the compilers, and has caused them some perplexity. It figures as no. 1419 in part i. of Brulliot, *Dict. des Monogrammes*, ed. 1832, and as no. 512 in vol. ii. of Nagler's *Monogrammisten*. Brulliot had originally suggested in connexion with it the name of Cornelius Poelemborg, to which (as being in truth wholly out of the question) he afterwards substituted the non-existent one of Cornelius Pottenburg; then followed the not more fortunate conjectures of Clara Peeters, and the animal painter Christophorus Puitlink. Finally, Dr. Nagler proposed the name (whence derived I know not, as it is not to be found in the lists of Houbraken, and is unknown to Immerzeel or Kramm) of Jan Pieter Calemans. All these conjectures may, I think, be safely dismissed, and the name of the obscure still-life painter who was Berchem's father be with confidence substituted for them, now we know from documents that his regular style and signature was Pieter Claesz. The picture at the Fitzwilliam Museum corresponds perfectly to the unusually precise description of his manner which I have quoted above from Houbraken. So, it would seem, does another example bearing the same monogram, with the date 1636, which is in the gallery at Schleissheim, and is described by Nagler as representing a table on which stands a half-emptied wine-glass, with olives, lemons, oysters, and a couple of plates. A third picture seen by Brulliot, he does not say where, bore, together with the same monogram, the date 1648. We thus obtain three dates, 1630, 1636, 1648, which are perfectly consistent with the career of a painter ascertained to have been married in 1617, and to have died in 1661. Neither is there any other known painter of similar subjects during the same period to whom these initials O. P. or P. C. can with reasonable probability be referred.

I shall be glad if any of your readers, in England or abroad, who may have had under their observation pictures of the character described, and bearing a similar monogram, will kindly communicate particulars of them to me, in order that something like a full list may be compiled of the paintings of this hitherto unrecognised master, whose work, if my conjecture as to his identity be as well founded as I believe, derives an interest beyond its own from his relation to the distinguished name of Berchem.

SIDNEY COLVIN.

CHRISTMAS CARDS.

We have received large packages of Christmas and New Year cards from two art publishers, Messrs. Hildesheimer and Faulkner and Messrs. W. A. Mansell and Co. Both exemplify the change that has come about in these productions within the memory even of children. Like Christmas books, Christmas cards are now issued for grown-up people. They have become a minor branch of art, and as such they must be judged. For ourselves, we are not glad of the change; but we are content to draw consolation from the hope that the present fashion may not be permanent. It is, we fancy, of American origin.

Last August Messrs. Hildesheimer had a competitive exhibition of designs for Christmas cards. They offered prizes to the aggregate amount of £5,000, and obtained the services of Messrs. Millais, Storey, and Marcus Stone as judges. They now announce a similar com-

petition, with ladies as judges, for albums and other fancy articles into which the cards are to be fitted, with £1,000 as prizes. These facts will show the extent to which the Christmas card fashion has developed. To speak the plain truth, we cannot congratulate the publishers upon the result of their enterprise. To dispute the verdict of the judges would be impertinent, even if we had all the materials before us. We are ready to admit that the original designs merited the prizes they have received. But, if so, what are we to say of the reproductions? The majority of those before us, including several of the prize winners, are undeniably coarse in execution. In our humble judgment, the outlines on the back are often by no means the least artistic part. It may be charitably supposed that these have not suffered so much in the process of indefinite multiplication. That process is throughout chromo-lithography. It is pleasant to be able to select for praise two sets of floral studies by Mrs. M. E. Duffield (Nos. 648 and 670), similar subjects by Mme. Victoria Dubourg (709) and Mr. W. G. Sanders (797), and a cottage exterior by Mr. George Marks (798). This last obtained one of the two £100 prizes. All of these are real works of art, both in design and in reproduction; but we cannot admit that they possess any appropriateness for the occasion.

Messrs. Mansell's cards exhibit much more variety in design and also in method of execution, though they sometimes fail to satisfy the primary definition of a "card." Some are photographs, some water-colours, some etchings. But, on the other hand, there is an evident attempt in many of them to remind us both of the wintry season and of the desires of children—the two things that most of us associate with Christmas. The etchings, which form a set of three, are by Mr. Walter Seymour, and show at least that he knows the limitations of his art. All represent river scenery, that with an old church being the most successful, both in what it expresses and what it suggests. The photographs are very good, whether of landscapes or of flowers. So also are a series called "figure-subjects," consisting of female heads, mostly drawn by Mrs. Barnard, after the style popularised by Mr. Walter Seymour, and printed in platinum. The mounts of all of these are exceedingly handsome. Our only criticism is that the subjects should be stated on them. The least successful of all are the comic cards—a department which seems to have been worked out. It remains to add that Messrs. Mansell likewise have an exhibition of Christmas cards now open, which contains the productions of other publishers.

LÉCTURES ON ART.

At Cambridge this term Prof. Sidney Colvin will lecture on "The Italian Sculptors of the Fifteenth Century," and Dr. Waldstein on "Greek Sculpture after Pheidias."

MR. W. M. CONWAY will deliver on Saturday, October 28, at Hampton Court Palace, the first of a course of nine lectures on "Early Florentine Painters" in connexion with the society for the extension of university teaching. The lectures will be continued on every Saturday of the eight following weeks. In the early part of the present year Mr. Conway paid a long visit of study to Florence.

A LADY lecturer, Miss Harkness, has just finished delivering the first of a series of lectures to ladies on Assyrian history and art in the Assyrian Gallery of the British Museum.

On Monday last, October 16, Dr. Joseph Anderson, curator of the Museum of the Society of Antiquaries of Scotland, began the third of a course of lectures on "Scotland in Pagan Times," which he is delivering at Edinburgh in

connexion with the Rhind Trust. The subjects of the six lectures are Bronze age burials, Stone circles, culture and civilisation of the Bronze age, Stone age burials—the horned cairns, chambered cairns of circular form, culture and civilisation of the Stone age in Scotland. We may add that these lectures, which will doubtless be printed in a volume like the two former courses, are being fully reported in the *Scotsman*.

On Wednesday, October 18, Mr. A. F. Brophy delivered the first of a course of lectures on "Furniture" at the Technical College, Finsbury, in connexion with the City and Guilds of London Institute. This course, which will consist of about forty lectures, to be continued every successive Wednesday, begins with Egypt and ends with the Georgian period. The fee for the whole is only ten shillings, and apprentices are admitted at half-price.

NOTES ON ART AND ARCHAEOLOGY.

MR. PERCY GARDNER, of the British Museum, and the new Disney Professor of Archaeology at Cambridge, has in the press a work on *The Types of Greek Coins*. It will be published by the Cambridge Press, with sixteen quarto auto-type plates containing photographs of coins from all parts of the Greek world.

M. MEISSONIER is said by the Italian papers to be at present at Venice working in the church of St. Mark.

THE editor of the *Magazine of Art* has issued a programme of the features which will characterise the new volume commencing with the November part. Among these we notice the following:—Prof. Sidney Colvin will contribute an article on Dante Rossetti, and articles on some painters represented in the Fitzwilliam Museum; a poem by Mr. E. W. Gosse; Mr. Austin Dobson will contribute a "Ballad of the Thrush;" Mr. William Morris, Mr. Grant Allen, Miss M. A. Wallace-Dunlop, and others will undertake a series of papers on "Beauty in the Home;" Mr. Basil Champneys will write upon "The Great Builders of England;" Mr. Cosmo Monkhouse, Mr. H. V. Barnett, and others will contribute papers on "Art for the Practical Workman." There will also be special contributions on "Women's Career in Art," including engraving, china-painting, needlework, tapestry-painting, carving, decoration, painting on glass, &c.

MR. GEORGE SCHAEFF, than whom no better authority lives on such subjects, is strongly of opinion—indeed, he may be said to have proved—that the fine group bought for the National Portrait Gallery at the Hamilton sale is not by Pantoja de la Cruz, to whom it was assigned in the Catalogue, but by the Flemish painter Marc Gheeraerts, to whom are attributed three other portraits in the Gallery—namely, those of "Cecil Lord Burghley," Ben Jonson's "Countess of Pembroke," and "William Camden" the antiquary. Mr. Schaff thinks that the picture was sent by James I. as a present to the King of Spain, and that hence arose its attribution to a Spanish painter.

THE Society of British Artists announces that the days for receiving pictures intended for its winter exhibition are October 30 and 31.

MR. MARTIN COLNAGHI's sixth annual exhibition of paintings by Continental artists will open on Monday, in the Guardi Gallery, in the Haymarket. The winter exhibition in the French Gallery does not open till the following week.

THE death is announced of Comte Clement de Ris, a well-known writer on art in France. He was a constant contributor to the *Gazette des Beaux-Arts*. Only last month we noticed his enthusiastic article on Quentin de Latour as the pleasantest in the number.

THE STAGE.

SHAKSPERIAN COMEDY AT THE LYCEUM.

AT the Lyceum Theatre, with "Much Ado about Nothing," Mr. Irving has made his first venture in the region of pure Shaksperian comedy. "Hamlet," and "Macbeth," and "Othello," and "Richard the Third," and "Romeo and Juliet" have shown the different phases of his art in romance and tragedy; and by the very dignity that he bestowed upon Shylock he endowed that also with the colours of tragedy. The next thing was to have been "Coriolanus;" but Mr. Irving has been excellently well advised in abandoning that choice, and not only because the discovery of a Volumnia would have taxed his enterprise and his research. In giving us "Much Ado" he has presented a piece well within the compass of his company's powers, and has added to his own repertory, of which one of the characteristics is its range, a rôle in which his success must be quite unquestioned. He has never done anything more complete than his Benedick. He plays it with the keenest sense of enjoyment and appreciation, and with that authority of interpretation which comes most readily when a man possesses the agreeable consciousness that the authority will be recognised and accepted. The element of satire in the part—the conception of a robust humanity boasting its own strength and swayed, even while it boasts, by the lightest of feminine charms—is much in his own humour. The chivalry of the character suits him, and so does the graciousness of the character, and so does its quiet and self-analytical wit. He is excellent in speech and as excellent in by-play. If Beatrice "speaks poignards," this newest Benedick can look them. In a word, Mr. Irving was made for Benedick, or Benedick for Mr. Irving. It is seldom that a success is so unmistakeable, though, in this case, we cannot consider it to be surprising. When the public has grown familiar with Mr. Irving's Benedick it is not likely that, during the present generation, any other Benedick will go down. The character fits him as Rip Van Winkle fitted Joseph Jefferson, as Ophelia fitted Miss Kate Terry, as Galatea or the Squire fitted Mrs. Kendal—as Beatrice fits Miss Ellen Terry, we are happy to add.

For this is certainly the second great success of the piece. Nearly all that Miss Ellen Terry can do quite perfectly she can do in Beatrice. Of all her best notes, only one is missing, and that is the note of extreme and simple pathos, which she touches best in "The Vicar of Wakefield" in the scene of good-bye to the children. And the notes not within her range are happily absent. She is not here called upon for Juliet's abandonment to passion or despair. Beatrice's seriousness is permitted to be half a jest. The sorrows she deals with are the sorrows of comedy, and she is beset by no perplexities which may not be easily removed. Hero's character she requires to have vindicated, and a vindication is promptly forthcoming. At other times due leisure is allowed her to form a whimsical attachment, and to say defiant things brilliantly, and with the utmost good nature.

So it is that Mr. Irving and Miss Terry succeed in their parts entirely. Not one point of importance is lost by either of

them, and in both the transitions of mood are rapid and strongly marked. It is this that helps to give vivacity to comedy—the action of comedy is often mental action, taking the place of a drama's development of intrigue. A criticism of detail on their performance would seem to us superfluous. Having tried to carefully indicate that, except within certain limits, the characters are not exacting, there is nothing too tremendous in our praise when we say that in the interpretation of these characters it would be difficult to put our hand on a weak spot.

The play is generally well performed, though not always with quite the wit or judgment, quite the matured strength or acquired grace, which might perhaps have been secured. In some respects even more, but in some respects less, keenness of perception than usual has been displayed in the choice of exponents. Mr. Howe's is a most genial presence, and he looks always as if the weather had been satisfactory and the harvest good; but for the character of Antonio, brother of the Governor of Messina, it would not have occurred to us to consider him peculiarly adapted. Mr. Fernandez as the Governor, and father to Hero, is very unequal. Often, both by his bearing and his habit of the stage, he is fitted for the part's requirements, but for the delivery of lengthened addresses of an emotional character—such as that which is spoken by Leonato in the church—he does not appear to have completely qualified himself. In such matters he wants, as we conceive it, variety of intonation. A monotony attends both upon his lamentations and his threats of vengeance. Mr. Terriss, on the other hand, has never been seen to greater advantage than as Don Pedro, a part in which the vigour of his manliness is not over-emphasised. He is sympathetic and well-bred. Mr. Forbes Robertson plays with excellent discretion the unthankful part of Claudio—on the whole, one of the least attractive of Shakspeare's young men, and Shakspeare's young men were rarely very wise. To moderns it may conceivably occur that the young gentleman was unnecessarily revengeful, as well as unnecessarily hasty, when he proposed to denounce his love in the place where he was to have married her. The scene was hardly in good taste—he might have cancelled his engagement after a more tranquil fashion. To moderns, also, his immediate acceptance of a near relative in her stead, when the particular fair one on whom he had first set his choice had been, as he understood, stung to death by his accusations, does not altogether commend him. It was not, however, within Mr. Forbes Robertson's province to represent him as either more sagacious or more tolerant than he actually was. With Mr. Robertson's acting and appearance, one likes him as much as it is possible to do, and one remembers that Claudio had the advantage of impulsiveness and the disqualification of youth. Mr. Mead, an accustomed player of those elocutionary parts which have little to do with the drama's action, represents Friar Francis with the severe demeanour of a Southern ecclesiastic and the ugliness of an ecclesiastic painted by Legros. Miss Millward plays Hero with distinct intelligence, but with

indications of a gentleness and a pliability of nature which we should say were almost excessive, were it not that the negativeness of character they disclose is at least a good foil to the positiveness of Beatrice.

Dogberry and Verges are somehow less effective, as a couple, than we have before now seen them. Of these two, Dogberry's is especially the speaking part, and Verges' the looking part. But Dogberry, after all, must look his part as well as speak it, and Mr. Johnson moves in the rôle with too much alacrity, and his countenance, though heavy of make, is not made sufficiently dull of understanding. Mr. Calhaem looks Verges far more completely. Verges is led by Dogberry, not because Dogberry is wiser, but because Dogberry is fussier and Verges more infirm. Verges is the older of the two. That he is so is a tradition of the theatre, and it is justified by the text. In a word, Dogberry is a satire upon chronic incapacity in official place, and Verges is a satire on the retention of place by those upon whom incapacity has come with age. Dogberry bumbles with complete self-assurance and content; Verges bumbles with painful conscientiousness, and with fear and trembling. He is possessed of an excellent disposition not to withhold from the public service the last dregs of his senility.

FREDERICK WEDMORE.

STAGE NOTES.

We hear that the "Ajax" of Sophocles will be acted at Cambridge during the present term.

At the conclusion of the run of "Drink" at the Adelphi Theatre next month, Mr. Charles Warner will, we believe, retire from the theatre for a while; and during his absence Mr. Charles Reade's new play, in which there is no part for him, will be placed upon the stage.

We understand that a series of sketches of the London theatres, by Mr. George Wilman, under the title of *Play-going London*, will shortly be published.

MUSIC.

CRYSTAL PALACE AND MONDAY POPULAR CONCERTS.

A NEW work from the pen of Brahms is always sure to arouse the curiosity of musicians, for this composer, conscious of his high vocation, always writes with a purpose, and all his productions bear traces of careful study and earnest meditation. He is the champion of classic form, and would have us believe that instrumental music has not yet reached its ultimate stage of development. Brahms has slowly, but surely, won a high position, and among educated artists he is looked upon as one of the most renowned musical figures of the present age. The new concerto in B flat for piano and orchestra, heard for the first time in England at the Crystal Palace last Saturday, is one of his latest and most ambitious efforts. His concerto in D minor, an early composition, was played here ten years ago. The somewhat laboured character of the work, and the difficult and unthankful writing for the solo instrument, militated against its success either with the public or with pianists, and it is very rarely performed. The new concerto, with regard to the piano part, is worse than the first; the difficulties are enormous, and but few players would care to grapple with the risky arpeggios,

the uncomfortable shakes, and the formidable octave passages which it contains. Pianists, of course, expect to find difficulties in a concerto. Chopin and Schumann, in works of a similar kind, gave plenty of trouble to the solo performer; but they had the true secret of pianoforte technique, and, in their treatment of the solo instrument, studied to write in an original, effective, and yet, as concerned the player, practicable and interesting manner. A composer might at least think of the comfort and convenience, if not of the glorification, of the pianist. The practical side of art, too, should be considered; exceptional difficulties demand exceptional players, and the new Brahms concerto, full of such obstructions, is not likely to be often performed. Mr. Oscar Beringer, the pianist last Saturday, acquitted himself of his task in a most creditable manner. In the first movement he was not perhaps at his best; but he gradually warmed to his work, and in the *scherso*, *andante*, and *allegro finale* played with marked precision, refinement, and brilliancy. The commencement of the first movement with a horn solo is decidedly original, though the same can scarcely be said of the principal themes; they are, however, exceedingly clear in rhythm, very melodious, and are subjected to some interesting and elaborate treatment. A pure and noble spirit breathes through this movement, but we miss the fiery force, the dramatic energy, and the powerful contrasts of a Beethoven *allegro*: hence, though the music greatly pleases, it does not thoroughly satisfy, and, so far as we may venture to speak of it from a first hearing, it seems somewhat long. A *scherso* (for the second movement, though not so styled, is a *scherso* in reality) is most unusual in a concerto; and, as it is the least interesting of the four sections, the departure from the Mozart form does not seem altogether a happy one. The *andante* is very charming, and the *finale*, in Hungarian style, bright and sparkling. Of the four movements, the two last are the most effective, and perhaps the most successful. The orchestration throughout the work is very effective. The concerto occupied forty minutes in performance. We shall soon have another opportunity of hearing it, for it is to be given at one of the Richter Concerts in November at St. James's Hall. The programme included also "The Voices of the Forest" from "Siegfried." The performance was not all that could be desired; but, even with a perfect rendering, the music must necessarily lose much of its interest and meaning apart from the stage. Mr. Edward Lloyd sang in his best style the "Hymn to Happiness" from "Lelio," and Walther's "Prize Song" from "Die Meistersinger." The concert concluded with Beethoven's symphony in A (No. 7).

The Monday Popular Concerts have commenced somewhat earlier than usual. The first took place last Monday, and, in spite of the unfavourable weather, the attendance was good. Mr. Chappell, in opening his twenty-fifth season, announced no startling novelty, for he has learnt by experience that a programme of acknowledged masterpieces—such as Brahms' sextett in G major, Haydn's quartett in D minor (op. 42), and Mendelssohn's "Variations sérieuses" for pianoforte—is sure to attract, and also to satisfy, the musical public which frequents these gatherings. We need not discuss the performance of the concerted pieces; they were safe in the hands of such artists as M^{me}. Norman-Néruda and M^{me}. Ries, Hollander, Zerbin, Pezze, and Piatti. M^{lle}. Janotha, in the Mendelssohn solo, gave great satisfaction; she showed, however, zeal rather than discretion in the rate at which she took some of the variations. Miss C. Elliot was the vocalist, and Mr. Zerbin, as usual, the conductor.

J. S. SHEDLOCK.

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LITERATURE.

Recollections of Dante Gabriel Rossetti. By T. Hall Caine. (Elliot Stock.)

THIS is a book which lies outside the pale of contemporary criticism. It is the record of personal intercourse with one of England's famous men in art and letters, written by a friend who enjoyed some years of closest intimacy with the subject of the "Recollections," who tended Rossetti on his bed of sickness, and who was with him when he passed away. Mr. Hall Caine introduces the public for the first time with any fullness of details into the secrets of a singularly secluded life. He lifts the curtain with a bold hand, but also in the reverent spirit of a true disciple, from the inmost chambers where a great and an unhappy artist passed his days and nights. His book is one to which students of English literature and painting will have to have recourse, and for which, therefore, a future commensurate with that of Rossetti's fame is secure. The time must come for it to bear the test of kindly and unkindly criticism; for its statements to be weighed by comparison with other records; for its taste in minor matters to be challenged; for the personalities in which it deals—the *intimité* that gives it life and movement—to be sifted. To anticipate this, the inevitable fate of a book thus fashioned, is no part of me duty. Yet, as a student of literature, I will not here withhold my opinion that memoirs like these are of the highest value. Written in the fervour of discipleship, while the memories which they enshrine are vivid, and while the master whom they celebrate is yet warm in the grave, they convey a certainty, a strength, of portraiture for which we sigh impatiently in vain when dealing with how many mighty men of the departed! It may also be permitted me to add that Mr. Hall Caine in these pages reveals no common powers of observation and description, a clear and trenchant style of character-delineation, adequate critical faculties, and that indescribable sympathy with things and thoughts and words and persons which gives vivacity to literary talent.

The Preface sets forth the motive of the book, and records the *imprimatur* indirectly given to it by Rossetti:—

"One day, toward the close of 1881, Rossetti, who was then very ill, said to me:

"How well I remember the beginning of our correspondence, and how little did I think it would lead to such relations between us as have ensued! I was at the time very solitary and depressed from various causes; and the letters of so young and ardent a well-wisher, though unknown to me, brought solace."

"'Yours,' I said, 'were very valuable to me.' 'Mine to you were among the largest bodies of literary letters I ever wrote, others being often letters of personal interest.'"

"And so admirable in themselves," I added, 'and so free from the discussion of any but literary subjects, that many of them would bear to be printed exactly as you penned them.'"

"That," he said, 'will be for you some day to decide.'"

"What numbers of my letters you must possess. They may, perhaps, even yet be useful to you."

The volume of "Recollections" contains two separable threads of interest. One concerns the biography and domestic habits of Dante Gabriel Rossetti; the other, and in some respects the most important, because the least liable to modification, depends upon the series of letters addressed by Rossetti to Mr. Caine. A public devoted to personalities will be eager to hear the history of Rossetti's changes of residence; to be introduced into the interior of his house at Chelsea, with its curiosities of books and furniture; to see its inmate of the massive brow, doubly bespectacled; to listen to the deep melodious intonations of his voice; to know what hours he kept, what clothes he wore; to read the famous story of the sonnets buried with his wife, and disinterred for publication; to learn how far the use or the abuse of chloral undermined his health; even, perhaps, to view the painter-poet at his ease, outstretched upon a sofa, with both feet upon its back. Students of artistic psychology will be grateful for the rare but telling anecdotes relating to Rossetti's boyhood and his habits of composition in mature life; while lovers of his poetry will welcome the information that he wrote the "Blessed Damozel" at eighteen, the first draught of "Jenny" at about twenty, "Sister Helen" at twenty-four, and the translations from early Italian lyrics between the ages of seventeen and twenty-one (1845-49; date of birth, 1828). These are evidences of precocity in the poetic art even more remarkable than that furnished by the production of a considerable picture, the "Girlhood of Mary," in his twenty-first year. The history of some of Rossetti's later poems, especially the ballads, with their alterations and the poet's own comments on them, excites our curiosity in another way. Mr. Caine has furthermore been able to enrich his pages with some hitherto, so far as I am aware, unpublished verses. The sonnet on Keats in its earliest form is particularly noticeable. It may be said in passing that Mr. Caine's "Recollections" touch more upon the master's poems than his paintings, and give the impression that, of the two arts Rossetti cultivated with success so distinguished, poetry had for him the stronger natural attraction. Though not quite so new as the personal reminiscences, Mr. Caine's brief account of the pre-Raphaelite movement, and of Rossetti's leading part in it—the *Oxford and Cambridge Magazine* and the *Germ*—together with its just sequel in the direction given by Rossetti at Oxford to Morris, Swinburne, and Burne Jones in 1856, will be read with pleasure by those who long have recognised in him the founder of our latest school of English poetry and art.

The decisive turning-points in Rossetti's life seem to have been the death of his wife in 1862 after but two years of marriage, and the publication of Mr. Robert Buchanan's article on the "Fleshly School of Poetry" in 1871. After the former of these events he suffered much in health, became the victim of sleeplessness, and finally contracted the habit of depending upon chloral. The latter inflicted a wound upon his sensitive nature—"sensitive to attack," says Mr. Caine, "beyond all sensitiveness hitherto known among poets"—from which it never wholly recovered. Quite late in life he said:—"Of this conspiracy to persecute me—what remains to say but that it is widespread and remorseless—one cannot but feel it." The jar his nerves received in 1871 so checked his powers of composition that he only regained them after a considerable lapse of time, and with great difficulty. Not the least amusing part of Mr. Caine's book is his account of the ruse by means of which Mr. Theodore Watts induced the poet to resume his pen. Not the least touching is the tribute paid to that friend—the "hero of friendship," as Rossetti styled him—at this and other critical periods. His reclusive habits now became so inveterate that it was no exaggeration when he very forcibly described his own life as "the hole-and-cornerest of all existences." It is but fair to Mr. Buchanan to allude here to the full and ample palinodes which, "on better judgment making," he penned in verse and prose, and which Mr. Caine has duly cited (pp. 71, 294).

No estimate can yet be formed by one who did not know him of Rossetti's character. We will only venture to say that Mr. Caine has made considerable contributions toward such an estimate by showing us the man in his habitual moods of shy reserve, intense intellectual absorption, almost morbid sensitiveness, pre-occupation with his own doings and position as an artist-poet, studious curiosity, practical irresolution, and quick impulsive yieldings to emotion. He has enlarged our conception of the artist, or fortified those larger views of him which were already gaining ground, by revealing the depth of spiritual intention which underlay his sometimes sensuous presentation of human feeling, and by enabling us to comprehend as the bravado of juvenile self-consciousness those outbursts of moral petulance which puzzled men accustomed to the reserved manners of the world.

What remains of space in this article must be devoted to extracts from Rossetti's letters, selected with the view of illustrating their wealth of literary criticism. To do more than what the curiosity of readers is beyond my purpose. Speaking of the right principles for judging highly finished works of art like his own sonnets, he writes:—

"You have much too great a habit of speaking of a special octave, sestet, or line. Conception, my boy, FUNDAMENTAL BRAINWORK, that is what makes the difference in all art. Work your metal as much as you like, but first take care that it is good and worth working. A Shakespearean sonnet is better than the most perfect in form, because Shakespeare wrote it."

This is an excellent reminder to the critic, and is specially valuable in illustrating

Rossetti's standard of poetical perfection. Concerning his own attitude toward art and life, he says:—"To speak without sparing myself—my mind is a childish one, if to be isolated in Art is child's-play." The admission marks a man at once absorbed in his life-work and conscious of its dignity. It is the position of the serious craftsman. Verdicts on the poets of the past are plentiful and highly interesting. To Wordsworth, Rossetti was not so much indifferent as antipathetic.

"I grudge Wordsworth every vote he gets." "A reticence almost invariably present is fatal in my eyes to the pretensions on behalf of his sonnets. Reticence is a poor sort of muse; nor is tentativeness (so often to be traced in his work) a good accompaniment in music."

For Coleridge he had an unbounded admiration, except when he appeared as sonnet-writer.

"About Coleridge (whom I only view as a poet, his other aspects being to my apprehension mere bogies) I conceive the leading point about his work is its human love, and the leading point about his career the sad fact of how little of it was devoted to that work."

Of Keats he says: "He was among all his contemporaries who established their names the one true heir of Shakespeare." Leigh Hunt receives this just tribute:

"Hunt was a many-laboured and much-belaboured man, and as much allowance as may be made on this score is perhaps due to him—no more than that much. His own powers stand high in various ways—poetically higher, perhaps, than is at present admitted, in spite of his detestable flutter and airiness for the most part."

Chatterton, in his estimation, ranked among the greatest English poets.

"He is in the very first rank! . . . Not to know Chatterton is to be ignorant of the true day-spring of modern romantic poetry. . . . The finest of the Rowley poems rank absolutely with the finest poetry in the language, and gain (not lose) by moderation."

On Elizabethan literature, with the exception of Shakespeare's sonnets, he is, roughly speaking, silent; yet we find this luminous remark on Donne: "There is hardly an English poet better worth a thorough knowledge, in spite of his provoking conceits and occasional jagged jargon." Coming to poets of our own day, he passes a warm eulogium on Miss Rossetti as a sonnet-writer, which all real lovers of her pure inspiration and rare workmanship will receive with emphatic welcome. For Mr. Theodore Watts he has this fame-conferring verdict: "I knew you must like Watts's sonnets; they are splendid affairs." It would be interesting, did space permit, to pursue in detail his criticisms of sonnets by Shakespeare, Milton, Coleridge, Keats, Blanco White, and others whose names are less familiar, and to gather from his various utterances a complete theory of that form of verse in which he was acknowledged prince of poets. Many readers, remembering the perfection of his own method, will be surprised by the catholicity of his taste no less than by his liberality of view on some moot points of sonnet-structure.

The closing pages of Mr. Caine's "Recollections" are devoted to a narrative of Rossetti's last weeks, days, and hours. They

will be read with reverence. To comment on them would be out of place. The book is one which no one who has English literature at heart should fail to study.

J. A. SYMONDS.

Asia. With Ethnological Appendix. By Augustus H. Keane. Edited by Sir Richard Temple. (Stanford.)

THE present volume has been appropriately entrusted to a writer who, besides his qualifications as an ethnologist, must, as the translator of the work of von Hellwald upon which this series is based, be specially familiar with the requirements and difficulties of the task. Not the least of these was the need for condensation, if the great variety of subjects comprehended under the title of *Asia* was to be efficiently treated within the same limits as the other volumes of the series; and it is further required of such a book that, to use an impertinent but necessary word, it be readable. Bearing in view the numerous topics on which the reader may look for information, it must be allowed that the work goes far to satisfy all reasonable expectations. We venture to think that here and there, in the topography and description of routes, he may fail to follow intelligently, his difficulty being, however, partly due to the smallness of scale of some of the maps. There is a certain amount of repetition, caused, perhaps, by a somewhat too great subdivision of the headings under which each country is treated. It is obvious that, under "Relief of the Land," "Hydrography," and "Natural Divisions," the same fact may easily be stated three times over. On the other hand, we are struck by the comprehensive and artistic *coup d'œil* which the author presents; first of the continent as a whole, and, next, of its separate divisions. Thus he points out that, whereas in Europe and in Africa the contour of the continent is such that hardly any inland drainage takes place, in Asia the river systems over nearly one-fourth of the area have no outlet seawards. He then shows how the basin-like formation which causes this result characterises several regions of the continent; and from a like comprehensive survey of large tracts of country he shows the bearing of their physical conditions on the climate, on the productions of the land, and on the habits and character of the people. Then, taking each country separately, he discusses first its physical geography, and afterwards its political and ethnical conditions, showing how far these depend on, or coincide with, or differ from each other, and how far their influences extend beyond the national boundaries. It would be difficult within the limits of a quotation to give an idea of the author's mode of treatment, but the opening sentences of his description of Persia may serve as a specimen of his manner.

"East of the Persian Gulf and of the Mesopotamian basin, which may be regarded as its northern extension, the land rises abruptly to a vast upland region, occupying the whole space between the Tigris and Indus valleys. From its earliest known inhabitants, the Aryan branch of the Iranian race, this region has received the name of the Iranian plateau. In relation to the general highland system of the Eastern hemisphere, it must be regarded as forming the

connecting link between the great central and western table-lands. For it is united through the Paropamisus and Hindu-Kush eastwards with the Great Pamir, the focus of the Asiatic system, and through the Armenian highlands westwards with the Anatolian table-land, whence the uplands are continued across the Aegean to the Balkan ranges and the Alps, the focus of the European system.

"This vast table-land, which has a total area of about one million square miles, presents the form of a trapeze, enclosed on the south by the Arabian Sea, on the north by the Aralo-Caspian depression, eastwards by the Indus valley, westwards by the Persian Gulf and Mesopotamian basin. It is encircled on all sides by distinct mountain ranges, which descend everywhere abruptly to the surrounding waters and depressions, except in the north-west, where they merge in the still more elevated Kurdistan and Armenian highlands. Through these the plateau is supposed to be connected with the Caucasus range traversing the Ponto-Caspian isthmus. But here there is a deep intervening depression through which the Kûr (Cyrus) flows east to the Caspian, while farther west the valley of the Rion (Phasis), draining to the Euxine, forms a less marked line of separation between the two systems.

"The Iranian plateau thus forms a clear geographical unit. But, ethnically and politically it is a divided land. Although the original home of Aryan peoples, it has for ages been the battle-field of 'Iran' and 'Turan'—that is, of the rival Caucasian and Mongolo-Tatar races. This struggle, combined with the spread of Islam in the seventh century, has brought about a final rupture of the old Persian empire, which formerly gave political unity to the land. The eastern section of the plateau is thus at present occupied by the independent States of Afghanistan and Kelât (Baluchistan), the western by all that now remains of the ancient Persian monarchy, which at one time stretched from the Bosphorus to the Indus. And even here the sceptre of the 'king of kings' has passed from the old native Persian dynasties to a house of the intruding Turanian race."

Ingenious and interesting speculations are scattered through the volume, some more curious than practical, such as the comparison, which has been made before, of the three southern peninsulas of Asia with those of Europe, of the Anatolian peninsula with the Asiatic continent, or of the Caucasus with the Pyrenees. There need be no particular limit to such comparisons, which are the delight of geographers, but are apt with the profane to recall Fluelen; but we find others which afford, perhaps, equally pleasant, while more solid, food for the imagination.

"The various grades of human culture, broadly described as the hunting, pastoral, and agricultural states, depend in Asia rather on soil and climate than on race. . . . But if social culture is chiefly conditioned by the outward surroundings, religion, on the other hand, is still largely determined by race and nationality,"

both which propositions are supported by numerous instances. Mr. Keane quotes the Afghans as illustrating the difference between a "race" and a "nation." The Afghans are a race, but they are as yet only in the tribal stage, not having reached the national, the conception of which they cannot yet grasp, and have thus been successfully resisted by lesser tribes who have greater national cohesion.

These pages leave a powerful impression of the vast extent of the Russian dominions in

Asia, and of the variety of climate, scenery, and races which they contain. The great Northern rivers, though they terminate in a practically inaccessible region, yet afford, owing to the diagonal course of their upper streams, a navigable highway from East to West across nearly the entire breadth of Siberia. Here the Slav population is gradually ousting the native races, although itself still numbering, over that vast area, less than a million of people; but they have a valuable outlet and a great future on the Amur River. Of their progress on the Caspian and along the north frontier of Persia towards Afghanistan Mr. Keane gives the latest information, while abstaining from political comment. Possibly he feels that the facts may be left to speak for themselves, which in truth they are very competent to do. As an ethnologist, he is naturally tempted to dwell on the problems of the Caucasus, and to regret the disappearance of the names of ancient races and kingdoms, superseded by those of the Russian administrative districts. His description of the Chinese empire, and his summary of Indian statistics and of the results of British rule, are also ably drawn up. His account of Islam is concise and fair, though he speaks of the Mohammedans of India as a constant "source of danger." Sir R. Temple, in a passage quoted, writing with less freedom and more responsibility, substitutes, we observe, "anxiety" for "danger."

It is not surprising that in a work of this kind certain slips should escape correction. For instance, Mysore is described in one passage as a British province; in another we are told of its restoration to native rule. The Khmers of Cambodia, and even the hairy Ainos of Japan, are, we know, considered by Mr. Keane to be Caucasian, and they are so classed in one part of the book; while in another we are told that their affinities are doubtful. And there are other similar contradictions. There are discrepancies in spelling, too, especially as between the text and the map. Thus we have Urmia and Urumiyah, Jaipur and Jyepur, Shibbergan, Shibirgan, and Shabirkhan. And why, in an English work, write Sendshu for Sanju? The author alludes satirically to the "graceful curve" which on most maps represents, quite inaccurately, the boundary between Syria and Arabia. But the graceful curve remains on his own map. It is hardly correct to describe the Indian opium revenue as levied by "high taxes on exportation," nor, we think, to say that the Khanates of Afghan Turkestan are "absolutely controlled, and even administered, by Kabul;" nor, again, that Siam is under British suzerainty. The administration of the Russian province of Ferghana was not moved from Khokand to Tashkend, but only to Marghilan. Fa-hian lived, not a thousand, but nearly fifteen hundred years ago. That the Hindoo remains in Cambodia are Buddhist, and that they are two thousand years old, will certainly be disputed. Nor can we accept without question the explicit assertion of the derivation of Oxus—Vak-shu = Ak-su—or of the name of Kila Panja, in Wakhan, as the "Five forts." Mr. Keane says that the people of Wakhan are fire-worshippers. There are certainly traces still of the old pre-

Islamite faith, but only, we imagine, as certain pagan customs linger in the villages of Italy. The people of Swat, we think, can hardly be "pagans," their ruler holding a high position among Mohammedans. We can understand his grounds for classifying these peoples as Galchas; his grouping of the Tajiks with Afghans, however, rather than as Galchas, seems more questionable.

Mr. Keane derives the word typhoon from the Chinese, ignoring the Arabic (and Indian) *tufán*. But an Arabic origin for such a term (through the Portuguese or otherwise)—*cf.* monsoon, simoom—seems much more probable than a Chinese. The old English spelling, "tuffoon," may recall the Greek *τυφών* (with which the Arabic is probably connected), though this Mr. Keane considers a mere coincidence. But it is hardly the part of criticism to pick isolated holes in a work of this kind, of which the general structure and composition are as meritorious as we have described them to be; and some, at least, of the mistakes—or what we consider as such—have probably arisen from a laudable effort at concentration.

Mr. Keane gives, without vouching for it, a curious natural history statement about the lemmings of Siberia. It seems that

"in Kamschatka a lasting alliance has been struck between them and the natives. Whenever the latter are driven by distress to draw from the supplies of their provident little friends during their absence on some distant expedition, they are always careful to replace the stores in more prosperous times. It is also said that, to guard against similar plunder by other less scrupulous marauders, the lemmings conceal their underground granaries with poisonous herbs."

More startling is his statement that in Eastern Tibet "the lark soars to the height of 15,000 feet." How the altitude of the lark is taken he does not tell us.

We have not referred to the fact that the work is "edited" by Sir R. Temple, whose *imprimatur*, at least as regards that important section of "Asia" with which his name is honourably associated, lends authority to the work. The extent of his connexion with it, however, is not very evident. The illustrations, with few exceptions, do not add much value or interest. COURTS TROTTER.

A Study of Spinoza. By James Martineau. (Macmillan.)

THIS volume was originally intended as a contribution to Prof. Knight's series of "Philosophical Classics." About a hundred pages are given to the Life of Spinoza; and, as the extent of our authentic information on this subject is pretty generally known, it is easy to conclude how far Dr. Martineau has been tempted to indulge in hypotheses concerning the man, and pictures of the age, of a kind which, after all, are but a sorry substitute for real biography. Neither Mr. Pollock nor Dr. Martineau has really added anything to the vividness of the impression conveyed by the worthy Coler, though Dr. Martineau rather strangely goes beyond the malicious mention of Dr. Meyer by the latter, and seems to think there is something suspicious about the circumstances of Spinoza's death. As it

would be too absurd to suspect the doctor of murdering his illustrious friend for the sake of a silver knife and a few coins, he hints at the possibility of the philosopher and the physician having agreed upon a method of euthanasia, apparently forgetting that Spinoza had gone out of his way to condemn the infirmity of suicide. Dr. Martineau seems to have read Coler as implying that Meyer did not await the return of the Van der Spijcks from church, but left them to discover the fact of Spinoza's unexpected death for themselves—a view which the text by no means warrants, the imputation being only that Meyer went away, as if unconcerned, instead of remaining to watch by his deceased friend. Another incident on which Dr. Martineau lays more stress than Mr. Pollock is the extent of Spinoza's intercourse and intimacy with members of the semi-heretical confraternities of "Remonstrants" and "Collegiants."

The rest of the work consists of a very able, if not very sympathetic, summary and analysis of the chief points of Spinoza's philosophy. As a text-book for the study of the Ethics as they stand, it is, perhaps, superior to anything that has been written; but it may be doubted whether any considerable class of students do, or need, wish to master the subtleties of Spinoza's thoughts merely for the satisfaction of seeing, as a matter of history and criticism, how far he was in the wrong. Modern admirers of Spinoza are attracted chiefly by the undercurrent of mysticism or the undercurrent of positivism which they recognise in his philosophy, and they attach little importance to occasional flaws in the formal reasoning towards results which they hold to be independent of deductive proofs. Dr. Martineau, on the other hand, seems chiefly attracted by his purely metaphysical power and grasp, and criticises with unflagging interest one abstract conception after another, without apparently realising that there is no school of Spinozistic metaphysicians needing to be convinced or confuted.

Little is to be gained at the present day by discussions of the fallacy involved in "relying on a purely deductive method for discovery in nature." To apply the geometric method to the physical world implies exhaustive knowledge of all concrete matters of fact, and their actual arrangement. Given this knowledge, we could argue irrefragably from the qualities of the things known. It is less impossible now than it was in Spinoza's day to estimate roughly how much or how little of the whole unattainable sum of knowledge is practically within reach; how wide, or how narrow, are the particular deductions it will warrant. If Spinoza's generalisations were prematurely full and correct, if he set forth as matter of intuition or "innate" knowledge conclusions which have since been shown to rest on verified experience, his works are only the more interesting now for the flights of genius which broke the formal correctness of his argument. No thinker, however eminent, would venture to generalise now with Spinoza's confidence about all the qualities of real existence; but the singular felicity and breadth of his apprehension of these qualities is at least as remarkable as

their audacity. Thus the fundamental postulate of an "essence involving existence" is a compendious statement of the *a posteriori* truth that every idea founded on fact (*i.e.*, true) implies the reality of the corresponding fact, or, in other words, that there is a real parallelism between the order and connexion of thought and things.

Dr. Martineau admits that certain passages "fully justify the emphasis with which Mr. Pollock insists on the physiological background of Spinoza's psychology;" but he continually loses sight himself of the importance of this background, and so constantly fails to appreciate the liberal truth of fact which, by whatever means it may have been reached, is implied in some of Spinoza's most abstract statements. This is especially the case in the criticism of Spinoza's theory of self-consciousness or the inevitable existence of the *idea ideas* on p. 138, which concludes—"this identification of ideas from bodily affections with ideas of them is the key to several riddles in Spinoza." The hypotheses of modern physiology are a still better key to such riddles. It is not, of course, maintained that Spinoza had arrived at a complete and unimpeachable theory of the interaction of body and mind; but he brushes away, in passing, some fruitful sources of mistake. If one cause produces invariably *two* inseparable effects—*e.g.*, a material modification of the brain and a mental modification of the consciousness—the *vera causa* of the mental affection is not the bodily affection, but the external somewhat which is the antecedent of both. The affection of the nerves or brain produced by a sane perception of some real object has a degree of objective veracity which scientific philosophy can recognise as absolute; and the parallelism between thought and things is kept up because the qualities of a normal mental impression condition the adjacent impressions as the qualities of the object itself condition the modifications of adjoining objects. But the mental state of perceiving a tree, and the mental state of thinking about the perception of a tree, are numerically and qualitatively distinct. If the parallelism of thought and things is to be complete (as Spinoza throughout assumes), the material affection answering to the perception of a tree will determine another material modification, answering to the thought of the perception, and so the mind's ideas become as truly "objects" of thought—realities impressing themselves on our consciousness—as any external things. In aiming at the most general formula possible, even statements of known facts are apt to become unrecognisably abstract. It is Spinoza's singular distinction to have so often given an acceptable general formula for facts which he did not and could not know.

Even the fifth book of the Ethics is subjected to a somewhat schoolmasterly kind of criticism. The propositions concerning the "intellectual love of God" are paraphrased

"The mind's love towards God = God's love towards himself = God's love towards men. To estimate the contents of this reasoning, we must ask how it is made out that the middle term is tantamount to the first. This is done by tacking on a *quatenus* to the word 'God,' so that 'God's love' = 'the human mind's love,'

and 'himself' = 'man.' With these substitutes, the equivalence is so effectually established that all the propositions say the same thing."

Spinoza is about the last writer to lay himself open to this easy kind of refutation, because each of the few words he uses has behind it always a clear vision of some massive reality. In reducing these propositions to equivalence, Dr. Martineau omits the vital affirmation as a fact of the union or identity between God and man. There is field for endless debate as to all that Spinoza means by the affirmation, and it is possible that he chose deliberately to drop a mystic veil over the abyss where the accustomed clear insight failed him. But it is not worth while discussing his obscurest passages unless we recognise in them the wrestlings of one of the greatest of minds with the most arduous of intellectual problems, and expect to catch some ray of light for ourselves from the study of his struggles.

The criticism of the mind's "eternal part" is more serious, and leads to the only possible conclusion—that Spinoza, whatever else he meant to affirm, did not affirm the immortality of the individual mind. Dr. Martineau offers no alternative of his own to Mr. Pollock's ingenious, but rather unsubstantial, interpretation, and, after all, it may be doubted whether there is much need for interpretation; whether Spinoza was not this once deliberately using words to express his own thoughts, which may have been the best words for his purpose, but which necessarily suggest other thoughts and associations than those present to himself. The substitution of the impersonal "eternal" for the more usual "immortal" may have seemed, to a writer who weighed his words, hint enough of a disinterested meaning. Anyone who reads Spinoza as a scientific philosopher rather than as a metaphysician, constantly translates "mind" or "thought" by "force;" he might not have cared to demonstrate the indestructibility of force as such, but the eternity of *thought as a force* is an idea which we should have expected to occupy just the place actually given to the argument concerning the "eternal part" of the human mind.

Altogether, this able little volume is to be recommended as a help to those who wish to study Spinoza for themselves rather than as an account of his doctrines dispensing from such study. The criticism is sufficiently candid not to mislead those who have the text before them; but those who do not care to undertake this labour had better be content with unprejudiced ignorance, or commit themselves to the more sympathetic guidance of Mr. Pollock.

EDITH SIMCOX.

LITHUANIAN POPULAR SONGS.

Litauische Volkslieder und Märchen aus dem preussischen und russischen Litauen. Gesam-melt von A. Lieskien und K. Brugmann. (Strassburg: Trübner.)

How few of the many travellers to St. Petersburg are aware, as the mail train which bears them speeds its way between Insterburg and Wilna, that they are passing through the midst of a people who speak a language reputed to be the oldest in Europe and the

one most closely related to the speech of our common Aryan forefathers!

Although Lithuania has long ceased to be even a "geographical expression," at all events in official language, and though its part must be considered played out, nevertheless it had a place in European history, although it is only occasionally that we are reminded of it. Subject to the Russian princes as early as the tenth century, the Lithuanians not only threw off their yoke, but even conquered considerable territory from their former masters, and performed such exploits as the capture of Kieff and the pillage of Moscow. No sooner, however, had they made themselves respected on the East than they had on the West to encounter the Teutonic Order and the Order of Swordbearers, who, during the thirteenth and fourteenth centuries, waged relentless wars against them. In one of these wars Henry IV. of England, while yet Earl of Derby, took part against the Lithuanians. Henry fought gallantly and won high distinction under the walls of Wilna. According to the custom of the times, he challenged Prince Czartoryski, the King of Poland's brother, to single combat, and killed him on the spot. Henry's name was long feared and remembered by the citizens.

The Poles, too, were among the enemies with whom the Lithuanians had to reckon until, in 1386, both nations were joined under one sceptre. This union was finally settled at the Diet of Lublin in 1569, and endured till the partition of Poland in 1772. A small portion of Lithuania—the territory between Insterburg and the present Russo-Prussian frontier—was then allotted to Prussia; but Russia of course swallowed the largest share, corresponding in area with the five governments of Grodno, Vitebsk, Wilna, Mogilef, and Minsk. Lithuanian is spoken at the present day by probably about four millions of people. The literature, however, is but scanty; and the language itself is gradually but surely dying out. The extension of German on the west and Russian on the east threaten its extinction at no very remote date; and many practical considerations of modern life militate against its perpetuation as a living tongue. There are, it need scarcely be said, no such powerful influences at work in the case of Lithuania as those which south of the Carpathians, within the last few decades, imparted such a vigorous impulse to the language of the Magyars. These circumstances, however, render it all the more desirable to commit to the *litera scripta* all that can be gathered from the lips of the present generation in the way of popular traditions and tales, and invest with a double value such records of folk-lore as the present collection.

The volume before us contains 153 songs in the original, followed by a short grammar and glossary. The task of adequately rendering these songs seemed to present so many difficulties that the editors, as stated in the Preface, did not think it advisable to append a translation. Then follow forty-six stories in Lithuanian, accompanied by a German version; a short, but valuable, bibliography of Slavonic fairy tales, where similar stories appear; and, lastly, copious notes by W. Wollner. Here we feel that we are on safe

ground, and can follow the editors with certainty. Dr. Brugmann's well-known name as a scholar and a linguist is a sufficient guarantee that he has discharged the task of translation with ability. The German is clear, simple, and free from long-winded sentences; it frequently reminded us of the delightful story-telling style of Grimm. This is as it should be. We are anxious to study fairy tales just as they are told by peasants, without any literary trimming or pruning.

As in other fairy collections, animals also play a prominent part. Thus in one story a peasant creeps into the ear of an enchanted horse and comes out through the other transformed into a goodly knight; and a girl puts flax into one ear of a cow and pulls it out through the other as ready-woven linen. Wolves, foxes, dogs, &c., also perform wonders for their favourites. Very pathetic is the story of a brother whose sister betrayed him and consented to his death for the sake of her lover. The attempt failed, the lover is killed, and the unnatural sister is tenderly reproved: "Sister, dear, I have always loved you, and nursed you in my arms, and now you have tried to kill me; but I forgive you this sin." In another tale the sister, for the same offence, meets with different treatment. She is put in irons, a large tub is placed before her, and the brother says: "When you have filled up this tub with your tears, and the chains are eaten away by rust, then your sins will be forgiven you." Students of folk-tales will find this collection very useful for the purposes of comparison and analysis. It is, perhaps, a pity that a better glossary has not been supplied, as the book then could have been used as a Lithuanian Chrestomathy.

By the publication of this volume, a boon is conferred not only upon students of folklore and comparative mythology, but also upon those who are interested in the language and literature of the Lithuanians, of whom our knowledge is exceedingly limited. The best works upon the subject are in Polish and Russian, languages comparatively little known even in our world of letters. We therefore gladly hail the appearance of the present collection of Lithuanian popular songs and legends, and are grateful to the eminent editors for the pains they have taken in preparing this important contribution to the rapidly increasing materials for the study of popular traditions. JOHN T. NAARÉ.

NEW NOVELS.

Weighed and Wanting. By George MacDonald. In 3 vols. (Sampson Low.)

Bell and the Doctor. By Thomas Shairp. In 3 vols. (White.)

A Fearless Life. By Charles Quentin. In 3 vols. (Bentley.)

Gladys. By Tramio. In 3 vols. (Tinsley.)

Coming: a Tale. By Selina Gaye. (Seeley, Jackson & Halliday.)

Once again, under the guise of a weaver of fiction, Dr. MacDonald discharges the duties of a preacher of righteousness and an expounder of the eternal verities. The chief interest of this story centres in Hester Ray-

mount, the daughter of a worthy gentleman who lives in Addison Square, Bloomsbury, and ekes out a small fortune by helping to fill the pages of magazines and reviews. Hester is a girl of singularly noble impulses; and the question at once arises, Will she find a man worthy of her choice? Her brother Cornelius, who is the very opposite in all moral qualities of his sister, is the means of introducing to her Mr. Vavasor, a fellow-clerk in a London bank. Vavasor is heir to a moneyless Earl, and is a man of polished and urbane manners, but utterly vain and shallow. Gradually an intimacy springs up between the ill-assorted pair; then comes liking, and, finally, love. The mental processes by which this result is reached form an interesting psychological study. As the courtship continues, the worldly position of the lovers changes; Mr. Raymount inherits an estate in Cumberland, and young Vavasor becomes Earl of Gartley. The wooing at last ends and the marriage is fixed; and then a shadow falls over the Raymount family. Cornelius defrauds his employers, and Hester is despatched from the North with a blank cheque to repay the bank and do her best for her brother. Arrived in London, she fulfils her mission as far as pecuniary atonement is concerned, but has much difficulty in finding Cornelius. It so happens that small-pox is raging in the poor districts round Addison Square, and this visitation affords Hester an opportunity for appearing as an angel of mercy. Her self-denying labours among the wretched outcasts of a great city are described with a vigour which invests her personality with an air of reality not often to be found in the novels of to-day. It is now that the author first clearly accentuates the impassable moral gulf between the heroine and her betrothed, and this episode is the means of bringing the inauspicious engagement to naught. We may now fairly leave the author to finish his own story. As a work of art, the book suffers from being a novel with a purpose. The characters are all drawn with breadth and distinctness, and some of them are masterpieces in their kind; the dialogue is always natural, and sometimes striking; but its volume, and especially its strong didactic flavour, prevent the perfect concealment of art. As a matter of fact, *Weighed and Wanting* is a sermon, and a very eloquent sermon, on the moral perfection which can only be attained by complete self-renunciation. God created—that is, gave birth to—the world in love. In love there is life. But man, made in the image of God, loves naught but himself, and in selfishness is death. It is by casting out the love of self that man can be at one with God. This is the sum and substance of Dr. MacDonald's philosophy of life, and it is expounded with wonderful fervour and lucidity. Whether the homily gains force from being clothed in parable is another question. The preacher does not speak only of the redemption of the universe; he will now and again wrap up an axiom of commonplace morals in some new shape. Here is one example: "As wrong melts and vanishes away in the heart of Christ, so does the impurity she encounters vanish in the heart of the pure

woman; it is there burned up." We have said that some of the characters are finished studies. Hester, though a rare type of womanhood, lives and moves; the features of Lord Gartley have little expression, but the man is a living reality. In their way, the elder Raymount and the ill-bred, good-hearted Major Marvel are equally striking. Nor must humbler personages be passed over. The gin-weazened face of Blaney, the drunken tailor, with its silly smirk, is lightly touched, yet it stands out sharp and clear. Franks, the robust and healthy-minded acrobat, is a creation of wonderful truth and power. From great things to descend to small, we must insist that in a novel at least consistency is a virtue. Why Mrs. Raymount should reproach her son with wasting his time at college in p. 14 of vol. i.; and why in pp. 292, 293, the father should remark that his son's disinclination to study had prevented his sending him to Oxford, we leave the author to explain.

Bell and the Doctor is a pleasant book, in spite of the fact that its plot is concerned with a most unpleasant subject. The scene is laid in the old Court suburb, where Belinda Conway lives with her father, an Anglo-Indian General. Bell, to use her every-day name, is engaged to a handsome, but vacuous, curate, Jasper Iddles. Scarcely has the heroine pledged her hand to Jasper when she is obliged to refuse a friend of her youth, Casway Akers. This gentleman, who is a rising man in the medical profession, and a recognised authority among toxicologists, is worth ten such mannikins as the Kensington curate. But Bell is bound to the selfish and empty Jasper, and is really deceived into believing him a hero. One day, while the lover and friend are dining with the General and his daughter, Bell, who usually enjoys excellent health, suddenly turns pale and faint. She soon recovers, but on a second and third occasion the faintness comes back under similar conditions. The father's distress is terrible, and—influenced by his butler, an old and privileged servant, who inherits from his mother Hindu blood—he fancies that Akers has caused his daughter's discomfort by mesmeric glances, and politely forbids him the house. Presently the toxicologist, by a combination of natural wit and professional knowledge, turns the tables on the butler, and proves to the horrified General that his trusted servant has been administering to Bell a slow and subtle, but deadly, Oriental poison. What had driven a man who had received nothing but kindness from his master to this crime, and how he was ultimately the means of rescuing Bell from a future of misery, is very well told. The plot of the book leaves little to be desired; the characters, if not conceived by a subtle humanist, are thoroughly consistent and natural, and the dialogue is both unstilted and adequate.

Mr. Quentin's book is the story of an unconventional heroine, whose end is not altogether happy, as the world counts happiness. Its literary workmanship is above the common; and, but for a certain cynicism of tone, it might be accounted pleasant reading. The scene is laid on the Cornish coast, and the descriptive passages dealing with wild waves, winds, and rocks are powerful and vivid.

Gladys is a study of English country life, varied by a glimpse of the London season and a dissertation on the humours of a small market town. The heroine, whose Christian name gives the story its title, is engaged to a cousin, a young man whom the most exacting and ambitious matron could not but desire to call her son. Oliver Farquhar is under thirty, has been favoured with an aristocratic face, laughing blue eyes, and a light moustache which barely conceals a well-formed mouth, and is blessed in the possession of a substantial rent-roll. But, alas for human happiness! Gladys is secretly beloved by Sir Reginald Dartrey, a young baronet of ancient descent and ample fortune; so, on the very eve of the wedding, Gladys' betrothed is drowned while skating. Sir Reginald has the painful duty of breaking the ill news to the heroine, who for months is absolutely inconsolable. In time the baronet becomes a suitor, but the inevitable climax is delayed by misunderstandings such as are always ready to trouble the course of true love. The workmanship of *Gladys* plainly betrays a feminine hand, and is an indifferent sample of second-rate quality. With the exception of the heroine and her vain, selfish sister Winnifred, the characters have but little individuality, and their conversation, though grammatical, is singularly insipid. As a compensation, the tone of the book is healthy, and some of the descriptive passages reveal the germs of literary skill. By the help of a little patience, *Gladys* may be read to the end.

In *Coming* we have a tale of life in the Tyrolean Alps, pervaded by a religious tone which does not degenerate into mawkish sentiment. The motives are of the very simplest, and the characters, for the most part, do not rise above the level of the ordinary peasant story; but the authoress writes with freshness in thoroughly unaffected and easy English.

ARTHUR R. R. BARKER.

SOME FOREIGN BOOKS.

Biographisches Schriftsteller Lexikon. Von Franz Bornmüller. (Leipzig: Bibliographisches Institut.) This dictionary of living and lately deceased writers forms part of Meyer's series of "Fachlexika," or special dictionaries, and is a companion volume to the guides already published to German and general literature. It deals in a succinct form with the salient facts in the literary life of every author of any importance now living, and does not omit writers who have died during the past twenty-two years, provided that their work is still of interest. Necessarily, the number of such writers diminishes with the lapse of years since 1870. It would be difficult to over-estimate the value of this book to the student of general literature. On account of the restricted size of this series (each volume is a small octavo) it has been impossible to give more than a concise summary of each author's work; but the articles are very far from being dry and unmeaning catalogues of dates, facts, and titles. They generally convey a distinct idea of the relative importance of their subjects. The greatest pains have been taken to collect all facts as far as possible from original sources, and the editor has been able to command the services of the most competent critics who wield the German tongue. The French section of the work of Dr. Emil Landsberg, the Ger-

man of Prof. Mähly, the Italian of Prof. Robert Hamerling, the English of Dr. Eugen Oswald, while Spain and Portugal have been the care of Dr. K. von Reinhardt-Stöckner. The English portion entirely satisfies us. Among other articles will be found adequate notices of Lord Acton, Sir John Addy, William Barnes, Col. F. Burnaby, Henry Fothergill Chorley, Eliza Cook, Thomas Keightley, John Critchley Prince, George R. Sims, and Oscar Wilde. We must also call attention to a very kindly and appreciative article on the late Dr. Appleton. The principle which has guided the editor and his staff has been that of excluding, as far as possible, authors whose works deal with what is not of general, but special interest. Of course this rule has been frequently relaxed, and, so far as we can see, with good effect. In this dictionary, the reader will find a handbook more concise, manageable, and trustworthy than either Vapereau or De Gubernatis. On the other hand, its limited space precludes the critical estimates which are afforded by larger books. At the end is a useful Index to literary pseudonyms.

Geschichte der Französischen Litteratur. Von Eduard Engel. (Leipzig: Friedrich.) This compact handbook, although complete in itself, purports to be the first volume of a "history of the world's literature." Whether Dr. Engel will ever find time to carry his somewhat ambitious project to completion does not much affect the value or interest of the present publication. Mr. Saintsbury's new *History of French Literature*, "short" though it be, will do something to remove the stigma so deservedly cast on English letters, that we have no good, or even indifferent, handbooks to the literary history of neighbouring nations. As is well known, our German cousins are plentifully supplied with such works; so much so, indeed, that one is somewhat surprised that another, especially of French literature, should have been called for. An inspection of Dr. Engel's work, however, proves that it has a *raison d'être*. Not only has he carefully summarised and condensed the labours of his many predecessors, and made use of the most recent discoveries and criticisms, but he has brought down his epitome to the very moment of publication, thus enabling him to include much of interest, especially for contemporaries, not previously contained in any single volume. He has also classified his authors in a manner which, if it be concise, is certainly clear and affords all the information one would require or look for in a one-volume work. An English translation is to be desired; without being a rival, it would most decidedly be a useful companion to Mr. Saintsbury's book.

La Russia Sotterranea. Profili e bozzetti rivoluzionari dal vero di Stenhiak. (Milan: Fratelli Treves.) This remarkable little book purports to present in 281 pages a succinct history of Russian Nihilism, and portraits of some of its more eminent exponents. The writer, who was formerly editor of *Zemlia e Volia* (Land and Liberty), enjoyed the best opportunities for watching the rise and growth of the revolutionary movement in Russia. According to his own admission, he has been for years an active conspirator, and among his most intimate friends were some of the individuals who killed the late Tsar. The book bears the stamp of truth, and its portraits are obviously drawn from life. It is interesting to know that the term Nihilism was invented by Tourgenieff, and that the party who thereafter were known as Nihilists were the fathers of the revolutionists of to-day. The author states:—

"Primitive Nihilism was a philosophical and literary movement which flourished in the decade immediately following the serf emancipation—that

is, from 1860 to 1870. . . . Nihilism was a struggle to free man from every kind of moral servitude; . . . its essential principle was the absolute freedom of the individual. It repudiated . . . every species of coercion exercised against individual liberty by society, family, or religion. Nihilism was a passionate and powerful reaction, not against political despotism, but against a moral despotism which weighed on the individual soul and conscience."

It is added that, although this movement was non-political, its apostles were animated by the same burning zeal which actuates their descendants. The first object of attack was the national religion, which crumbled like a rotten shanty before the gospel of Büchner; at the present day (if we are to believe the author), educated Russians are, without exception, what is known in this country as advanced Materialists. Gradually, from the Nihilist was evolved another type—the Socialist. After the Paris Communists had been suppressed by Thiers, the Socialists of Russia became more and more determined to give practical effect to their theories, and commenced a propaganda in the villages and small towns. The Government soon took alarm, and war to the knife was declared between the Tsar and a certain section of his subjects. In proportion as the means adopted for the suppression of the Nihilists became more severe, so the organisation of the revolutionists seems to have grown more coherent and its spirit more aggressive. Not the least interesting chapters are those giving personal reminiscences of Demetrius Lissagub, Peter Krapotkin, Sofia Perofskaja, Vera Zassulich, and other leading Nihilists. The book is written in excellent Italian, and is constructed with some literary skill.

Zeiten, Völker und Menschen. Von Karl Hillebrand. Band VI. Zeitgenossen und Zeitgenössisches. (Berlin: Oppenheim.) Herr Hillebrand's periodical volumes of collected essays are always welcome to the reader of German literature who recognises in Herr Hillebrand a writer whose influence is great in bringing the literature of Germany into literary relation with that of other countries. Herr Hillebrand has done much to naturalise in Germany the form of essay so common in France and England. The volume before us is not remarkable for profundity, but for ease of style and all those qualities which tend to make a book readable. Herr Hillebrand knows how to serve up the contents of other works and make them into pleasant articles. His subjects are mostly French—Sainte-Beuve, Guizot, Philaret Chasles, Count Circourt, and the like. Some of them are English; one especially on English journalism, which is both appreciative and accurate. Perhaps the two most interesting papers deal with the social problems of Germany at the present day. One is headed, "Deutsche Stimmungen und Verstimmungen;" the other, "Halb-bildung und gymnasial Reform." It is characteristic of the German mind that even a German so cosmopolitan as Herr Hillebrand seeks the solution of social problems in educational reform. A system of education that aims at "the universal development of mental capacities" is to remedy Germany's discontent. No doubt, if it were possible, the scheme might answer. But the idea that an educational system can be imposed on a people in such a manner as to work a political and social regeneration is peculiarly German. To the Englishman, social and political life form the most important part of the education of the nation. In the eyes of the German, a nation has to be trained by school-books. Perhaps Germany and England would both be improved if their ideas could be modified by each other's.

Un Agent politique de Charles Quint. Par E. Beauvois. (Paris: Leroux.) This is a

book which has several claims of interest on the student of French literature and French history; and, indeed, on anyone who likes to see what may emphatically be called a good book. It is not exactly intended for the general reader, but it may be described as being of the class of books without which those intended for the general reader could not exist. It is workers like M. Beauvois who make general histories, political and literary, possible. His subject is a certain Claude Bouton, a gentleman of Burgundy, who, when the province was transferred territorially to France, "opted," as Frenchmen would say now, for his legitimate Sovereign, and distinguished himself in the service of the Regent Margaret and of Charles V. Bouton had some not small connexion with England, and students of the Record Office publications will find his name mentioned there both as a soldier and as a diplomatist. He was a literary man, too, in his way; and M. Beauvois has reprinted here his *Miroir des Dames*, a characteristic enough piece in the *rhétoriqueur* style of the time. Besides all this, and a copious Life, there is an abundant Appendix of *pièces justificatives*. Altogether, the book, which appears under the auspices of the Historical Society of Beaune (how many English towns of the size of Beaune have publishing historical societies?), is a capital specimen of a very useful kind of monograph.

La Papouasie, ou Nouvelle Guinée occidentale. Par le Dr. Comte Meyners Destrey. (Paris: Challamel.) This volume contains little that is new, but is a useful *résumé* of information not always readily accessible, collected chiefly by Dutch expeditions to that western half of New Guinea which is nominally under Dutch sovereignty. The knowledge obtained about the country refers, however, almost exclusively to the sea-board. The tribes observed differ greatly as to height, features, character of the hair, and also as to language. Those of the coast are generally in a position of superiority to those of the interior, but the reverse is sometimes the case. Great differences in character are also observed. Some resent all interference; others profess to desire the establishment of Dutch stations, probably as a protection against the slave-hunting raids of the Malays in the neighbouring islands. Cannibalism and head-hunting occur here and there. The claims to supremacy over this vast island which have been asserted for centuries past by the Malay rulers of such relatively insignificant spots as Tidore, Batjan, and Misol are curious. In at least one instance, too, the population of the mainland is said to have come originally from a small neighbouring island. It is on the shadowy claims of these rajahs that the Dutch, as their superiors, base their own territorial title. The illustrations seem to be adapted from van Rosenberg's *Reistochten*.

Til Statersadstaben. Af Johannes Norman. (Copenhagen: O. A. Reitzel.) This is a novel of very considerable power and interest, the scenes of which are laid in Norway. As may be inferred from the title (which we have not ingenuity enough to translate), the story is largely concerned with political struggles and ambitions; and the period to which its incidents belong is so recent that the author will be suspected, justly or otherwise, of having intended to portray some of the living celebrities of Christiania. However this may be, the interest of the book does not depend mainly on its politics or on its personal allusions. The characters are really well drawn, and the story—a mournful one—is told skilfully and with genuine pathos. Something in the manner of treatment suggests the influence of Spielhagen; but Herr Norman's personages leave, on the whole, a much pleasanter impression than those to which we are introduced by the author of

Problematische Naturen. The book certainly deserves something more than an ephemeral success.

NEW EDITIONS, ETC.

THIS is the season not only of new books, but also of new editions; and these latter are often the better indication of the course of current literature.

It would seem that there is a special run just now upon the "Arabian Nights' Entertainments." Mr. R. L. Stevenson, who knows his public, borrowed the name for his recently published collection of clever stories of modern life. We hear that the first volume is now ready for issue to subscribers of the "complete translation" upon which Mr. John Payne has long been known to have been engaged, not without the distinguished co-operation of Capt. R. F. Burton. There has already reached us a reprint of Lane's translation, as edited by his nephew, Mr. E. S. Poole, and first published in this form in 1859. It has the original woodcuts from drawings by Harvey, and a Preface by the inheritor of the family traditions, Mr. Stanley Lane-Poole. It is published by Messrs. Chatto and Windus in three volumes, at a very low price, the copyright, we presume, having expired. This standard work needs no recommendation now. Messrs. Nimmo and Bain have their own edition, being the old translation of Dr. Scott, in four volumes, with nineteen etchings by Lalauze. We notice, also, that Messrs. Sonnenschein, who have a speciality for fairy tales, announce a volume of "Tales not included in Galland and Lane," edited by Mr. W. F. Kirby.

A SEASONABLE book, though of a very different nature, is *Reform of Procedure in Parliament*, by Mr. W. M. Torrens, of which Messrs. W. H. Allen have brought out a second edition. This is a very thorough review of the question, by one who cannot be accused himself either of party prejudice or of a desire to favour obstruction.

THE many friends of the late George Brimley, librarian of Trinity College, Cambridge, must be gratified to find that a third edition of his collected *Essays* has been called for since his death in 1857. At first only a memorial volume, it has now taken its place as a model of literary criticism, which the hasty critics of to-day would do well to study. The book, which is published by Messrs. Macmillan, has for frontispiece a portrait engraved on steel which would of itself attract most people to examine further.

FROM Messrs. Macmillan we have also received, as a volume in their "Nature Series," a reprint of the memorial notices of Charles Darwin that appeared in *Nature* immediately after his death. The introductory notice is by Prof. Huxley; the life and character, by Mr. Romanes, who likewise treats of his work in zoology and psychology; Dr. Geikie writes from the point of view of geology, and Mr. Thimelton Dyer from that of botany. Whatever may be written on Darwin some day, this little book will never lose the special value that attaches to the work of friends whose feelings are yet warm. It ought to be read by everyone who honours the name of the foremost Englishman of this century. The portrait, engraved by the late C. H. Jeans after a photograph by Rejlander, first appeared in *Nature*, if we are not mistaken, some years ago.

We also welcome a new edition, issued at a cheap price for teachers, of Mr. J. G. Fitch's *Lectures on Teaching* (Cambridge: University Press), which was reviewed in the ACADEMY of May 21, 1881. We are glad to see that these courses of lectures, begun by the Rev. R. H.

Quick in 1879, are still being continued by the University.

OF the revised edition of Mr. J. D. Lewis's *Juvenal*, with translation and notes, we may take another opportunity of saying something. It is published in two handsome volumes by Messrs. Trübner, the text and translation in one, an introduction to each satire, and notes, in the other.

We have also received *The Whole Science of Double-Entry Book-keeping*, designed for the use of merchants, clerks, and schools, by Daniel Sheriff, third edition (W. H. Allen); *Questions and Exercises for Classical Scholars*, new edition, revised (Oxford: Thornton); *Thoughts on Theism*, with Suggestions towards a Public Religious Service in Harmony with Modern Science and Philosophy, ninth thousand, revised and enlarged (Trübner); *Molière's L'Avare*, by Gustave Masson, eighth edition, entirely revised (Hachette); &c., &c.

NOTES AND NEWS.

WE hear that it has been decided to place a memorial tablet to the late Dr. Burnell in the Positivist chapel in London. We hope to print next week some further details of his life, sent us by one who knows him well.

DR. SCHLIEMANN has returned to his home at Athens, and writes to a friend:—"Thanks to the Greek gods, our beautiful Attic spring weather, the daily rides to the sea, and the sea-baths, I am quite recovered." He has not yet been able to obtain permission to make the elaborate plans of Troy he has in contemplation, owing to an inhibition from the grand master of the artillery at Constantinople; but he hopes to overcome this difficulty shortly through diplomatic intervention. A French version of his *Ilios*, with the addition of a narrative of this year's exploration, is now in the press.

MR. GLADSTONE will shortly complete fifty years of public life, having been first returned to the House of Commons, as member for Newark, on December 13, 1832. In commemoration of this event, a "jubilee edition" of Mr. G. Barnett Smith's *Life of Gladstone* will be issued immediately by Messrs. Cassell, Petter, Galpin and Co., at the price of one shilling, with a portrait, and several new chapters bringing the biography down to the present date.

WE hear that Miss Mathilde Blind's biographical sketch of *George Eliot*, which is to be the initial volume of Mr. John H. Ingram's forthcoming series of "Eminent Women," will be chiefly composed of new material. It will give, and for the first time, a faithful account of George Eliot's early life, refer to much of her unknown literary labours, identify the characters in her novels, and furnish new and interesting correspondence.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish next week the *Adventures of a Tourist in Ireland*, in which Mr. Joynes, assistant-master at Eton, recounts how he went to Ireland for a vacation ramble and, in company with the author of *Progress and Poverty*, was arrested and imprisoned as a suspect.

MRS. BISHOP, formerly Miss Isabella Bird, has a new book nearly ready for publication. Its title will be *The Golden Khersoness and the Way Thither*, being taken from a line in "Paradise Lost."

A NEW edition of Mr. Browning's Works, in seven volumes, is promised at once by his American publishers, Messrs. Houghton, Mifflin and Co., of Boston. It is much to be wished that his English publishers would follow the good example.

MESSRS. MACMILLAN AND Co. will shortly

publish a selection of sermons, mostly preached in the chapel of Harrow School, by the late Rev. T. H. Steel, who is well known through his long connexion with Harrow. The volume will contain a Prefatory Memoir by Prof. H. Nettleship.

THE veteran poet, Mr. Richard Hengist Horne, who must now have passed his eightieth year, has written a new work, and also prepared a fourth edition of his *Cosmo de Medici*, which first appeared in 1875. Both books will be published shortly by Mr. George Redway.

MESSERS. CHATTO AND WINDUS have in the press a work on Arabian society in the Middle Ages and to-day, by the late E. W. Lane, the author of the *Modern Egyptians* and the Arabic Lexicon. It is an arrangement of all the more important notes appended to Mr. Lane's translation of the *Thousand-and-one Nights*. Scholars, as well as ordinary readers, have often expressed a wish that the notes could be obtained in a separate and convenient form; and, to meet this wish and render the notes more widely serviceable, Mr. Stanley Lane-Poole has arranged them in a series of chapters, which will form the most complete picture existing in any European language of the manners, beliefs and superstitions, social habits, and literature of the Mohammedans as they were in the days of the Mamluks, and as they are still to a great extent in Cairo and Damascus and Baghdad. The book will be a sort of Moslem encyclopaedia.

WE understand that Mr. H. Schütz Wilson is the writer of the article in the current number of the *Westminster* upon "Count Struensee and Queen Caroline Mathilde."

THE Cambridge Press announce two works on jurisprudence. One is a *Commentary on Austin*, by Prof. E. C. Clark; the other is an edition of tit. i. lib. vii. of the *Digest* "de usufructu" by Mr. J. H. Roby, with an Introduction and Notes.

MISS MARY LAMBERT has placed at Mr. Ronald Bayne's disposal for his Life of Bishop Fisher for the Early-English Text Society a copy of Hall's sixteenth-century Life of the bishop that she found in the library of one of the Jesuit colleges.

MR. ALFRED T. HALL has undertaken to compile a "Pedigree of the Devil," and to illustrate it with a series of elaborate drawings. The work will be published shortly by Messrs. Triebner and Co.

MR. E. A. PETHERICK has nearly completed a *Bibliography of Australasia* upon which he has been at work for many years. The arrangement will be chronological, and the work will include books, pamphlets, and articles in periodicals, &c., in all languages. A pamphlet by Alexander Dalrymple, relating to New Zealand, dated 1771, is the first separate work noticed.

MESSERS. WILSON AND McCORMICK, of Glasgow, will shortly publish a new volume of poems, chiefly lyrical, to be called *Wayside Songs*, by the author of *Song Drifts*—a book which several years ago met with considerable success, and in which appeared some lyrics since set to music.

The Scope and Charm of Antiquarian Study is a revised and enlarged reprint of some articles contributed to the *Antiquarian Magazine and Bibliographer* by Mr. John Batt, author of *The History of Rothwell* and other kindred works. Mr. Batt, who is one of those folk Mr. Dobson styles "gleaners after time," has clearly and concisely summed up, in the space of a few pages, all the various objects which may legitimately be considered to come within the scope of antiquarian study. Should Mr. Batt elect to publish his brochure, for it is only

privately printed, he may rely upon increasing the number of those willing to be charmed by the pursuits which he himself indulges in so enthusiastically.

Rva Lester, a new novel by the author of *The Garden of Eden*, will be published shortly by Messrs. Bentley.

MR. GEORGE REDWAY will shortly publish:—*Sandracottus*: a Drama, by Mr. W. Theodore Smith; *The Angelic Pilgrim*: an Epical History of the Chaldee Empire, by Mr. W. H. Watson; *The Handbook of Palmistry*, by Miss Baughan, with illustrations; a work on *Chirognomy*, by the same author; new editions of *The Rising Generation*: a Political Treatise, and *Sketches by a Curate*, by Mr. Robert Overton; and a reprint, with additional matter, of Mr. Fred G. Kitton's *Memoir of Phiz*, with original illustrations, which was noticed in the ACADEMY of September 30.

THE Cambridge University Press will publish on November 1 a cheaper edition, at prices ranging down to eighteen pence, of the *Parallel New Testament*, being the Authorised Version of 1611 arranged in parallel columns with the Revised Version of 1881. The same publishers have also nearly ready, as the new volume of their "Bible for Schools," *The Acts of the Apostles*, edited by Prof. Lumby, which will be followed by Canon Farrar's *Epistle to the Hebrews*.

THE history of Thomas Gent, the famous York printer, who wrote Histories of York, Ripon, and sundry other places, is related in an article which will appear in the November number of the *Bibliographer*.

THE seasonable articles in the *Antiquary* for November will be one on "Martinmas, or the Period of St. Martin's Little Summer," and another on "Curious Corporation Customs," most of which refer to the month of November.

THE Dean of Chichester has acknowledged the authorship of the articles which have been appearing in the *Quarterly Review* upon the Revised Version of the New Testament and upon Drs. Westcott and Hort's text; and they will shortly be published in one volume by Mr. John Murray. Should any of our readers fear that this attack might be calculated to depreciate the value of Drs. Westcott and Hort's work, they may be re-assured by the following quotations. In the *Bulletin critique* of Paris for January 15, 1881, the learned Louis Duchesne opens a review of Westcott and Hort with the words: "Voici un livre destiné à faire époque dans la critique du Nouveau-Testament." To this Catholic testimony from France may be added German Catholic approval, since Dr. Hundhausen, of Mainz, in the *Literarischer Handweiser*, 1882, No. 19, col. 590, declares: "Unter allen bisher auf dem Gebiete der neutestamentlichen Textkritik erschienenen Werken gebührt dem Westcott-Hortschen unstreitig die Palme." And in the *Theologische Literaturzeitung* of Leipzig, 1881, No. 21, cols. 487-95, Carl Bertheau commends the whole work most warmly, and, referring to the attack above mentioned, says that the edition needs no defence from him against that reviewer.

In proof of the general diffusion of the name "Hamlet" in England in Shakspeare's time, Mr. Furnivall tells us that, in glancing through part of the first volume of the Indexes to the Wills in the Gloucester Probate Court lately, he saw, under 1594, "Johannes Hamlett" and "Margeria Hamlett."

PROF. F. POLLOCK will deliver his inaugural lecture on "Jurisprudence" at University College, on Tuesday next, October 31, at 6 p.m. The public will be admitted without payment or ticket.

THE usual monthly meeting of the Carlyle

Society will be held next Friday, November 3, at 8 p.m., when Dr. Eugen Oswald will read a paper on "The Personal Relations of Carlyle with Goethe." The secretary of the society is C. O. Gridley, Esq., 9 Duke Street, S.E.

MR. ROWLAND HILL is giving a course of readings and expositions of "Richard II." at the Assembly Rooms, Bedford. He devotes one hour on each Saturday evening to one act, and comments thereon.

THE Olifton Shakspeare Society began the work of its eighth session on October 14. Mr. John Williams was elected president for the year. The work for this session is as follows:—"Hamlet" (two months), "Measure for Measure," "Troilus and Cressida," "Othello," "Lear," "Macbeth," and "Timon of Athens."

THE influential literary society of Vienna, called the Concordia, has passed a resolution favouring the discontinuance of Monday newspapers on the ground that the work for them must be done on Sundays; and this resolution has been vigorously applauded at a mass meeting of Viennese printers. The practice on this point is very irregular. Throughout the Continent nearly all papers are published on every day of the week, Sundays and Mondays included. In this country we are not aware of a single daily paper that appears on Sunday; but we have heard of good people in Scotland who decline to read their papers on Monday mornings. As to America, we can only say that the *New York Herald* always chooses Sunday for an advertisement "boom." The number for Sunday, October 8, now before us, calls itself a "septuple." It consists of no less than twenty-eight pages, including 110 columns of advertisements. The price is raised from three to five cents, which must be awkward for "constant subscribers."

THE third and concluding volume of Prof. Villari's historical work, *Machiavelli and his Time*, has just been published by Hoepli, of Milan.

SOME unpublished works of Ferdinand Freiligrath will shortly be issued by Göschen, of Stuttgart, under the title *Nachgelassenes*. The volume contains two pieces of the poet's youth—"Der Eggesterstein" and a translation of Byron's "Mazeppa."

CONSIDERABLE literary activity seems to exist in Little Russia. Goethe's *Faust* has lately been translated into this dialect by Ivan Franko, and it is stated that the poet Pantelejmon Kulisz is engaged upon a complete version of Shakspeare.

WITH reference to the word "pilgarlick," another correspondent writes that, when he was young, he constantly heard it used in Cork of anyone looking miserable, especially of a child; but that he has never come across the word of late years.

MR. PERCY M. THORNTON, author of *Foreign Secretaries of the Nineteenth Century*, has written us a long letter upon a matter raised by a review of the third volume of his work in the ACADEMY of September 30. Doubt was there thrown upon Mr. Thornton's statement that a secret agreement had been signed in 1844 between the Czar Nicholas on the one part and the Duke of Wellington, Sir Robert Peel, and Lord Aberdeen on the other with reference to the Holy Places. We are unable to print at length the arguments which Mr. Thornton now sends to us in support of that statement. The strongest arguments are not intended for publication, for they consist of personal assurances and private letters. It is due to Mr. Thornton to state that these last corroborate his contention. But the subject is one to which a literary journal cannot give more space.

DR. EUGÈNE HUBERT, author of *Etude sur la*

Condition des Protestants en Belgique depuis Charles Quint jusqu'à Joseph II., noticed in the ACADEMY of October 14, writes to point out that we were in error in stating that he attributed to Joseph II. the honour of having been the first to introduce the principle of religious liberty into the public law of Europe. As a matter of fact, we did not ascribe to Dr. Hubert quite so preposterous a statement. We merely protested against the emphasis he laid on the importance of Joseph II.'s schemes in the subsequent development of religious liberty in Europe, to the apparent exclusion of previous workers in the same field who had met with more signal success. We had in our mind a passage in Dr. Hubert's Introduction, to which he makes no reference in his letter. If, however, as he now affirms, he referred throughout his book to the effects of Joseph II.'s policy in the later history of Belgium only, we should have been less inclined to dispute his assertion.

FRENCH JOTTINGS.

It is said that a hitherto unknown MS. of Proudhon has been discovered. It will be published immediately under the title of *Le Césarisme et l'Histoire*.

A PROPOSAL has been made to celebrate next year the fifth centenary of the death of Louis XI., the real founder of French unity. The proposal is supported by M. Laffitte, the *Positiviste directeur*.

A FRENCH *Saturday Review* is now appearing in Paris, which deals with the whole field of literature, science, politics, &c.

M. PAUL BOURGET contributes to the current number of the *Nouvelle Revue* (October 21) a paper upon "The English Lakes," founded upon a recent visit.

AUTOBIOGRAPHICAL reminiscences seem to have become the fashion in France. Not long ago we noticed the papers in the *Nouvelle Revue* in which M. Alphonse Daudet described the genesis of his popular novels. M. Francisque Sarcey, the critic, is now contributing to the *Revue politique et littéraire* a series of articles entitled "Comment je suis devenu journaliste." In the first two that have appeared he has not got farther than the *École normale*, which was indeed in his time (1846-48) the cradle of men of letters. It is sufficient only to mention Taine, "qui était notre chef de section, notre cacique, comme nous disions en notre argot;" About, "le plus vif, le plus pétulant, le plus indiscipliné de nous tous;" Prévost-Paradol, of whom "on aurait pu dire qu'il écrivait comme l'oiseau chante et comme l'eau coule;" Ordinaire, "un des esprits les plus primesautiers et des plus gaulois que j'ai connus;" Challemeil Lacour, Weiss, Paul Albert, Assolant, Yung, Maxime Gaucher, Gréard, &c., &c. Could any Oxford or Cambridge man recall a more brilliant and successful list of contemporaries?

M. J. LOISELEUR is about to publish (Paris: Plon) a work entitled *Trois Enigmes historiques*, dealing with the Massacre of St. Bartholomew, the poisoning affair and M^{me}. de Montespan, and the Man in the Iron Mask.

FATHER FORBES' French translation of Mr. Mallock's *Is Life worth Living?* has reached a second edition.

THE Comte H. de La Ferrière has published (Paris: Calmann Lévy) an historical work upon the marriage projects of our Queen Elizabeth.

M. JULES COUSIN, librarian of the Douai University, has just published (Paris: Pedone-Lauriel) a book on the organisation and administration of public and private libraries,

which is intended to serve as a theoretical and practical manual for the librarian. An Appendix gives the ministerial regulations, &c., relating to university, circulating, and popular libraries. The work is illustrated.

OBITUARY.

J. ARANY.

By a mournful coincidence, the Hungarians have only just inaugurated the statue of one of their greatest poets when the death of another is announced. The fates of the poetic friends were strangely contrasted—to Petöfi, sudden death at the zenith of youthful fame; to Arany, the long years of patient, but painful, endurance. Such events always come as a shock when they do come; yet, in one sense, Arany's death was not unexpected. The last four years of his life had been one continued martyrdom from extreme ill-health. He had long lost the use of his eyesight—at least as far as reading was concerned; and latterly his hearing began to fail him.

John Arany (Arany János) was born, in 1817, at Szalonta, a small town in the county of Bihar, on the borders of Transylvania, a part of the country in which the Reformed Church is particularly strong. To this Church belonged his parents—poor cultivators, but owning their house and the plot of land on which they laboured. The future poet was the child of their old age; with the exception of their eldest daughter, who was already married, their other children had died before he was born. The parents were God-fearing people, and brought up their child with peculiar care, keeping him from school and teaching him at home as long as practicable. It was his father who taught him the *paternoster* and *credo* in Latin. To his home-training we must attribute the extreme modesty, the Puritan scrupulousness, the calmness and constancy under trying circumstances, which characterised his whole life. The mediaeval association of learning and poverty still exists to some extent in Hungary. In the days of the poet's youth it was in full force, and the young Arany struggled desperately to obtain his education without remaining a burden to his parents. He was thus for two years preceptor in the collegium at Szalonta; and then, finding the life of a student at Debreczen too expensive, he engaged himself (1834) as teacher at Uj Szállás. There he spent a year, being assisted in his studies by the kindness of the rector of the college, M. Török, now one of the superintendents of the Reformed Church. Provided by him with excellent testimonials, he again went to Debreczen, where the professors managed to give him such assistance as enabled him to live and learn. But the future poet had too much of the poetic temperament to persist to the end of the regular course; and, after a few months of wanderings and experiments, he returned home. He there found his mother had died, and determined at all costs to stay with his gray-haired father during the few years of life that remained to the old man. This resolution seems to have commended him to his fellow-citizens, who first made a place for him in the college, and afterwards in the town hall. In 1840 he was appointed "notary," or, as we should say, town-clerk; and in the same year he married. He had by this time read Shakspeare in German, and struggled hard to read Homer in the original; while in French he had got on to Molière. On his marriage, however, he resolved to put away such studies as idle things, to stick to his official work, and become an ordinary person like his neighbours. For a couple of years or so he kept to his resolution, but the arrival at Szalonta of a schoolfellow who had gained three prizes awarded by the Kiskaludy

Society led to a change. This friend continually conversed with him on literary subjects; lent him, almost forced upon him, his books—among others an English grammar; and urged him to compete as translator of the Greek tragedians. In consequence, Arany wrote some translations both of Sophocles and of Shakspeare; but his serious entry on the literary career was rather an exemplification of Juvenal's *facit indignatio versus*. Scandalised at the disorders of a county election, he had begun to write a bitter satire in the form of a burlesque epic, entitled "The Lost Constitution," when his attention was struck by a prize proposed by the Kiskaludy Society for a burlesque epic upon some subject taken from Hungarian life. He finished his poem, sent it in, and won the prize (1845). The censorship prevented its publication till many years afterwards. In 1847 he gained another prize by "Toldi," a narrative poem. This work—perhaps the best he wrote—obtained for him at once the esteem of all judges of Hungarian literature, though the political troubles that coincided with its publication delayed the full recognition of its merits by the public at large. Before the troublous times of 1848-49, Arany had written two other long poems, all the four, as he himself tells us in one of his Prefaces, being composed for the most part at night, in the hours which he could steal from hard official work. The misfortunes of his country caused his future productions to be often of a fragmentary character, though the sharpness of his satire and the depth of feeling displayed in them made them well worthy of the admiration of his countrymen, and caused their author to be universally recognised as the first of Hungarian poets. From 1851 to 1860, Arany was one of the professors at the Reformed college or high school at Nagy-körös; but when the Kiskaludy Society was revived, he became its director. In 1865 he exchanged that post for the secretaryship of the Hungarian Academy. This he resigned on account of ill-health in 1879; nor could he be persuaded to continue to receive the salary when incapable of doing the work, although the Academy still continued to give him the honorary title. Immediately after his coronation, the King conferred on him the Cross of St. Stephen, an honour never before attained by any Hungarian poet. In the same year (1867) a complete edition of his original poems appeared in three stout volumes. To the Hungarian translation of Shakspeare he contributed the "Midsummer Night's Dream," "Hamlet," and "King John." He published, after 1867, a volume of essays, chiefly on the older Hungarian literature; a translation of Aristophanes, remarkable for its painstaking fidelity; and a third poem on the legend of Toldi, entitled "Toldi's Love." This poem, and its connexion with its two predecessors, were noticed in the ACADEMY (March 5, 1881, No. 461, p. 171).

Arany was a popular and a national poet in the primitive sense of those words, and consequently extremely difficult to translate. His vocabulary is exceedingly rich, and his verses bristle with allusions intelligible only to those who have an intimate acquaintance with Hungarian provincial life, the life of the peasant and the small noble proprietor, who live far from cities and the "German." A few of his smaller poems have—for the most part with but indifferent success—been translated into German. The only English translation we know of is that of a canto out of "Buda's Death," by Mr. E. D. Butler.

ARTHUR J. PATTERSON.

Two or three persons of some note in the antiquarian world have been lost to us within the last few days. The Rev. William Palin, the Rector of Sufford, in Essex, since 1834, died at his rectory-house on October 18. He was the

author of several clerical tracts, and of a History, somewhat wanting in historical research, of the Church of England from 1688 to the last Act of Convocation in 1717; but the works by which his name will be kept in remembrance are the two volumes descriptive of Stifford and its neighbourhood (1871-72). They chronicled with great minuteness the social history and the habits of the inhabitants of that district during the last two centuries; and anyone desirous of compiling a History of rural life about 1750 should give them a diligent perusal.

MR. LEWIS POCOCK, F.S.A., died on October 17. In 1837 he aided in founding the Art Union, and remained one of its honorary secretaries until his death. He compiled a treatise on the nature of assurances upon lives (1842); and he added to it, at a time when bibliography was less fashionable than it is now, an Appendix of forty pages giving a catalogue of the works written on that subject. For a great part of his life Mr. Pocock was a diligent purchaser of everything that bore on the biography of Dr. Johnson; but, if we remember aright, his collections were dispersed by auction some few years since.

On October 21 Mr. George Alfred Carthew, another member of the Society of Antiquaries, died at Milfield, East Dereham, aged seventy-five. The family was of Cornish origin, and Mr. Carthew was descended from a branch which settled in Norfolk at the beginning of the last century. As a solicitor in the Eastern counties for nearly fifty years, he had acquired great stores of information on the changes of property in Norfolk and Suffolk. The first part of his History of the *Hundred of Launditch and Deanery of Brisley* was received with great favour as an admirable specimen of a county History, skilfully planned and skilfully executed. It is to be hoped that the other parts have been left in such a state as to justify their publication. In 1848 Mr. Carthew edited a selection of extracts from the diary of Peter Le Neve, the able, but caustic, antiquary whose comments on the mushroom knights and squires of his generation are well known. More recently he superintended the publication, for the Norfolk and Norwich Archaeological Society, of *The Visitation of Norfolk in 1563* which was taken by W. Harvey, Clarenceux King of Arms.

MAGAZINES AND REVIEWS.

THE first thing noticeable in the opening number of *Longman's Magazine* is its bulk, which is swollen by advertisements to a portentous size. That is a matter which concerns the publishers alone, but we must enter a protest against the illustrations *hors texte*. The next thing to be observed is the proof given of the tendency to run after great names. The *Fortnightly* of the future, as we sadly anticipated, is to become a second *Nineteenth Century*; and *Longman's* will be a third, only on a more popular scale. Politics, however, are seemingly to be excluded. In light literature, this number is certainly strong. The opening chapters of Mr. James Payn's novel do not quite satisfy us; they are too strongly reminiscent of the *Gentleman's* or *Belgravia*. Mr. R. L. Stevenson contributes a "Gossip on Romance," though why a "Gossip" we fail to understand. He has the rare gifts of having something to say, and of knowing how to say it. His point here is that incident and not character is the supreme subject of literary production. He has no convinced us, but he has made us think. We are not sure whether "The Black Poodle" will sustain Mr. F. Anstey's reputation; it would make the reputation of anyone else. The heavier articles are the least successful. Prof.

Tyndall delivers a lecture on "Molecules" from his Alpine retreat; Prof. Owen administers a very professorial rap on the knuckles to Mr. Grant Allen; and Mr. Freeman writes about America what will be read only because it is by Mr. Freeman. There is a great deal more in the American contribution of Mr. W. D. Howells, though we think he might have arranged his material with a little more care. *Fraser* is dead, long live *Longman's*!

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums* is characterised by the length of the series of its articles. Dr. W. Bacher has not yet (October) completed his researches on the Agada of the Tannaites (the "repeaters" and continuators of the tradition). The August number introduced us to the controversies between Eliezer ben Hyrkanos and Joshua ben Chananya, famous disciples of a famous master, Johanan ben Zacobai. The October number deals with the exegetical peculiarities of each. More interesting to most readers will be the legendary account of the conversations between Joshua and the Emperor Hadrian ("curiositatum omnium explorator," according to Tertullian). The anti-Semitism went so far at the neighbouring Avignon as to forbid Jews even to touch articles of food in the market. In several of the preceding numbers, Dr. D. Kaufmann has given a series of extracts from the Iggereth habbossem of Abraham ben Asriel; and, in that for September, Dr. Grätz, the editor, has supplemented a previous investigation of the origin of the vowel-points by an elaborate study on the origin of the accentual signs. As usual, he pours scorn upon Ewald, who gives the impression in his grammar that the accentual system was fully formed at once, whereas the Babylonian system of accents can only be accounted for on the assumption that the accents, like the vowel-points, arose gradually. Both came into existence in the seventh century, but the accents later than the vowel-points.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADAM, Madame. *Le Chanson des nouveaux Epoux*. Par's: Conquet. 100 fr.
- BARTOLI, A. *Scenarii inediti della Commedia dell' Arte*. Firenze: Sansoni. 15 L.
- BLANG, E. *Le Dictionnaire logique de la Langue française*. Paris: Lecoq. 15 fr.
- BLUMNER, H. *Lacon- Studien*. 2. Hft. Freiburg-I-B.: Mohr. 3 M.
- BOSC, E. *Dictionnaire de l'Art, de la Curiosité et du Babelot*. Paris: Firmin-Didot. 40 fr.
- BRAY, J. W. *Schiller u. Goethe im Urtheile ihrer Zeitgenossen*. 2 Abth. Goethe. 1. Bd. 1773-88. Berlin: Luckhardt. 7 M. 50 Pf.
- CAPPONI, G. *Lettere di lui, e di altri a lui*. Vol. I. Firenze: Le Monnier Succ. 4 L.
- CHARLES, G. *L'Avenir de la Turquie*. Le Panislamisme. Paris: Calmann Lévy. 3 fr. 50 c.
- FUNK, H. *Beiträge zur Wieland-Biographie*. Aus ungedruckten Papieren hrg. Freiburg-I-B.: Mohr. 2 M. 40 Pf.
- HUYGENS, C. *Musique et Musiciens au 17^e Siècle*. P. p. W. J. A. Jonckbloet et J. P. N. Land. Leiden: Brill. 50 M.
- LUETZOW, C. v. *Die Kunstschlüsse Italiens, in geographisch-his torischer Uebersicht geschildert*. 1. Lfg. Stuttgart: Engelhorn. 3 M.
- MAQUET, A. *Paris sous Louis XIV: Monuments et Vues*. Paris: Laplace. 20 fr.
- RICHARD, Mgr. *Lamennais*. Paris: Plon. 3 fr. 50c.
- SCHULZ, K. *Katalog der Bibliothek d. Hochschule Leipzig*. Leipzig: Breitkopf & Härtel. 15 M.
- SEMPER, H. F. O. *Schulze, W. Barth. Carpi. Ein Fürstenthum der Renaissance*. Dresden: Gilders. 75 M.
- VIVANT, L. *Bibliographie de l'Esquima*. Paris: Fontaine. 10 fr.

HISTORY.

- ADAM, Brüder. *Erinnerungen an die Feldzüge der k. k. österr. Armee in Italien in den J. 1848-49*. Wien: Hölzel. 30 M.
- KUNZE, J. E. *Prolegomena zur Geschichte Rom's*. Oraculum. Auspicium. Tempium. Regnum. Leipzig: Hinrichs. 5 M.
- VÁMBÉRY, II. *Der Ursprung der Magyaren*. Leipzig: Brockhaus. 15 M.
- YRIARTE, Ch. *Francôise de Rimini dans la Légende et dans l'Histoire*. Paris: Rothschild. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ARNOLDT, E. *Kant nach Kuno Fischer's neuer Darst lung*. Königsberg: Beyer. 1 M.

- BRUNNER v. WALTENWYL, O. *Prodromus der europäischen Orthopteren*. Leipzig: Engelmann. 18 M.
- CAMERANO, L. *Anatomie degli Insetti*. Turin: Loescher. 15 L.
- CANDOLLE, A. de. *Origine des Plantes cultivées*. Paris: Garmier-Ballière. 6 fr.
- DUNKING, E. *Der Braut der Religion durch Vollkommenheit u. die Annehmung aller Judenthums durch den modernen Völkergest*. Karlsruhe: Reuther. 4 M. 50 Pf.
- EMMER, E. v. *Untersuchungen üb. die Ursachen der Anisotropie organisirter Substanzen*. Leipzig: Engelmann. 6 M.
- KASNER, B. *Ueb. den diagnostischen Werth der Anzahl u. Höhe der Markstrahlen bei den Coniferen*. Halle: Niemeyer. 1 M. 80 Pf.
- HAECKEL, E. *Die Naturschauung v. Darwin, Goethe u. Lamarck*. Jena: Fischer. 1 M. 50 Pf.
- KRAUS, G. *Ueb. die Blüthenwärme bei Arum italicum*. Halle: Niemeyer. 2 M. 80 Pf.
- MEYER, A. *Anatomische Charakteristik efflorescenzblätter u. Krüster*. Halle: Niemeyer. 2 M. 40 Pf.
- NAMES, D. *Beiträge zur Anatomie der Tubificiden*. Bonn: Cohen. 3 M.
- RUCKERT, J. *Der Pharynx als Sprach- u. Schluckapparat. Eine vergleichend anatom. Studie*. München: Literarisch-artistische Anstalt. 13 M.

PHILOLOGY.

- ARISTOTELIS *tepl ποιητικῆς*. Nach der ältesten Handschrift hrg., ins Deutsche übert., m. krit. Anmerkgn. u. e. exeg. Commentar versehen v. F. Brandenstein. Wiesbaden: Rodrian. 3 M. 60 Pf.
- AVOLIO, O. *Introduzione allo Studio del Dialecto siciliano*. Note: Zammitt. 4 L.
- BECKER, E. *Der altheimische Minnesang*. Halle: Niemeyer. 6 M.
- BIBLIOTHEK, asyriologische, hrg. v. F. Delitzsch u. F. Haupt. 2. Bd. u. 4. Bd. 1. Lfg. Leipzig: Mündel. 48 M.
- BRANDT, S. *Eumenius v. Augustodunum u. die ihm zugeschriebenen Reden*. Freiburg-I-B.: Mohr. 2 M.
- BRENNER, O. *Altorientische Handbuch. Literaturüber-sicht, Grammatik, Texte, Glossar*. Leipzig: Weigel. 7 M.
- BUDIS, M. *Die hebräische Präposition 'al*. Halle: Niemeyer. 2 M. 40 Pf.
- CAMERANO, C. J. *belli gallici libri VII. Accessit A. Hirt liber 3. Rec. A. Holder*. Freiburg-I-B.: Mohr. 15 M.
- OSWOLSON, D. *Corpus inscriptionum hebraicarum*. St. Petersburg. 20s.
- HELSBERG, S. *Teutsches Syllabierbüchlein (1599)*. Hrg. v. G. Roethe. Freiburg-I-B.: Mohr. 1 M. 20 Pf.

CORRESPONDENCE.

DARWIN'S RELIGION.

Embleton Vicarage, Chatham, Northumberland:
Oct. 28, 1882.

Mr. Ingleby is at liberty to propose conjectural emendations of Darwin's letter as given by Prof. Haeckel in the *Deutsche Rundschau*. But the original text will not admit of his proposed change of punctuation. He proposes to read:

"As regards myself, I do not believe that any revelation has ever been made in respect to a future life. Every man must make his decision between contradictory and undetermined probabilities."

The text of the *Rundschau* runs:

"Was mich selbst betrifft, so glaube ich nicht, dass jemals irgend eine Offenbarung stattgefunden hat. In Betreff aber eines zukünftigen Lebens muss Jedermann für sich selbst die Entscheidung treffen," &c.

It is obvious that the German sentence does not admit of the punctuation which Mr. Ingleby suggests for the translation.

At the same time it may be noticed that the letter given by Prof. Haeckel ought not to be pressed as any valuable evidence about Darwin's opinions. It was written in answer to repeated questions from a young student; we are not given the questions to which it returns the briefest possible answer. We are not told whether the letter was written in German or in English; it is called a "Brief von folgendem Wortlaute." Such a document hardly admits of exegesis. M. CREIGHTON.

THE END OF SHAKSPEARE'S PLAYHOUSES.

3 St. George's Square, N.W.

In the Philipps collection at Thirlestane House, Cheltenham (formerly Lord Northwick's house), is a copy of the 1631 edition of *Stow's Annales, or Chronicle*, continued by E. Howes

with some twenty pages of MS. additions at the end, entitled

"A Note of such passages as have been omitted in, and I have seen, since the Printing of *Stowes survey of London* in 4° 1618, And this *Cronicle* at large. 1631."

Among these additions is a short account of the end of the theatres for which Shakspeare wrote and at which he played, and also of the other theatres of his day. It may have been in type before, but, if so, has escaped me; and, as it interested me, I think it will interest other readers of the ACADEMY who have not come across it elsewhere. F. J. FURNIVALL.

P. 16. "PLAY HOUSES. The Globe play house on the Banks side in Southwarke, was burnt down to the ground, in the year. 1612. [Thomas Lorkin and John Chamberlaine both give the date as June 29 1613.] And now built up againe in the year 1613 at the great charge of King James, and many Noble men and others. And now pulled downe to the ground, by Sr Matthew Brand, On Munday the 15 of April 1644., to make tenements in the roome of it.

"The Blacke Friers players play house in Blacke Friars, London, which had stood many yeares, was pulled downe to the ground on Munday the 6 daye of August. 1655. and tenements built in the roome.

"The play house in Malabury Court, in fleet-streete, was pulled downe by a company of Souldiers, set on by the Sectuaries of these sad times. On Saturday the 24 day [MS. day day] of March. 1649.

"The Phenix in Drury Lane, was pulled downe also this day, being Saturday the 24 day of March 1649, by the same Souldiers.

"The Fortune Playhouse betweene White Croose streete and Golding lane was burned downe to the ground in the year 1618. And built againe with brick worke on the out-side in y^e year 1622. And now pulled downe on the in-side by the Souldiers this 1649.

"The Hope on the Banks side in Southwarke, commonly called the Beare Garden, A Play house for Stage Playes On Mundayes, Wednesdayes, Fridayes and Saturdayes, And for the Batting of the Beares On Tuesdayes and Thursdayes, the Stage being made to take up and downe when they please. It was built in the year 1610. And now pulled downe to make tenements, by Thomas Walker, a Petticoate Maker in Cannon Streete, on Tuesday the 25 day of March 1656. Seven of Mr. Godfries Beares, by the command of Thomas Pride, then his Sheriefe of Surry, were then shot to death, On Saturday the 9 day of February 1655, by a Company of Souldiers."

PS.—I have copied the whole of these "Additions," and shall print them in the fourth part of my Harrison's *England* for the New Shakspeare Society.

POPULAR FLOWER-NAMES.

Brackley, Northamptonshire : Oct. 21, 1882.

In Messrs. Sonnenschein's list of new publications will be found a volume by me on *Flowers and Flower Lore*. As more than one reference to this subject has appeared in the pages of the ACADEMY, I should be glad to call attention to an interesting word I have just added to my list of names associating flowers with Puck, which only came to hand after the chapter entitled "From Pixy to Puck" had been revised and returned to the printer. I was seated a few days ago with a number of friends around a wedding-breakfast table, when the conversation turned upon the subject of bouquets and flowers. A lady present, well informed in questions botanical, asked me if I had ever heard a flower called Pug-in-a-primmel. I said I had not, and asked what flower it might be. She replied that on the borders of Northamptonshire, Oxford, and Bucks (where I now reside), an "oxlip," or polyanthus, found in gardens, was so called on account of the petals being enveloped in a ragged or crumpled bordering of green. The flower is too well known to need description, but the name is

peculiarly interesting for two reasons. First, it gives us a valuable relic, in the form of "primmel," of the old word from which "primrose" is derived. In Chaucer and Gower we read of the "primerole," from the French *primverole*, Italian *primaverola*. This has been modernised into primrose, and explained as "the first rose of spring." Sometimes the local name retains the *r* sound, and so we hear of Pug-in-a-primmer. At other times it takes the form already referred to. Secondly, we have another instance of the popular association of Puck with flowers. As the *Nigella damascena* bears the name of "Devil-in-a-Bush," so this polyanthus is appropriately designated "Puck-in-a-Primrose." The softening of Puck to Pug is interesting, the latter form not appearing in any of the glossaries or dictionaries I have consulted. The second chapter of my forthcoming work is entirely devoted to the discussion of this branch of flower-lore, but this example has not been inserted. HILDEBRIO FRIEND.

MISS MITFORD'S LETTERS.

Fairfield Lodge, Exeter: Oct. 23, 1882.

In the ACADEMY of October 14 appears a letter of Miss Mitford's, written in 1853, in which she asserts that the letters signed "An Englishman," abusing the Emperor of the French, which appeared in the *Times* of that year, were "written by an undergraduate at Oxford a lad called Vernon Harcourt." Most people would conclude, as your reviewer has done, that the lad in question was the present Sir W. Vernon Harcourt.

If the letters in question were written by him, he certainly was not an undergraduate at Oxford in 1853, as he took his degree at Cambridge in 1851. Nor was he "a lad" at that time, as he had attained the age of twenty-six, an age at which many more finished compositions than the letters of "An Englishman" have been produced.

However, it seems more probable that it was Miss Mitford, and not the *Times*, that was "taken in." I have always understood it was an open secret that the letters of "An Englishman" were written by Mr. Kinglake, with whose acknowledged opinions regarding the Emperor Napoleon III. and his satellites they very closely agreed.

A. H. A. HAMILTON.

SPENSER'S USE OF "IN."

Manchester: Oct. 22, 1882.

Mr. Mayhew's suggestion of a Spenserian *in* equivalent to *en* in *agir en père* is interesting, but it is surely unsupported, save by a misinterpretation of a somewhat obvious passage. When Spenser writes—

"The wondred Argo, which in venturous peece
First through the Euxine seas bore all the flower
of Greece,"

the phrase "in venturous peece" is clearly to be taken closely with the following line, the *in* expressing the relation, not of the "Argo" to the "venturous peece," but of "the flower of Greece" to the wooden walls—properly enough called "peece"—which carry them. The line is an instance, not of Spenserian "Gallicism," but of the more familiar and prevalent Spenserian redundancy. It may be added that, though there are a good many pure French words in Spenser, his use of French constructions is extremely rare, even when he is most closely following Marot or du Bellay; and that the use of *in* in the proposed sense is as unexampled in him elsewhere as it is in Shakspeare. O. H. HERFORD.

CASSELL'S "STORIES FROM ENGLISH HISTORY."

London: Oct. 23, 1882.

Will you allow us to correct a slight error which occurs in the notice of our *Stories from English History* appearing in the last number of the ACADEMY? Your reviewer remarks, "We were astonished to find no mention made of an episode that must prove so attractive to children as the Gunpowder Plot." If you will refer to p. 126 (para. 7) you will find this event briefly described.

CASSELL, PETTER, GALPIN & Co.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 30, 7.30 p.m. Educational: "The Relative Value of Internal and External Examinations," by Mr. F. Storr.

8 p.m. Royal Academy: "The Muscles of the Human Body," II., by Prof. J. Marshall.

WEDNESDAY, Nov. 1, 7 p.m. Entomological.

THURSDAY, Nov. 2, 8 p.m. Chemical: "Some Halogen Compounds of Acetylene," by Dr. R. T. Phipps; "Dihydroxy Benzoic Acids and Iodoacetylic Acids," by Dr. A. K. Miller; "Crystalline Molecular Compounds of Naphthalene and Benzene with Antimony Chloride" and "Additional Evidence that Quinoline belongs to the Aromatic Series of Organic Substances," by Messrs. Watson Smith and G. W. Davis; "Oxidation and Some of the Other Dioxotoluenes," by Mr. E. H. C. Neville and Dr. A. Winther.

8 p.m. Linnean: "Ants, Bees, and Wasps," X., by Sir John Lubbock; "Medicinal Plants of Queensland," by Mr. W. A. Armit; "Malformation Leaves of *Besleria opaca*," by Mr. J. G. Otto Pepper; "Hybridisation of *Salmo fontinalis*," by Dr. F. Day; "Teratological Notes on Plants," by Mr. H. N. Ridley; "Remarks on Marine Fauna of Norway," by Prof. Lunkester.

FRIDAY, Nov. 3, 8 p.m. Royal Academy: "The Muscles of the Human Body," III., by Prof. J. Marshall.

8 p.m. Philological: "English Words in the Anglesa Dialect," by Mr. William Jones.

8 p.m. Carlyle: "The Personal Relations of Carlyle with Goethe," by Dr. Eugen Oswald.

SCIENCE.

Etyma Græca. By E. R. Wharton. (Livingtons.)

WITHIN the last eight years a number of scholars—it is hardly necessary to mention their names here—have made a change in Indo-European philology. Though, in one sense, wanting in the "collective tendencies" which constitute a school (for the *jung-grammatiker*—Karl Brugman, Osthoff, and others are on many points opposed to Fick, Bezzenger, and Joh. Schmidt) these writers still, as Delbrück has said, owe their importance to the common element in their efforts. They have instituted a stricter method, and reached certain definite results which are gaining general acceptance, and go far to establish new laws of sound-change, a new table of the correspondence of sounds, and a new pro-ethnic alphabet, as rich in vowels and consonants as our own tongue. Their views have wrought as great a difference in philology as Darwinism has in philosophy; and, if some of them are not cautious or consistent, the same may be said of some recent German evolutionists.

Mr. Wharton collects the fruits, so far as Greek is concerned, of these recent labours in a condensed, perhaps over-condensed, *résumé* of 180 pages. He promises an *Etyma Latina* on a similar plan. The work was needed; the English text-books now in use are out of date; and beyond scattered notices and articles, such as two papers by Prof. Bloomfield in the *American Journal of Philology*, since reprinted in an *American Etymology of Greek and Latin*, or the chapters in Delbrück's *Introduction to the Study of Language*, there was no English account, nor, indeed, any summary in any language, of recent philology. It is needless to say that

the work—no easy one—is carried out with great accuracy and thoroughness. There will be little need for derivations in a new edition of Liddell and Scott. The contents are—etymologies (part i.), so far as they can be given, of all the Greek words in use before 360 B.C., with (part ii.) a brief exposition of the phonetic processes involved, and two Appendices containing lists of onomatopoeic and loan words. Proper names are almost all omitted, though they do not really differ from ordinary words.

Perhaps the best way to deal with part i., the body of the book, may be to quote a few etymologies taken at random. It must be premised that Mr. Wharton gives no "roots," or pro-ethnic forms, though he sometimes prints what are really the same, in Greek letters—e.g., γερμω for βάλω. Considering the many ways of representing the letters of the original speech, and the present state of investigations into roots (cf. Fick, *Göttische gelehrte Anzeigen*, 1881, 440) and the dialects of the *Ursprache*, he is practically right. Ακούειν, then, is analysed—is the derivation Mr. Wharton's own?—into ἀ-σκοF-, cf. θυόσκοος κοεῖν (add Gothic *us-skavaz*), which, if not unassailable, is better than Pott and Fick's ἀκα-, οὐς. Τῆλε is connected (following Collitz) with Sanskrit *ciras*, Latin *procul*, and πάλαι; πέλομαι in this case, if belonging here, must have taken its π either from a dialect or from the analogy of πόλος (cf. *cis*, τίς, ποῦ). Fick's suggestion that initial με, νε, νο, &c., can become a gives etymologies to ἄγαν (μέγα), ἀνθρωπος (μενθήρη Hesych., thought), ἄμμες (*ἄσ-μες, i.e. *νο-σμες, cf. νωί), and, it may be added, to ὄχα (Sanskrit *māhi*, great), which Mr. Wharton considers formed by false analogy from ἔσοχα. Mr. Ellis supplies a solution of περιχαμπτά (Aesch. *Suppl.* 878) by conjecturing περὶ χάμψα (crocodile); and Prof. Sayce explains αἶα as due to a false division of γαῖα. Ἰσθμός, to add one more, is derived, with Egger, from *vid*, to divide. Two examples of stricter method may be added. Βράσσων (K. 226), which Curtius was forced to refer, against the sense, to βραχός, is here explained, after Fröhde, from Sanskrit *jālu* = **jardhu*, giving a Greek positive *βραθύς. Ὄνομα is connected, not as by Curtius with γνῶναι, for loss of the γ seems improbable, but with Sanskrit *nāman*, Irish and Gaelic *ainm* (Welsh *enw*), Latin *nuncupare* (= *nomn-cupare*, Havet *Mem. Soc. Ling.* iv. 231).

On some points it is naturally possible, in a work of such range, to criticise Mr. Wharton's etymologies more decidedly, though the brevity and absence of reference render this difficult or unfair. Copulative α seems to sometimes take the place once held by the prosthetic α; it is suitable in ἀδελφός, ἀγαθός; hardly so in ἀδελφείν (δάκνειν) ἀτάσθαλος ἀίσσειν. Τράπεζα is explained as *τε-τράπεζα; but Schmidt's view, quoted by Mr. Monro (*Hom. Gr.* § 103), seems the better; otherwise we should expect τράπ-, as μῶνυξ. Βάθος cannot stand for βήθος; it must be formed by analogy from βαθύς. Πονή (Zend *kaēna*) cannot be connected with the Latin *punire* (Collitz, *Bezz. Beitr.* iii. 198). Πέντε is very ingeniously explained as *πεμπεμ, cf. *quidque*, "all the five fingers;" but, passing over Benfey's plea for an older final α in

πέντε, there is no apparent reason for the dissimilation of the two halves of *πεμπεμ, or for the irregular representation of original *qu* by π, nor is the loss of μ final in Greek proved. Νήδυμος, "a false division for -ν ἡδυμος," is attractive; but ἡδυμος had an initial F, so that the ν ἐφελκυστικόν, even if used without reference to hiatus, would hardly be attached to its first syllable. There are also some words omitted—θραυσμένων (lately cleared up by de Saussure), ἀνδρότης (Hom.), βῆτα, and some dialectic forms, needful for explaining the Attic, δάλλειν, βόλομαι (e.g., ἀ 234) μείς. Βορβός, given as Doric for ὀρβός, must be a slip; βορβός is, I think, the correct form (e.g., Cauer 7).

Part ii., indispensable if only to correct the idea of etymology common in popular textbooks—that the "root" and the word alone are of value—is most excellent, but too short. The rules, for example, for the regular interchange of ο and ε, or the difference between σσ from χχ, κκ, which does not become σ, and σσ from θθ, ττ, which does (cf. *μῆθος, μέσος, μέσος), are unnoticed. Of other rules only a curt explanation is given in the Preface. Indeed, brevity is the one fault of the book. Throughout, no references or authors of the derivations are given, and some of the etymologies are obscure from shortness. There is, e.g., nothing to show that, in θράσσειν, the θ is original, and not due to "metathesis;" "θεός: φεύς," with a reference to the rule that σ between vowels falls out, needs explanation. Πλάες (= *πλεγεσες, Mahlow, *langen vocalen*, 46) is omitted. It is perhaps from a desire for brevity that forms are put together which seem not exactly to correspond—μέγας and magnus, θύρα and dvār. Something might have been said, too, of the accent. One may hope Mr. Wharton will give fuller aid in his *Etyma Latina*. Fröhde's investigations, if their results are accepted, are not very simple. It may be hypercriticism to object to the terms "close" and "open" to distinguish the vowels *i* and *u* and *a e o*, but Havet and Sievers (*Phonetik*, 192) have pointed out that "open and close" exactly describe "short and long" vowels.

One or two general points may be touched on. The number of cognate Latin words Mr. Wharton has found to quote is very small. Some, indeed, which might have been expected are omitted—*severe servus* (bound) by side of εἶρεν εἶπερον, cavilla by κόβαλος; but others are included which seem unconnected—e.g., *loqui* agrees with λάσκειν (= λάκ-σκεν) neither in sense nor in sound, since *qu* = π here. Of the few cognate words, fewer are words in common use; and, as Prof. Nettleship has pointed out, the terms of moral, political, and social life are unrelated. Comparisons of vocabularies prove little as to the connexions of languages; but what proof there is here fully accords with the mass of evidence against Mommsen's (still unaltered) view of an Italo-Greek period.

Again, there is an absence of "popular etymologies," like ἀμφίσβαινα for ἀμφίσθαινα (double-necked), due partly, perhaps, to the literary character of our Greek. The borrowed words naturally supply several; e.g., the Persian *khaz* = κάστωρ has seemingly taken its form from the unconnected but familiar god's

name. The loan words themselves—as many as 480 in number—have been collected in a valuable list, far fuller than, e.g., Vanček's (Leipzig, 1878). Hehn and others have pointed out the light they throw on the relations of Greece with the "barbarians." A few may be quoted here: θρόνα, χλαῖνα (Sanskrit); καθάρα, κίων, ὄνος, χαλκός (Semitic); κασσίτερος (Assyrian); λόγχη, κόφινος (Keltic). A well-known example is οἶνος, which Mr. Wharton, after Hehn, refers to the Hebrew *yāgin*, itself said to be a loan word. It has been argued (*Bezz. Beitr.* i. 294) that the Semitic word could not have come into the Greek form; perhaps the analogy of Οἰνός may obviate this. Prof. Sayce has, I believe, suggested that βασιλεύς also is borrowed, being a Phrygian word, like ἀναξ, βαλῆν. Certainly it has been explained from no Indo-European root. Mr. Wharton calls it a "diminutive" of βάσιλος; but this scarcely helps, though neither Bezzenberger nor Week have satisfactorily gone farther. It would seem that, while the Italians adapted old words to new needs, the Greeks borrowed them, just as at a certain period they borrowed their art.

It remains only to add that the book is unusually well printed. On p. 136 the accent of ὦρα has fallen out; p. 33, s.v. βάλω, for *beto* read *basto* (Havet).

F. HAVERFIELD.

NOTES OF TRAVEL.

It is with much regret that we announce the death of Mr. E. Duffield Jones, of the Royal Geographical Society, which occurred on Thursday last, October 21, after a long and painful illness. Mr. Jones was M.A. of St. John's College, Cambridge. For some years he was attached to the consular service in China, but resigned his appointment in 1870. He was a regular and valued contributor to the *ACADEMY*, and also wrote for other periodicals. As an official of the Geographical Society his loss will be much felt.

WE learn from the *Monthly Notes* of the Library Association that a start has been made with the printing of the general map catalogue of the British Museum, and that the work is to be carried straight through to the end. It is being done under the supervision of Prof. R. K. Douglas.

THE first meeting this session of the Royal Geographical Society will be held on Monday, November 13, when Mr. A. R. Colquhoun, of the Indian Public Works Department, will read a paper on his recent journey of exploration through Southern China, from the mouth of the Sikiang to the banks of the Irawadi. We understand that Mr. Colquhoun has also accepted an invitation to address the Société géographique at Paris on December 3.

SCIENCE NOTES.

NOTHING could be more appropriate than the studentship which it has been decided to found at Cambridge in memory of the late Prof. Balfour. Its value is to be not less than £200; it is to be open to the world, though connected with Cambridge; it is not to be awarded by competitive examination; the holder is to devote himself to original research in biology—especially animal morphology. Despite the instructions given to the two University Commissions, this is, we believe, the first distinct recognition of "original research" at either

Oxford or Cambridge. As has been pointed out in the ACADEMY, both the Owens College and Edinburgh University have shown the way in this matter. What is important now to insist upon is that other branches of learning are at least in as great need of encouragement as physical science.

A VERY useful encyclopædia of geology and the cognate sciences, edited by Prof. A. Kennigott, of Zürich, is in course of publication as part of the *Encyclopædie der Naturwissenschaften*, issued by E. Trewendt, of Breslau. The characteristic feature of the work is the treatment of the subject in a comparatively few comprehensive articles, alphabetically arranged, rather than in a multitude of minor articles which break up the reader's attention, and destroy the continuity of the subject. The geological articles are in the hands of Dr. von Lasaulx, while the palæontology is contributed by Dr. F. Rollé, and the mineralogy is reserved for the editor's own pen.

We have received the *Transactions* for 1881-82 of the Penzance Natural History and Antiquarian Society. The papers of widest or most permanent interest seem to be those of Mr. E. Marquand on "The Wild Bees of the Land's End District;" a full list of the mosses of West Cornwall, by Mr. Curnow and Mr. J. Ralfs; a useful article on the "Hepaticæ of West Cornwall," by Mr. Curnow; and a discussion by Mr. Ralfs of that very perplexing genus, *Euphrasia*. He finds three well-marked forms in Cornwall, and probably others in Gloucestershire and Norfolk. His arrangement is different from that adopted by Sir Joseph Hooker and Prof. Babington; but we are inclined to think he is very likely right—at least as to the Cornish forms.

PHILOLOGY NOTES.

MR. E. B. NICHOLSON, Bodley's Librarian, is about to publish at Oxford a series of fasciculi entitled *New Homeric Researches*, containing his investigations on the metrical peculiarities of the Homeric poems and the light they throw upon Homeric questions and upon the earlier stages of the Greek language. The first of these will be "On Supposed Metrical Mimicry in the Homeric Poems," and will be ready in a few days.

We understand that Mr. W. J. N. Liddall, advocate at the Scottish Bar, will be a candidate for the Celtic chair in Edinburgh University. Mr. Liddall was formerly a Muir prizeman in Sanskrit in the University of Edinburgh. He has for some time been engaged upon the Celtic MSS. in the Advocates' Library, and has published several papers on Celtic place-names.

M. MASPERO, before returning to Egypt, gave a long account of his last year's work to the Académie des Inscriptions at its meeting on September 22, which may be read in the last number of the *Revue critique* (October 16). We are glad to hear that he has found everything in the Boolak Museum in perfect order.

M. DERENBOURG has communicated to the Académie des Inscriptions a reply to M. Halévy's paper upon the Jewish belief in the immortality of the soul, noticed in the ACADEMY of October 14. He maintains that the genuine religious beliefs of the Jews must be looked for, not in the superstitions they borrowed from their pagan neighbours, but in the teachings of the prophets, which contain no allusion to another world. He thinks that the conception of a future life among the Jews came from the Platonist philosophy, and was introduced at a comparatively late date from Alexandria.

MEETINGS OF SOCIETIES.

SOCIETY OF HELLÆNIC STUDIES.—(Thursday, Oct. 19.)

C. T. NEWTON, Esq., V.-P., in the Chair.—Prof. Jebb gave an account of his recent visit to Hissarlik in company with Mr. Calvert, Prof. Goodwin, and others, and stated it as the unanimous opinion of the party that no such stratification of the ruins as is implied in Dr. Schliemann's theory of successive cities exists. Prof. Jebb examined the question in what sense any site can be said to be that in the mind of the author of the "Iliad," and how far we may expect the poem to tally with the evidences of actual remains. He expressed his own opinion that more than one site in the Troad has left its impression in different parts of the "Iliad."—This view was supported by Prof. Colvin and Mr. F. Pollock.—An account by Prof. Sayce of a journey in Aëolis, and a description by Mr. Murray of a statue of Hercules, sitting, found in the palace of Sennacherib at Koyunjik, were, in the absence of the writers, taken as read.—Mr. Lewis Farnell read part of a paper discussing the frieze from Pergamon representing the battles of gods and giants, now at Berlin. The writer discussed in detail the two chief groups of that frieze, of which Zeus and Athene respectively are the centres, comparing them with earlier and later treatments of the same subject, and so eliciting what was peculiar to the Pergamene conception of the subject.

NUMISMATIC SOCIETY.—(Thursday, Oct. 19.)

W. S. W. VAUX, Esq., V.-P., in the Chair.—Prof. Gardner read parts of a paper dealing with the coins of Samos, discussing their types from the point of view of mythology, and arranging them in chronological sequence.

THE MANTUA AND MONTSERRAT MEDAL FUND.—(Saturday, Oct. 21.)

A. M. MOCATTA, Esq., in the Chair.—This was the annual meeting of the Mantua and Montserrat Medal Fund, and was held at Exeter Hall. According to the Report of the council, the income of the fund is £3,700 a-year. The medals were originally instituted to reward the labours of painters, poets, and scientific men four centuries ago by the Marquises and Dukes of Mantua. A roll was exhibited on which were inscribed the names of Raphael, Michelangelo, Mantegna, Dante, Galileo, Copernicus, Shakspere, Milton, Racine, Molière, Camoens, Erasmus, Camden, Rubens, François Bacon, Lope de Vega, Napier the inventor of logarithms, Edmund Spenser, and about a thousand other eminent men of all nations, to whom these medals had during four hundred years been awarded. They had been granted by the council during the past year to the following:—Prof. Owen, John Ruskin, Alfred Tennyson, Longfellow, the Earl of Shaftesbury, Prince L.-L. Bonaparte, the Duke of Argyll, Card. Manning, the President of the Royal Academy, the President of the Royal Society, Prof. Tyndall, J. A. Froude, Henri Milne Edwards, of Paris, Mr. W. Holman Hunt, Mr. J. E. Millais, the Earl of Kennishton, and Sir Joseph D. Hooker. An old scrap-book, bound in the thirteenth century for Louis Gonzaga, the first captain of Mantua, was exhibited, which contained above one thousand letters from all the eminent men specified collected during the four centuries during which the House of Gonzaga reigned in Mantua. The volume had descended to the representatives of the family. A portrait, by Raphael, of Louis Gonzaga, the founder of the Mantuan medals, based upon a sketch by Giotto, was also exhibited. The funds of the society are exclusively devoted to the encouragement of workers in science, literary research, and art, and are distributed without regard to nation or creed. A list of sixty persons in America, Japan, China, Asia, Africa, and Europe, recipients from the fund, was read. The money is mostly expended in the purchase of books and scientific apparatus to aid them in their researches; and they, in return, send specimens and notes for the use of the curators of the museum of the Prince of Mantua and Montserrat.—Prof. Crane, director of the museum, remarked

on the number and high value of the specimens. He also alluded to the museum as being the earliest in Europe of paintings, sculpture, and natural history, and to the important researches which the House of Gonzaga had made during the time they resided in Mantua.

FINE ART.

THE GATES OF BALAWAT.

The Bronze Ornaments of the Palace Gates of Balawat. With Introduction by Dr. Birch, and Descriptions and Translations by Mr. Pinches. (Published by the Society of Biblical Archaeology.)

It has often been the subject of remark that Assyrian sculptors, with all their practice in bas-relief, very rarely attempted to produce a figure actually in the round; and the explanation usually given has been that Assyrian sculpture was essentially pictorial. The fact cannot be gainsaid that the long lines of reliefs which they have left behind are, above all, pictorial representations, or rather illustrations, of common or current events. At the same time, it is still an open question whether the amount of real sculpture displayed in these reliefs represents only an endeavour to help out the pictorial element, or whether it does not rather represent an actual knowledge of sculpture lowered, so to speak, to admit of its being combined with painting. In favour of the latter alternative, it may be urged that the oldest of the reliefs now surviving are of an artistic character, which presupposes a long antecedent practice of sculpture in this form. Obviously, it does not follow that painting was not still older, and had not been from the beginning the parent of sculpture in relief, as many appear to believe.

It is easy to imagine that, in an early stage of painting on stone, it was a simple step, where shadows were not obtainable by colour, to obtain them by sculpture. But it was not easy to imagine this till the thing had been done. So far, indeed, was that from being the case that we are obliged to assume a previous acquaintance with actual bas-relief before such a step could have been thought of. It is on this point that the whole question turns.

With regard to the origin of bas-relief, the first difficulty is to comprehend how a solid substance like stone, which lends itself readily to sculpture in the round, could have ever suggested to an artist the possibility of its being worked in relief. The answer to that is given clearly by the bronze gates from Balawat. A thin plate of bronze or copper possesses a natural elasticity, which suggested the possibility of its being beaten up into a design—that is to say, into a bas-relief. The extent of the elasticity determined the extent of the relief; and thus bas-relief, instead of being a chance result of artistic taste, may be said to have originated in the nature of a material. Once produced in bronze, it was an easy step to transfer it to marble; and Semper (*Der Stil*, i. 431) will be admitted to have been right when he described bas-relief as "bronze repoussée metamorphosed into stone." On this and some other points I called the attention of readers of the ACADEMY (August 1878) to the gates of

Shalmaneser II. when they reached the British Museum.

It is sometimes, and perhaps justly, made a matter of surprise that the finest Greek reliefs in marble—for example, the frieze of the Parthenon—were not only coloured, but had also numerous accessories of glittering metal, such as the reins and bridles of the horses. But then it is forgotten that the Greeks had derived their notions of bas-relief through artistic tradition from times and places where its true nature and origin in bronze were recognised. It was in obedience to these traditions that they employed colour and metallic accessories on their marble.

Under these circumstances, the bronze platings from the gates erected at Balawat by Shalmaneser II. (B.C. 859–824) become a striking landmark in the history of ancient art, quite independently of their importance for Assyrian studies. The publication of them in a series of large, finely executed photographic plates by the Society of Biblical Archaeology is a service which cannot be too gratefully acknowledged. It has been more the habit of that society to deal with literary and historical questions than with matters relating to art; and, in fact, the present publication, with its text of the inscriptions on the gates by Mr. Pinches, amply sustains the unique character of the society in this respect. We hope this is a new departure. With its resources and its successful management, the society may be expected to overtake much that in recent years has been accumulating and remaining unutilised, in a thorough sense, for want of enterprise.

The subject represented on these gates is war in all its horrors for the vanquished and delights of spoil or vengeance for the conquerors. Storming of fortresses, conflagrations, impalements, beheadings, fighting from chariots, on horseback and on foot, strings of prisoners, captured herds of cattle, spoils, submissions, presents—these are the principal items, and most of them recur sufficiently often to have taxed the invention of the artist to avoid monotony. From his work altogether he must be admitted to have had the command of a very large number of artistic motives. But, if we take up a special section of his subject, it will be found generally that he himself was conscious of a want of resource in the invention of motives, and struggled against it by introducing varieties of detail which might withdraw attention from what is really a repetition of a motive already used. For example, in the first scene (A, 1–7) we may notice (1) a group of two horsemen riding over a fallen enemy, which occurs twice with only varieties of detail; (2) a group of an Assyrian seizing an enemy by the crest of his helmet, also repeated with slight variation; (3) a group which is found three times within a short space, but always with some alteration: it consists of an Assyrian who has overpowered one of the enemy, but still stands on his defence against another, who aims his spear at him. A similar result could be obtained from the other scenes. The battle from which these examples are chosen is perhaps the most interesting of all on the gates from the fact that the enemies of the Assyrians are there represented as armed with

the Greek helmet, circular shield, and spear. They are slighter men than the Assyrians, and their stronghold is a mountainous country into which the Assyrians have penetrated with chariots, horsemen, and bowmen. The explanatory inscription which accompanies this scene places it, we are told, in the region of Armenia. There are theories which trace the immigration of the Greeks along the North of Asia Minor, and finally down into their settlements in Greece proper. But whether it can be proved, from language or otherwise, that these original migrating Greeks were possessed while in Asia Minor of the armour by which they were characterised I am not able to say. An alternative would be to regard these Greek-armed enemies of the Assyrians as settlers who had returned from Greece to an earlier seat of their race. If it were not that the localisation of this enemy seems to be certain, it might be argued, from the fact of their being associated in one place as prisoners with other prisoners of an Ethiopian type, that they belonged to a district nearer to Greece and more accessible to Greek mercenaries.

The artist of the gates has met with difficulty in rendering horses. When they are at a gallop, with heads and forelegs in the air, he succeeds fairly well. But when they are to be represented at a walking pace he begins equally by placing their heads near the top of his available space, and, finding afterwards that their forefeet must reach the ground, he produces an animal which is not unlike a giraffe. He ought to have simply enlarged the scale of his horses in such cases. But that would have entailed an enlargement of the chariots also, and would seriously have broken up the uniformity of his design. He was a victim, in the first instance, to the law of isokephalism, which prevails also to a large extent in Greek reliefs, where the composition is confined, as it is here, to long, narrow bands.

In composition, the gates are inferior to the somewhat earlier friezes in the British Museum representing the conquests of Assurnazir-pal (about B.C. 880), but they appear to be of the same school. In finish, also, the gates are behind this frieze, though in some measure the opposite might have been expected, considering how readily a bronze surface lends itself to the expression of minute details as compared with the alabaster of the frieze. The figures are, in fact, often very carelessly finished.

It will thus be evident that the artistic interest of the gates is not so much in the beauty of workmanship bestowed on them—though in that respect also they have many charms—as in the fact that they present us with a reasonable explanation of the origin of bas-relief. Again, both the material and manner of execution are obviously such as would be attractive to industrial art in the production of armour, vases, and other articles useful for export. When compared with the designs on objects found in the oldest tombs of Greece, the spirit of design and the technical processes on the gates are seen to have exercised very great influence on the first examples of artistic production with which the Greeks became acquainted.

A. S. MURRAY.

THE COPTS OF EGYPT AND THEIR CHURCHES.

IV.

(Conclusion.)

Silver-cased textus.—Most of the churches have a MS. copy of the gospels, covered on all sides with plates of silver, decorated with *repoussé* work, like that on the fans. The book is completely sealed up in this silver box and secured with nails, so that it can never be opened or even seen. There is generally a cross in the middle of each back, surrounded by the emblems of the evangelists, cherubim, and flowers; a Coptic inscription forms an ornamental border. Some of these are quite modern, and none appear to be older than the sixteenth or seventeenth centuries.

Crosses.—Many churches have fine large processional crosses of silver or bronze, engraved with figures and inscriptions—in many cases in Greek. There are also in all the churches a number of small crosses made of silver or base metal, and generally engraved with a dedicatory inscription like those on the sacramental spoons. They are held by the priest at Benediction, and are used at the consecration of the water for baptism.

Lamps and candlesticks.—Some of the lamps which hang before the pictures and relics and in front of the Hâkel are enriched with beautiful work, *repoussé*, engraved and pierced. Some are of silver, and others of bronze.

Until the last few years, some of the Coptic churches possessed exceedingly beautiful glass hanging lamps, made probably at Damascus in the fourteenth and fifteenth centuries for the use of mosques. They had sentences from the Koran, and very delicate arabesque patterns painted on them in enamel colour, some thin and transparent, and others, almost opaque, laid on so thickly as to stand out in perceptible relief. These lamps—the most beautiful specimens of the glass-worker's art ever produced—have quite disappeared from the Coptic churches. The last one was brought to England four or five years ago, and is now in the British Museum. There are also three very fine ones in the Kensington Museum, but these came out of mosques. A few glass lamps of plain clear glass, but of very graceful form, still remain. There is a fine large one in the church of Abou Sergeh. It is only brought out on Good Friday. The tall-standing candlesticks by the lecterns are generally of wood with turned mouldings; a few are of bronze or wrought iron, with three branches and prickets. At the church of St. Menas are two curious bronze candelabra, set in niches before pictures. They are each formed of two winged dragons with tails crossing; in the upturned mouths and along the backs are rows of sockets for candles, seventeen in all. One of these appears to be fifteenth-century work; the other is a later copy.

Censers and incense boxes.—The censers now in use resemble in form those used in the West during the fourteenth and fifteenth centuries. They are made of silver or bronze, ornamented with pierced and *repoussé* devices. The incense boxes are generally round, and of wood or ivory richly carved with interlacing patterns and Arabic or Coptic inscriptions. A few are square-shaped boxes made of beaten silver, decorated in the same fashion as the fans and *textus*-covers.

Chismatories, for the holy oils.—But very few remain. In the church of Anba Shenouda there is a curious one cut out of a solid cylindrical block of wood, eight inches and a-half in diameter, in which are sunk three holes to contain the little glass phials for the three holy oils. The lid revolves on a central pivot, and has only one hole in it, so that only one bottle is exposed at once. At present the Coptic priests use only one holy oil, and are quite

ignorant that there ought to be three distinct kinds. At baptism, instead of putting the oil on the child, they pour some of it into the font.

Tabernacles.—After the consecration, the elements are placed in a wooden box decorated with paintings of the life of Christ and the saints. This box stands on the altar. None appears to be of any great age. The custom of "reserving" the Host does not now exist among the Copts. Tradition says that it was given up because a serpent once got into a church and ate the Host. A curious instrument (the kooba, or in Greek *κοοπίκος*), made of two semi-circular pieces of metal crossing each other, is used at Mass to prevent the corporal from touching the bread after consecration.

Musical instruments.—Cymbals, triangles, and small bells without clappers, struck with a piece of wood, are used to accompany the hymns. The commencement of the service is sometimes announced by the priest striking a wooden board with a mallet, as in the Greek Church. A few bronze bells were used, but they are rare—probably because the Mussulmans dislike them.

Crutches.—Owing to the great length of the services and the absence of seats, both priests and laity have wooden crutches to lean upon. The top is like a tau cross. The Patriarch has a fine massive silver one, which is carried before him, like the archbishop's cross in the Western Church.

Among the church furniture may be counted ostrich eggs, which are hung from the roof as ornaments. They are generally supported by metal bands, with ornamental engraving on them. Some churches have, not real eggs, but porcelain imitations.

Silver diadems, or narrow fillets of thin repoussé or engraved work, are among the belongings of many churches. They are used to crown the bride and bridegroom at the marriage service.

A wine-press for making the sacramental wine, and an oven for the bread, exist in some churches. The korbān, or sacramental bread, is a small round loaf, stamped with many crosses, and the inscription ΧΡΙΣΤΟΣ ΑΓΙΟΣ ΙΧΥΙΟΣ ΑΘΑΝΑΤΟΣ—"Christ the Holy, the Powerful, the Immortal."

Oil-presses for making the holy oil are also occasionally to be found in one of the out-buildings of the church.

Relics.—All the churches have relics of the saints wrapped up in rolls of silk, the size and shape of a bolster. The outer covering is richly embroidered. They are generally placed in niches formed in the various screens, often in the iconostasis, and, as a rule, have pictures behind them. In some cases, they are put in wooden shrines, standing on four legs, with pictures hung round them. The bundle containing the relic is seen through a small grating in front, before which an embroidered curtain hangs.

Paintings.—There are a great number of pictures in all Coptic churches; they may be divided into three classes. *First*—The most ancient are those painted "a secco" in tempera, on plaster or on marble. The best and earliest examples of these are some life-sized figures of saints in the apse of the western baptistery of Abou Sergeh. They are thoroughly Byzantine in style, the drawing being hard and stiff, and the folds of the drapery treated in a very conventional manner. They are probably not later in date than the eighth century. They are interesting as showing that the early vestments of the Copts were almost the same in form as those used in the West. When Christ is represented, his nimbus generally has the letters Ο ΩΝ (ens entium) on it. *Second* in date come pictures on panel, often with gold grounds. The long row of pictures which is fixed along the top of every iconostasis are generally large

half-length figures of Christ, the Apostles, and other saints. Some of them have scenes from their lives, many figures to a small scale crowded together, but often painted with miniature-like delicacy. In style the better ones resemble the thirteenth-century works of painters of the Umbrian or Sienese schools. *Third*—Paintings in oil on canvas, chiefly of the seventeenth and eighteenth centuries. These have little or no merit as works of art.

Owing to the stereotyped style of art which has for so long prevailed in the East, it is impossible in many cases to fix the date, or even the century, of these paintings. Even now monkish painters in Greece and Russia are producing works which have many of the characteristics of the thirteenth-century Italian painters, especially in their use of greenish tints in the flesh shadows and the sculptural folds of the drapery.

Service-books.—These are mostly MSS.; some churches, especially those in Lower Egypt, have a large quantity of them—several hundreds sometimes. They mostly lie piled in heaps on the ground in some unused chapel or rubbish hole in the church, and are very useful to the mice, who make their nests of the leaves. But a small proportion are on parchment—most are written on a beautiful vellum-like paper (carta bombycina). They are in the Coptic language, with Arabic rubrics: the Arabic is often an addition, the older MSS. being almost without rubrics. Later MSS. have some of the prayers in Arabic. Coptic is now quite a dead language, and is but little understood even by the priests who have to read it. It is regarded as the hieratic language, and, though Arabic may be used for prayers and lessons outside the sanctuary, within the veil of the Hékel nothing but Coptic (or Greek) must be pronounced.

Three liturgies are used by the Copts—those of St. Basil, of St. Gregory the Theologian, and of St. Mark, also called after St. Cyril because it was altered and re-arranged by him.

The following list of MSS. taken from a large heap in the church at Seney, near Luxor, may be taken as a sample of the service-books which occur the oftenest:—

Canons of the Coptic Church, on vellum, twelfth century.

Book of the Gospels, on vellum, thirteenth century.

Lectionary, on vellum, fourteenth century.

The rest are all on paper.

Consecration of Monks, 1358.

Consecration of the various Orders in the Church, a MS. of the fifteenth century—viz., Psalmos (Cantor), Anagnostes (Lector), Sub-deacon, Deacon, Arch-deacon, Priest, Hegumenos (Abbot), Chorepiscopus (Visitator), and, lastly, the Consecration of the Episcopus, Metropolitā, and Patriarcha, the same service being used for all three.

Psalter for the Canonical Hours, sixteenth century.

Euchologion or Benediction Service, sixteenth century.

Minor Prophets, sixteenth century.

Funeral Service, sixteenth century.

Mystagogia (Confessio), sixteenth century.

Consecration of Chrism and Oil for the Lamps, sixteenth century.

Order of Baptism and Consecration of Altar Vessels, seventeenth century.

Consecration of Altars and Fonts, eighteenth century.

With many others, of various dates, of the Gospels, the Epistles, the three Liturgies, and the various Consecration Services.

But very few are older than the sixteenth century. Those that have dates are dated from "the year of the martyrs"—i.e., A.D. 284.

They are written with a reed pen in a fine bold hand, and generally have no ornaments,

except a few large capitals in black and red, and a large elaborate cross of interlaced lines on the first page. They are bound in brown calf-skin, stamped with graceful arabesque patterns, with a flap to protect the front edge of the book. J. HENRY MIDDLETON.

NOTES ON ART AND ARCHAEOLOGY.

IN about a fortnight's time, the Fine Art Society will open an exhibition of curious interest—a gallery in which all the space will be devoted to the portrayal of Venetian life and scene. Venice, of course, has always been beloved of painters. Not a gallery, but a series of galleries, would be required for the adequate exposition of canvases and drawings inspired by Venetian experience. But Turner and James Holland will be excluded from the forthcoming show, which will be that of living painters only; or, rather, one single exception will be made. Mr. Bunney, whose Venetian work Mr. Ruskin so long encouraged, will be fully represented; and he died a few weeks ago. Among other painters in oil and in water-colour who have been lately much devoted to Venetian themes, and who will contribute considerable works, are Van Haanen and Rousseff, not to speak of Miss Olara Montalba, Mr. Fildes, Mr. Woods, and Mr. McWhirter. There will also be some sketches by Mr. Ruskin.

PROF. C. T. NEWTON will deliver a public lecture at University College on Friday next, November 3, at 4 p.m., on "Greek Painters from the Earliest Times to the Age of Polygnotus."

The following notes of movements may be of interest:—Mr. Hubert Herkomer and Mr. Seymour Haden have sailed for America, where they both intend to spend some little time; Mr. Cosmo Monkhouse is now on a short visit to Florence, whence Mr. Frederick Wedmore has just returned; Mr. G. A. Sala is expected soon at Rome.

MR. JOHN CROWDY contributes to the *Companion to the British Almanack* for 1883 a review of the art sales of the present year, which have been of exceptional importance.

THE two great French painters of battle pieces, MM. Edouard Detaille and de Neuville, are engaged upon a joint panorama destined for Vienna. They have lately visited the battle-fields round Metz, and have chosen for their subject an incident in the day of Rezonville honourable to the defeated side.

M. LISCH, the discoverer of the Gallo-Roman town near Poitiers, to which the name of Sanxai has been given, has proposed that the State should purchase the site; and his proposal is supported by the Commission des Monuments historiques, of which M. Antonin Proust, the late Minister of Art, is president.

THE French provincial museum at Nancy has just been enriched by a large gallery of pictures collected by a M. Poirer. A long notice in the *Courrier de l'Art* speaks of many of them as being authentic works of the greatest Italian masters.

THERE are two articles this month in the *Gazette des Beaux-Arts* upon the present exhibition of the Union centrale, the one being devoted to the furniture, which makes a goodly show, several rare pieces in sculptured wood having been lent; and the other to the ancient tissues exhibited, to which South Kensington has contributed several interesting pieces. But reading about exhibitions is always dull work; and the article, we think, that will be found of most interest in the number is the continuation of M. Théodore Duret's account of the illustrated books of Japan. Keisai-Yesen, the chief rival of Hokusai, Hokkei, Kona-setsu, and

other illustrators are described, but none come near to the incomparable Hokousai in fertility of imagination and power of ludicrous association. The chief skill of Keisai-Yesen seems to have lain in being able to represent things with a single stroke of the brush. He was a true impressionist. We could wish to hear more of these Japanese artists, but M. Duret finishes the subject in this number.

L'Art gives this week, instead of its usual etching, a Dujardin heliogravure from a drawing by Mr. Burne Jones called *Le Chant d'Amour*. It is reproduced with great softness and delicacy.

MESSRS. SHEPHERD BROS. will open on Monday next their annual winter exhibition of modern pictures in their gallery in King Street.

THE STAGE.

"THE OVERLAND ROUTE" AT THE HAYMARKET.

MR. BANCROFT has much confidence in the works of deceased authors; nor are rising dramatists abundant enough in London to disturb his preference for Robertson and Tom Taylor. Tom Taylor's "Overland Route" has lately been revived at the Haymarket with that attention to realism of detail which may be taken as a sign of the expectation of a long run. And, indeed, already the piece is understood to be a commercial success. Had it been otherwise, we should have been surprised; not that "The Overland Route" is an excellent piece, or even a piece which shows to the best advantage Tom Taylor's faculty of adroit construction or his facility in seizing the conventional humours of the lower middle class. But it shows his ready skill in other departments of labour—it evinces undoubtedly an ingenious command of aged material, a faculty for bestowing modernness upon antique observation of character. The persons of the drama in "The Overland Route" are not conspicuously original; but they are placed in new situations, which is almost enough to ensure them originality for the stage. The circumstances are undoubtedly entertaining, even if some of them are impossible.

The earlier scenes—that is, the two first acts—of Taylor's drama are those which must be deemed the best. It is here that in the conversation there is the closest approximation to the dialogue to be listened to on the quarter-deck or in the long saloon of a P. and O. steamer—to the dialogue, that is, of the Anglo-Indian during a period of enforced leisure. Here there is much harmless small-talk, some scandal, and a measure of wit. Such scenes are sure to be popular; and there is no sufficient reason why they should not be as popular to-day as when it first occurred to Tom Taylor to write them, something like a score of years ago. It has been said that, after all, "The Overland Route" is but a collection of such scenes, and not a play of serious interest. That may possibly be true; but the tolerant critic will not see in its truth an occasion for reproach. The public of the theatres—especially the public of the stalls—grows more and more indifferent to the interest of a serious intrigue. It demands more and more an opportunity for light amusement, and "The Overland Route" might have been framed to supply that demand. It is not very strong as a comedy, but it is strong as a medium for realistic effect. And this strength Mr. Bancroft has utilised; and, in doing so, will find his reward. Most people nowadays have had some experience of a P. and O. steamer. If they have not actually sailed in one, they have heard stories of

the voyage, or have perhaps gone down to Tilbury to see their friends off, and have said good-bye and turned homewards as the last box of specie was stowed away in the hold just before the bell rang for "tiffin." It is pleasant to recall the experience, and the modern stage knows well how to recall it. There are the kind of people who are wont to assemble on deck, and there are the lithe Orientals—Lascars and the rest who will work the ship; the cook who is even now engaged in the preparation of the curry. The complete realisation of scenes which every traveller knows to be at all events striking excuses the absence of serious interest in the plot, the absence of probability in the development of action. Besides, the acting is good where it can be. If Mr. Bancroft is not quite as well fitted with a part as he has often been aforetime, he shows skill in the character he assumes. Mrs. Bancroft provokes laughter by the genuineness of her gestures and accents of comedy; and Mr. David James is as droll when he is somewhat doleful as when he is conspicuously merry. The "character-acting" of Mr. Alfred Bishop is generally of marked excellence. A daughter of the actress known as Miss Lydia Thompson appears in the piece, and very acceptably. They will play "The Overland Route" for several weeks yet.

STAGE NOTE.

WE are pleased to hear that an excellent cast has been secured for Mr. Tennyson's new prose play, which is to be brought out at the Globe Theatre in about a fortnight's time. The scene of "The Promise of May" is laid in Lincolnshire, where was laid also the scene of "The Northern Farmer," and it may be inferred that the Farmer Dobson of the new work will not be lacking in that strength of characterisation which attends Mr. Tennyson's rustic portraits. This part will be played by Mr. Charles Kelly. For Mr. Hermann Vezin, an actor whose wide range makes it a comparatively easy task to fit him with a rôle, a promising part has been reserved. The heroine, Dora—but the heroine of a play by the author of "Dora" ought, for clearness' sake, to bear some other name—will be represented by Mrs. Bernard Beere, an actress of refined taste and excellent discretion. And for the part of the heroine's sister a choice has been made which we cannot doubt will prove a wise one. It is that of Miss Emmeline Ormsby, whose two principal appearances in London—first, as the mistress of the melodramatic villain in "Lights o' London," and then as the gipsy girl in "The Romany Bye"—have given us occasion to remark on the welcome advent of a young actress of real dramatic instinct and picturesque effect.

MUSIC.

JOACHIM RAFF'S SYMPHONY IN D MINOR, ETC.

ON November 14, 1874, Raff's "Lenore" symphony (No. 5) was performed for the first time at the Crystal Palace, and was received with enthusiasm. This composer's works were for several years very popular. The "Im Walde" symphony (No. 3) at the Philharmonic Society in 1875 created a most favourable impression. Nos. 2, 3, 4, 7, and 8 have figured on the Palace programmes, so that, counting No. 6, in D minor, op. 189, even of the nine published symphonies have been heard here. There is a tenth now in the press, and one in MS.; in all, eleven. As regards number, Raff has thus surpassed his great predecessors Beethoven and Schubert, and his illustrious contemporaries Mendelssohn, Schu-

mann, Berlioz, and Brahms. But quantity is nothing, and quality everything. Raff's writing is unequal; his career as a composer was not, like that of Beethoven, one of gradual development and constant progress; some of the movements of his symphonies are very fine indeed, while others are either laboured or commonplace. His powers of thematic treatment were great, his contrapuntal skill wonderful, and his knowledge of orchestration thoroughly sound; but he was unfortunately often tempted to waste these gifts on subject-matter of little or no importance. His music, therefore, though attractive and interesting to students and musicians, often fails to create a really satisfactory and lasting impression. The symphony in D minor, chosen for performance last Saturday, bears the following inscription in lapidary style: "Gelebt, Gestrebt, Gelitten, Gestritten, Gestorben, Umworben" (One who lived, aspired, suffered, struggled, died, and acquired fame). The labour of life is depicted in solemn and suggestive strains in the first movement; the workmanship is most elaborate and ingenious. Raff evidently meant to represent in tones the struggles and aspirations of a noble mind; the sense of effort, which is at times felt, is therefore perhaps consistent with the programme which he sought to illustrate. The long and impressive *coda* forms a worthy termination to the movement. It is difficult to understand exactly what meaning the composer wished to convey by the *vivace*, which is in form a *scherzo*. The gloom and restlessness of the opening section have passed away, and a light and joyous scene presents itself before us. The music is bright and the scoring very effective; but it must be confessed that the themes are somewhat trivial. The third movement is a funeral march. The principal theme is simple and plaintive, while the middle subject appeals to us in soft and soothing tones. Towards the close the two themes are combined in a very skilful manner. This march is the most striking part of the symphony, and altogether one of Raff's most successful efforts. The *finale* is disappointing. The themes are wanting in character, and, though there is much cleverness displayed in the working-out, the movement is not successful. The symphony was magnificently performed under the direction of Mr. Manns, and was well received. The programme included Mendelssohn's concerto in G minor played by M^{lle}. Ida Bloch, and the ballet airs from "Carmen." Miss Ella Lemmens was the vocalist.

At the Popular Concert last Monday M^{lle}. Janotha made her third appearance. She played as solo Beethoven's sonata in E minor (op. 90). Her rendering of this romantic work was not quite to our taste. Some of the phrasing in the first movement was not satisfactory, and the lovely *allegretto* was taken at too rapid a rate. The audience were, however, satisfied. In answer to loud and continued applause, M^{lle}. Janotha played Thalberg's "Home, Sweet Home." It is scarcely the sort of piece one would expect to hear at the Monday Popular Concerts, but the return of the troops from Egypt probably suggested, and perhaps excused, its appearance in a classical programme. Sig. Piatti played, for the first time, an interesting sonata for violoncello of Porpora, the rival of Handel and the teacher of Haydn. The music is full of vigour, and not without charm. The pianoforte accompaniment, written by Sig. Piatti, was in the safe hands of Mr. Zerbini. The programme included Beethoven's tenth quartett and Schumann's sonata in A minor. The latter work was admirably interpreted by M^{lle}. Janotha and M^{me}. Norman-Néruda. Miss Santley was the vocalist. She sang a song by Handel, and two by Maude V. White; the latter were accompanied by the clever composer.

J. S. SHEDDOCK.

SATURDAY, NOVEMBER 4, 1882.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

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LITERATURE.

"ENGLISH MEN OF LETTERS."

Sterne. By H. D. Traill. (Macmillan.)

MR. TRAILL brings to the study of Sterne's work a sympathetic attitude of mind, and to the consideration of his character no ordinary powers of observation and analysis. Of course he has not been able to make any material additions to the biography of his subject. A zealous bibliographer might perhaps hunt up out of obscure places a few scattered reminiscences like those of the discredited French valet Lafleur, together with an odd story of early years, like the ridiculous one of the whitewash mischief perpetrated at school—for ridiculous it is from Sterne's sentimental point of view, though it has suggested to Mr. Traill the smart reflection that "the trick of befouling what was clean (and because it was clean) clung to him tenaciously to the end." But the period of Sterne's life that is at all valuable to the biographer is confined to eight years, and the incidents of those years are few and easy of record.

Mr. Traill's view of Sterne's character as a man may be said to hold the mean between Mr. Fitzgerald's *Apologia* and Thackeray's unsparing attack. He does well in directing attention to that cheerful courage under the prostration of pain, which revealed perhaps the noblest, and certainly the manliest, side of Sterne's nature. Thackeray overlooked this; he spoke tenderly enough of that "cry for pity and pardon" which the unclerical romancer in real life penned in sincerity when he knew his end was near; but he permitted himself to forget the many incidental passages scattered over the letters disclosing the fact that Sterne was a good deal of a hero as to physical suffering, and a true son of the "good-natured, peppery, debt-loaded, light-hearted, shiftless" ensign of Chudleigh's regiment of foot, who, when pinned to the wall in a duel, had the cheerful courage and grim presence of mind to beg his adversary to wipe the plaster off his sword before pulling it out of him. After breaking a blood-vessel in the lungs, Sterne takes a hopeful view of life, and either believes, or pretends to believe, that he "continues to mend;" and when he is already within hail of death he writes: "I know not what is the matter with me, but some derangement presses hard upon this machine. Still, I think it will not be overset this bout." As much allowance as we can reasonably make on the score of manly courage and

cheerful resignation Sterne is certainly entitled to.

Mr. Traill is at one with all previous biographers in thinking Sterne was childishly vain of his social and literary successes, and vain no doubt he was; but more than enough has perhaps been made of the remaining evidences of his vanity. The letters on which is founded the portentous accusation of his having regarded with over-inflated complacency the visits of "great people of the first rank," first in London and afterwards in Paris, were written almost exclusively to his daughter, to Miss Fourmantelle, Mrs. Draper, and David Garrick; and, in inferences drawn from the slightly ridiculous air of his self-delineation, we must remember that he was writing to persons for whom, as he well knew, such substantial tributes were likely to have a powerful appeal. In estimating Sterne's acknowledged transgressions on the side of morality, Mr. Traill has observed a judicious reticence. He neither endorses Warburton's "irrevocable scoundrel" nor Thackeray's "wretched, worn-out old scamp" as epithets befitting the man. He is content, with the late Walter Bagehot, to regard Sterne as an "old flirt;" and no doubt these short and expressive words tell the whole truth. The key to Sterne's sensibility to love, as he knew it, is no doubt found in that letter to "dear Eliza" in which he frankly says, "I must ever have some Dulcinea in my head; it harmonises the soul." It is almost certain that Sterne belonged to the small number of men cropping up in every generation who never could enjoy the "freshness of feeling" on which they dwell so much, and who dawdle about pretty women with the questionable hope that in time their morals may come to be suspected. It would be wrong to say that Sterne did not at one period love his own wife, and equally unjust to his amatory pretensions to say that he wholly failed in his determined efforts to compromise the character of the young wife of the counsellor at Bombay; but in the case of the former affection his soul was probably chiefly occupied with the harmonising process he alludes to, and in the case of the latter with the imbecile sentimentality that prompted him to support an appearance of indulging insidious vice. "Talking of widows," he writes, in a letter which Mr. Traill does not quote,

"pray, Eliza, if ever you are such, do not think of giving yourself to some wealthy Nabob, because I design to marry you myself. My wife cannot live long, and I know not the woman I should like so well for her substitute as yourself. 'Tis true I am ninety-five in constitution and you but twenty-five, but what I want in youth I will make up in wit and good humour."

"Dear Eliza" was then on her way from Deal to Bombay; but before the lady could reach the side of her husband Sterne was immersed in an intrigue with a mysterious Mrs. H., and like a sneak was writing meanwhile gay letters to his friends with "sneering allusions to the poor, foolish *Bramino*." It was the appearance of profligacy, and not the reality, that Sterne enjoyed; and in a purer state of society than that in which his works first appeared his licentiousness would have

fallen, as Coleridge said, like a stone in snow.

After devoting a chapter to the charges of plagiarism contained in Dr. Ferriar's *Illustrations* (which is as much as they deserve), Mr. Traill proceeds to the consideration of Sterne's style, of his general characteristics, of his humour and sentiment. He thinks that to talk of the "style" of Sterne is as though one should say "the form of Proteus," so uniformly eccentric and regularly irregular he considers him. He thinks Sterne's mode of expression is destitute of precision, and in many cases a perfect marvel of literary alipshod. This is no doubt just criticism; and in all essential features Sterne's writing resembled his talk, which has been described as always animated, often brilliant, rarely correct, and never clerical. His "style" was no doubt consciously founded upon that of Rabelais; and certainly, in discursiveness, in deliberate buffoonery, in extravagant eccentricity, and in solemn and ingenious pretence of a measureless profundity of meaning where no meaning whatever existed or was intended—in a word, in brilliant sense, and yet more brilliant nonsense, the style of Sterne does gravitate towards that of the master of wits. It is hardly necessary to say that the parallel goes no farther. Between the occult truths, political and philosophical, which Rabelais was often compelled to hide behind a masquerade of pure buffoonery, and the transparent absurdities which Sterne, as a mode of attracting attention, concealed behind a veil of mysterious significance, there is indeed a whole world of purpose which forbids that we should unite the names of these writers. The real excellence of Sterne's writing, however, is obvious enough, his sputterings, dashes, blank pages, and countless affectations notwithstanding. He excels, perhaps, as Walter Bagehot said, all other writers in simple and direct description of common human action; and therein his genius was continually developing, the *Sentimental Journey* being superior to *Tristram Shandy* in that form of realistic force. Mr. Traill is justly severe on Sterne's claims as a man of sentiment; he thinks nearly all the pet bits of pathos on which the writer prided himself, and for which he has been extolled are complete failures as serious appeals to the heart, and failures traceable to Sterne's artistic error of obtruding his own personality, and begging the reader to "turn from the picture to the artist, to cease gazing for a moment on his touching creation, and to admire the fine feeling, the exquisitely sympathetic nature, of the man who created it." No doubt there is truth in this, but it is not the whole truth. It is not a fact that the primary condition of success in realistic pathos is that the writer should erase himself from the reader's consciousness altogether. It will be found that the most profoundly moving passages in fiction are concerned not only with the sad or tragic events they record, but also, in a secondary degree, with the emotions of the spectator or narrator who, from first to last, floods his dramatic narrative with subjective passion. This interposition of an outside intelligence seems always necessary to interpret our feelings to ourselves, and to make us realise that the pathos of the recorded scene comes from someone, instead of

living merely in an atmosphere of cold drama. In Sterne the "artistic error" lies deeper than Mr. Traill indicates in his just strictures on Sterne's confusion of artistic methods. Sterne is as self-conscious a humorist as the melancholy Jacques; but he is as deliberate a jester as Touchstone. He loves to suck melancholy out of any passing event "as a weasel sucks eggs;" but he also delights to thrust constantly before our eyes the cap and bells; not that he intends the smile to compete with the tear, but that he prides himself on his personal freedom from the torturing sensibilities over which he claims to have absolute command. Immediately after one of his famous sentimental outbursts, he tells us how good the inn is at Moulins. This is an outrage of a kind he delighted to perpetrate. It seems to say: "Behold! what a master I am! How I can harrow up your feelings! and now I'm off to eat a mutton-chop." It is the grimace of a bad actor before the tragic business is over, before he quits the stage, and while his face is still turned towards his audience. Of Sterne's humour Mr. Traill does not seem to say much that is new. He speaks of it as Cervantic; and, in estimating the net sum of Sterne's creative power, he says the writer will live by virtue of his one individual creation—Capt. Tobias Shandy. He cannot mean that the humour of Uncle Toby's character is the Cervantic element in Sterne, for that is obviously centred in the elder Shandy. Walter Shandy is the only Don Quixote of English fiction, and, therefore, the only character in Sterne that is essentially Cervantic, the humour of Uncle Toby and of Sterne's own character being distinctly Shakspearean.

That Thackeray should have denied to Sterne the character of a great humorist, and attributed to him only the qualities of a great wit, proves how astoundingly untrustworthy the criticism must be that is founded on, and begins with, an illiberal estimate of personal character. Sterne was vain; he was licentious; he was insincere. Be it so. On the other hand, he was courageous under bodily suffering; he was totally free from literary envy; and he never pretended (his accidental clerical functions out of the count) to be a better man than he was. He stole unblushingly from earlier writers, but never from lack of originality; and his plagiarisms are only more obvious than other people's because more undisguised. In short, neither in the bad qualities he had nor the good qualities he had not can he be considered much more reprehensible than writers before him and after, whose ill-luck it never was to be held up to the ridicule of popular audiences by the brilliant satirist who loathed and despised Sterne, and read his more sentimental utterances with a mock solemnity of tone that made his hearers laugh until the tears rolled down their cheeks.

Mr. Traill has done his work well; his book is admirable in writing, reliable and well-digested as to facts, and interesting and valuable in criticism. T. HALL CAINE.

Social Life in the Reign of Queen Anne. Taken from Original Sources. By John Ashton. In 2 vols. (Chatto & Windus.)

MR. ASHTON has selected an interesting subject, and has done justice to his choice. His volumes consist of extracts on the manners and customs of the age, culled from a variety of contemporaneous books and MSS. and strung together by a slight connecting narrative. If the words in the Preface are to be taken in their natural sense, they would imply that the composition of the book has been preceded by a perusal of "all the newspapers" and "all the literature of the time;" but such a suggestion could not have been intended. With every reasonable deduction from such an inference, there can be no doubt either of Mr. Ashton's diligence in collecting his materials or of his good sense in refraining from intruding himself unnecessarily upon the reader. We are grateful to him both for his industry and his reserve. Even a man who is well versed in the diaries and correspondence of Queen Anne's time will find something that is new to him in every chapter. The novice will be furnished with an abundance of amusement, both in the letter-press, and in the engravings which are scattered throughout both volumes.

The two writers who have contributed the greatest number of bricks to the house which Mr. Ashton has built are Misson and Ned Ward, a typical Monsieur and a typical John Bull of the period. They are both of them graphic writers, not free perhaps from a slight exaggeration for effect's sake, but still confining their exuberance within moderate limits. What struck the lively foreigner the most was the habits of his English friends at dinner. "They eat," he naïvely remarks, "a great deal at dinner," and he clearly thought that it would have been better for their health had they been content with a smaller quantity of animal food. For the affection of his English hosts for meat there was considerable excuse in the fact that fish was "dearer than any other Belly-timber," and that vegetables were very scantily supplied to the London market. Oysters were sold in abundance, and at prices which nowadays seem almost ridiculous. The choicest, from Colchester, were supplied at a tariff ranging, according to the size of the delicious esculent, from 3s. to 1s. 8d. a barrel; and the wheelbarrow vendor in the streets was a sufficiently common person to figure in one of Lauron's sketches of the cries of London. With pardonable partiality for his own country, Misson compared the cooking of England with that of France, and condemned the English tables as "not delicately served." No doubt his criticisms were justified by fact, for Dr. King acknowledges in his *Art of Cookery* (how is it, by-the-by, that this amusing satire is not quoted oftener in Mr. Ashton's pages?) that some cooks, "to show the largeness of their soul," would oft "prepare you muttons swol'd and oxen whole." Still, the Cavaliers who had travelled on the Continent during the reign of the second Charles had brought into high life a taste for the more delicate fare of other countries, and French cooks were beginning to find a home on English soil. The great restaurant of London, where

Swift dined at a cost of seven shillings (re-cording the fact with a pang), was kept by a Frenchman, who imported the choicest clarets; and the view of the coffee-house (i. 215) shows that it was fitted up after the fashion of the French, and presided over by a *dame de comptoir* in true Continental style. Coffee-houses and taverns abounded in London—the names of more than five hundred are printed by Mr. Ashton in an Appendix, and he quotes from a contemporaneous writer a passage which states that London possessed "near three thousand such nuisances"—and those who frequented them might be found there transacting their business or pursuing their pleasure, as is still the custom of the foreigner, every morning and every evening. The wit, the physician, the stock-jobber, the clergyman, all had their favourite coffee-houses; and the leading politicians of the day dined in them, after having sent to their houses for their own wine.

For the Queen Anne houses of the present age Mr. Ashton has a strong contempt, and in one passage he even speaks disrespectfully of the architecture of the buildings known as Queen Square, Westminster. Nevertheless, with true sympathy for the ignorant reader, he is kind enough to say that two good specimens of the best houses of the age can still be seen in Austin Friars. Sometimes, but not often, he seems to us to draw an inference which is scarcely warranted by the text. The statement, on p. 63, that a staircase "capable of accommodating two people abreast was a novelty" is a long deduction from the house-agent's advertisement on the previous page. Houses, he remarks two pages later, "were not always let by agreement," and possibly there were exceptions to the general rule that they were held on annual tenancies. Still, the only advertisements which he quotes in corroboration of his statements show that the occupants did dwell in them as annual tenants, the leases referred to by the house-agent or auctioneer being those under which the houses were held on ground-rents from the original owners of the land. Houses were wonderfully cheap both in town and country. The rent on the north side of Pall Mall was but £40 per annum, and the price of a suburban villa a few miles out of town was considerably less than £10 a-year. Swift only paid eight shillings a-week for first-floor lodgings in Bury Street, and he complains that they were "plaguy deep, but I spend nothing on eating." The streets of London were unpleasant by day and dangerous by night. All the satirists of the age—Swift and Steele, Gay and Tom Brown—tried their hands on descriptions of City life, the bad pavements, the "dashing torrents" from the roofs after rain, the dangerous pent-houses, and the swinging signs which threatened danger to the head of the wayfarer. These were the discomforts of the day, and at night the Mohocks came out from their places of retreat. The most inoffensive of men might find his nose slit by a Mohock or a Hawkubite; and, if Lord Mohun or one of the numerous Irish gentlemen of the age was in a quarrelsome mood, the protection of the feeble old watchman was of slight avail. The amusements of the simple-minded Londoner were but few. The ordinary sights for his country-

cousin were only three—the lions at the Tower, the tombs in the Abbey, and the lunatics at Bedlam; and, when he had satiated himself with these, he must repair to the dwarfs and giants who were brought to England from abroad—Hungary and Spain seem to have been selected as the most appropriate countries for their birth—or run the gauntlet of abuse from the rejected watermen if he desired to hire a boat to visit the curiosities at Don Saltero's coffee-house in Cheyne Walk.

On these subjects, and on every curiosity of Queen Anne's reign, Mr. Ashton has much to say, and he tells his story with good taste and without unnecessary amplification. His volumes will serve a double purpose. They will amuse the ordinary reader of the day, and instruct the student of English manners in the habits of a time which has never failed to attract.

W. P. COURTNEY.

A History of English Rhythms. By Edwin Guest. A New Edition, edited by the Rev. Walter W. Skeat. (G. Bell & Sons.)

EVERYBODY that has ever read Dr. Guest's *English Rhythms* must have heard with lively pleasure that a new edition was in preparation. It ought to have been an epoch-making book when it was published forty-four years ago, but, whatever the explanation may be, it was not. The few in academic circles who thought that there was anything worth studying in the forms of the English language, or that English verse had any method and was not a thing entirely lawless, must have appreciated Dr. Guest's extraordinary combination of bold and original theorising, cautious verification, scholarship at once broad and exact. But they were very few. Without reading the evidence given before Royal Commissions by men of academic standing, the present generation would find it hard to believe how the English language was regarded by university men a very short time ago. For many years compilers of histories of the English language and literature have quarried in Dr. Guest and appropriated his results, without the slightest risk of detection. It is said that Dr. Guest would not consent to the issue of a new edition of his work during his lifetime. The reluctance can easily be explained without supposing him to have abandoned any of his theories about English prosody. It remains to be seen whether, now that the interest in the formal study of English is more widely diffused, this remarkable achievement of erudition and speculative force will meet with a worthier reception. The work is as fresh as if it had been written yesterday, for Dr. Guest's plagiarists, while adopting his results, give no idea of his method, and they have left untouched the most original and suggestive of his theories. When we remember how many of the writings from which Dr. Guest drew his examples existed at the time only in MS. and in rough unscholarly editions, it is surprising how little, even in details, so accomplished a scholar as Mr. Skeat has found to correct in his new edition. Mr. Skeat has made many minute corrections, it is true; his task has been far from a light one; but his main labour as an editor has consisted in supplying more precise references, giving

book, chapter, page, or line where the original edition gave only the name of the author. The conscientious discharge of this extremely laborious duty sufficiently accounts for the delay in the issue of the edition. Mr. Skeat deserves the warmest thanks for having imposed such a duty on himself.

In the case of a book so long out of general reach, it would be rash to take for granted that even readers of the *ACADEMY* are acquainted with Dr. Guest's strikingly original analysis of English rhythms. So far as I am aware, it has been either ignored by all subsequent systematic writers on the subject, or expressly repudiated as an antiquarian crotchet. The chief support hitherto given to the theory—no contemptible support, certainly—has been from the practice of Mr. Tennyson. Once a scheme of prosody has caught the ear, one almost ceases to be capable of judging other schemes impartially, but Mr. Tennyson seems to me to observe very closely, consciously or unconsciously, what Dr. Guest declared to be the traditional rules of English verse, handed down from Anglo-Saxon poetry and continued in spite of foreign influences down to the present time. The centre of Dr. Guest's theory is the doctrine that the basis of English metre is not a foot but a section, a section composed of a definite arrangement of accented and unaccented syllables. These sections, he held, are the elementary versicles out of which verses are built up. The accentual length of the versicles is strictly determined; they must contain at least two accents, and they can never be legitimately lengthened to more than three accents. In scanning English verse we have not to attend to the number of syllables or the number and kind of feet in the verse, but to the number and kind of sections in the verse, and the arrangement of accented and unaccented syllables within the section. Our ear must treat the section as a whole, and learn to hearken first for the completion of it, next for the combination of sections in the complete verse, and then for the combination of verses in stave or stanza. Such a line, for example, as

"Forest and field and flood, temples and towers,"

he would not have treated as a combination of various feet in a line, but as a verse composed of two sections, and he would have marked the scansion of it as follows, using a colon to mark the division of the sections, and putting a bar after each accent:—

For | est and field | and flood | : tem | ples and
tow'rs | .

The theory was most probably first suggested to Dr. Guest by the marked measure of English alliterative verse, and the custom of marking the middle pause in MSS.; but he followed it out inductively, and sometimes perhaps dogmatically, with amazing patience through the whole range of English poetry.

At first sight this supposed supremacy of the sections might seem to be a very narrow and cramping rule, productive of intolerable monotony. But we can no longer think so when we understand the full variety of rhythm permissible within the section, under the rules which Dr. Guest drew from the practice of our poets ancient and modern. His restrictions affect the number of unaccented syllables before, after, and between the

accents; there must not be more than two unaccented syllables before the first accent, or after the last, or between two adjacent accents. A simple arithmetical calculation will show that, under these restrictions, there are eighteen possible varieties of versicles or sections of two accents, and thirty-six possible varieties of sections of three accents. It is no wonder that Dr. Guest failed in the attempt to coin characteristic names for each variety of section, and had to fall back on a somewhat perplexing device for indicating them by numbers. The number of possible varieties in a verse of five accents, when the position of the middle pause is varied, is almost fabulous—1,296.

One great obstacle to the acceptance of Dr. Guest's system is its complexity, which naturally becomes greater when he has to take account of compound sections and sectional pauses. It may be questioned whether there is much utility in any minutely analytical system of prosody. Studying the laws of verse is like studying the dynamic laws of wave-motion. Most people will think twice whether it is likely to add to their enjoyment of verse before attempting to master so intricate a system as Dr. Guest's. The reward for studying him is found in a perception of delicate beauties of rhythm, and artful accommodation of its movement to the sense, where the ear that listened only for what Puttenham calls "the iambic stroke" would find nothing but dissonance or monotony. One may sometimes suspect him of preferring an intricate to a simple scansion of a line when he is in search of an example of one of his rare varieties of section, and of imposing upon a verse a rhythm that the author never intended. But we must remember that he always scans a line with reference to its substance and its setting; and one often finds, in the case of a scansion that does not at once commend itself or even seems ridiculously forced, that a reference to the context produces entire assent.

Mr. Skeat very properly mentions as worthy of careful perusal a criticism of Dr. Guest's system by Prof. J. B. Mayor in the *Transactions* of the Philological Society. The criticism is strong, but too hasty and impatient. "By his system of disregarding the number of syllables in the line, and making everything turn upon the accents of the section, he has succeeded," Prof. Mayor says, "in throwing together lines regular and irregular, possible and impossible, in the most bewildering confusion." Bewildering, perhaps, if we take a collection of examples without referring each of them to the context. Mr. Skeat, happily, has made this reference very much easier. But it is somewhat misleading to say that Dr. Guest makes everything turn upon the accents of the section, if it conveys the impression that he is entirely indifferent to the number of syllables. It would be more correct to say that he regards the rhythm as depending on the form of the section. Prof. Mayor admits that in Shakspeare's time "there was sufficient remembrance of the two original sections to allow of the insertion of an extra syllable between them." Dr. Guest's contention, as I understand it, is

that this tradition of the rhythmical semi-independence of the sections was never entirely lost in practice; and in support of this theory he has produced an overwhelming amount of evidence. The theory is not overthrown by producing a few examples of lines satisfactory enough to the ear in which the middle pause is disregarded. Whether Dr. Guest is, or is not, justified in his censures of single lines as disregarding the middle pause or the final pause, or making an illegitimate use of stops, or violating the true accent, or bringing accents together in the middle of a section without intermediate pause or syllable—this is a different question. "Where there is a discrepancy between a system of prosody and the practice of the poets, it is the system which is condemned, not the practice of the poets." Nobody would have admitted this more readily than Dr. Guest. His system of prosody was not an *a priori* system; he could hardly have been more painstaking than he was in his inductive verification. But he would not have admitted that an occasional licence, even when it justifies itself to the ear, can be called the practice of the poets. And he held rightly that a poet in accentual rhythm has no more title to a false accent than a poet in temporal rhythm has to a false quantity. I doubt whether it would be possible to find in Mr. Tennyson or Mr. Swinburne an example of any of the faults that Dr. Guest condemns, while pages might be quoted in support of his leading rules.

WILLIAM MINTO.

A Map of Eastern Equatorial Africa, between Latitude 10° North and 20° South, and East of Longitude 25°. Compiled by E. G. Ravenstein, and published under the authority of the Royal Geographical Society. (Stanford.)

THE second portion of this large map is now issued, including sheets 12 to 18, except sheet 15, which was published with the first issue. The present part contains the central belt of the great Lake region, or from the Equator to 10° south latitude. The principal features in the interior of this tract are as follows:—(1) The Victoria Nyanza, except its northern shore. (2) Lake Tanganyika. (3) The Luta Nzige Lake, only sighted by Stanley at Beatrice Gulf. Perhaps it is the same as the Chowembe, some accounts of which reached Livingstone; Stanley is probably right in suggesting its connexion with Sir S. Baker's Lake Albert, although the Luta Nzige is much higher. (4) The Lualaba, or Upper Congo River, as far down (north) as Stanley Falls, and as far up (south) as above Lake Kasali or Lincoln and Lake Moero. From those respectively the two main branches flow, which are supposed to unite in Langi Lake, and then form the Lualaba. (5) The northern end of Lake Nyassa. (6) The lofty and reputed snowy mountains—Kilima-Njaro and Kenia. (7) The coast from the Jubb River in sheet 15, to the port of Lindi, with the Island of Zanzibar midway.

Geographers must look with admiration, if not with astonishment, at the amount of scientific observation and research which is

recorded in these sheets, the work having been almost entirely executed during the last quarter-of-a-century by men of whom some are still alive. It is, indeed, fifty years ago that the Portuguese officers Gamitto and Monteiro reached the Kazembe's capital in 1831-32; but their labours, together with the writings of Cooley and his rival, Macqueen, relate chiefly to other parts of the map. The first attempt by a European to penetrate into this region from the East Coast was made by M. Maizan, of the French Navy, in 1845. He advanced about a hundred miles to Degla Mhora, on the Kingani River, where his career was brought to a fatal close by a native chief.

Kraft and Rebmann began their work at Mombasah in 1847. In the same year Kraft penetrated to the mountainous district of Teita; and, in 1848, Rebmann discovered Kilima Njaro, the altitude of which has been ascertained to be 18,681 feet above the sea; while Kraft reached Fuga in Usambara. In 1849, Rebmann attempted in vain to reach the unknown Lake of Unyamwezi; while Kraft advanced to Kitui and the River Tana, at the southern base of lofty Mount Kenia. It is in the direction of Kilima-Njaro that the new expedition of the Royal Geographical Society is to proceed under Mr. Thomson.

In January 1856, the Rev. Jakob Erhardt wrote his brief memoir on the Lake region, combining his own researches with those of the Rev. Johann Rebmann, both of them being fellow-labourers with Dr. Kraft under the Church Missionary Society. Erhardt's memoir, illustrated by a remarkable map, appeared in Petermann's *Mittheilungen* at the time. Much interest was excited, particularly by the map, as it displayed a great inland sea stretching from the Equator to 12° south latitude. The bulk of these waters appeared to be at a distance of about seven hundred miles from the East Coast of the continent; yet, by a great bend, its southern part was brought, with much contracted breadth, within 250 miles of the coast, in the latitude of Quiloa or Kilwa.

The evidence in favour of the existence of great inland waters somewhere in the interior was too strong to allow this report, with its striking map, to pass unchallenged. Various circumstances tended to promote exploration; and, before the end of the same year, Capt. Richard Burton, whose fame as an African traveller was already established, persuaded the Royal Geographical Society to engage him as the leader of an expedition into the unknown Lake region. On his way to Bombay, in November 1856, he was joined by Capt. J. H. Speke, who was subsequently permitted to accompany the expedition. The long and painful struggles by which Lake Tanganyika was first discovered and explored, the Victoria Nyanza reached by Capt. Speke at its southern extremity, and the final retreat effected in 1859 are ably told in the four sections of the Preface to Capt. Burton's masterly monograph on the Lake regions, which must ever take the lead in the ample literature accumulating year after year on the subject. The gallant and learned explorer lives to see the marvellous progress that has already followed from his daring and almost fatal adventure; and we cannot allow the oppor-

tunity to pass without expressing regret that his services have not hitherto been more highly honoured by the Government as large contributors to the expenses of the expedition.

Burton's great achievement was promptly followed up by a continuous succession of explorers. His companion, Speke, won the good graces of Sir R. Murchison, and was chosen to follow up the discovery of the Victoria Lake. Speke, followed by Grant on the main track, started in 1860, and returned by the Nile in 1863. He sighted a great lake at widely separated points, and found its outlets in a stream which he partly traced; but, in treating that stream as the main river, he was mistaken, inasmuch as the main recipient of a basin must necessarily occupy its lowest level from source to mouth. But Speke's Somerset River, or Victoria Nile, as he afterwards named it, flows across a plateau, and descends, by the considerable waterfalls of Karuma and Murchison, for seven hundred feet into Sir S. Baker's Lake Albert. The latter has been absurdly called a backwater, with the design of diminishing the importance which is due to it as a part of the line of lowest level or main channel of the Nile basin so far as it is known at present. The observations for altitude which disclosed this fact were made by Sir S. Baker; but that explorer has persistently refused to attribute to them their just significance lest he should appear to depreciate the labours of his friend Speke.

Livingstone's final labours were exerted through long years of hardship in the region under review. He reached the Kazembe's capital in 1867, and continued constantly exploring the lakes and rivers from Bangweolo to Tanganyika till October 16, 1871, when he reached Ujiji, on the eastern coast of Tanganyika, almost at death's door, only to find that his agent had stolen his goods and left him destitute. In this state he was luckily found by Stanley on November 10 following. Livingstone had been unheard of for more than two years when Stanley arrived at Zanzibar, in January 1871, on a mission from the *New York Herald* to seek out the veteran explorer and give him whatever succour he required. Stanley's mission was a great success, though it was not at first justly appreciated. On his return to Zanzibar on May 7, 1872, Stanley met another expedition preparing to start in search of Livingstone, despatched by the Geographical Society; but, the work having been done, it proceeded no farther. Livingstone did not long survive Stanley's welcome aid. He died on the southern shore of Bangweolo or Bemba in May 1873. In the same year, Lieut. (now Capt.) Cameron, of the Royal Navy, commenced his great journey from Zanzibar across the continent to Benguela on the West Coast. His route passes through the present maps as far as Usamibi on sheet 16. In 1874, on hearing of the death of Livingstone, Mr. Stanley resolved to return to Africa and devote himself to the continuation of the great traveller's work. This time the *Daily Telegraph* joined with the *New York Herald* in supporting the enterprise; and Stanley circumnavigated Lake Victoria and Lake Tanganyika, discovered Lake Muta Nzige, struck the Lualaba at Nyangwé, and proved

that stream to be the Congo by descending its waters to the Atlantic Ocean.

The many other explorers who have contributed to the contents of these sheets cannot be noticed on this occasion. Mr. Ravenstein has attached their names to their respective routes; and in a volume which he is preparing to accompany the map there will be a complete bibliography, with notices of all the leading travellers.

TRELAWNEY SAUNDERS.

NEW NOVELS.

Talbot's Folly. By W. B. Guinee. In 3 vols. (Tinsley Bros.)

Lost in the Crowd. By the Author of "Recommended to Mercy." In 3 vols. (White.)

Mrs. Raven's Temptation. By the Author of "Dr. Hardy's Marriage." In 3 vols. (Bentley.)

A Chelsea Householder. 3 vols. (Sampson Low.)

Misterton. By Unus. (W. H. Allen.)

Out of the Shadows. By Crona Temple. (S. P. C. K.)

Talbot's Folly is a story on a very old theme, which Terence has treated at least once, and which was probably not new even in the hands of Menander, from whom he borrowed it. It is the tale of the young man of family and station who offends his father by rejecting a wealthy marriage, and engaging himself to a beautiful foundling in a humble station, who turns out to be his own kinswoman, and an heiress. The writer makes no pretence at novelty of plot, and is, in fact, frank enough to mention Terence spontaneously, but he has handled his subject with freshness; and, if this be his first effort in fiction, it is full of promise. The chief fault is one which is so rare that a critic who set it down as a merit would not be very paradoxical. It is that in giving some really clever character sketches of certain social types—the pompous and stupid Parliamentary bore, the sharp-witted, underbred, pushing Irish adventurer in Parliament, and the eccentric little old maid who has nearly crazed herself, and quite crazed her diction, by poring over sentimental novels of the old Minerva Press class—he has accentuated the colours a little too strongly, and rather as if designed for a farce than for a novel. Thus, Mr. Grantley Welbore, the stupid M.P. and heavy father of the book, is represented as dragging the language of the House of Commons into domestic life, and as addressing his wife and children as "honourable members," and so forth. Now this is just how it would have to be done for the stage, where a certain amount of exaggeration is necessary, but it fails in a novel, which is designed as a picture of real life. And, in real life, the man who was husband and father long before becoming a member of Parliament would have had his habits of conversation at home too firmly established to undergo so much change. He might possibly enough talk continual shop at his club, or even out at dinner, but not at home. But given the farcical point of view, and there is good workman-

ship; as there is also in a humorous account of the plucking of a political goose in a contested election for an Irish borough, where the author has wisely not attempted too much in the way of local colour, and has emphasised just the points which can be made to tell without much aid of that kind. The close of the story is not quite so well managed as the earlier part, and is over-melodramatic, but the whole book is readable, and the faults are surface ones; such, for example, as the oversight of describing a man who has been expelled from the army for cheating at cards, and has acquired an estate by marriage with a widow under very suspicious and suspected conditions, as serving the office of high-sheriff of his county.

The author of *Lost in the Crowd* is cursed with a taste for fine writing, not always attended with knowledge of the meaning of the words employed; so that such combinations as a "somniaferous pony" and "carnivorous diet" meet the reader's eye occasionally; while his faith in the French learning freely aired in the story is shaken by vocabularies like *morale*, *chaperone*, and, frequently, *bête noir*. The sentences are often tangled in construction, and a course of the late Dr. Hodgson's *Errors in the Use of English*, particularly the section on the collocation of words, would be a wholesome prescription. But, on the other hand, there is some capacity for framing a plot, telling a story, and depicting characters which are not merely wooden lay-figures. The main situation in this book is a strong one. A wealthy Englishman, travelling in the Southern States of America before the Civil War, forms a connexion with a beautiful octo-roon, whom he purchases from her father, and a son is born to them. She is apparently lost overboard in a storm on Lake Ontario, and he returns to Europe, where he marries an English girl, whom he persuades to adopt the boy, and let him pass for her own, while his succession to the unentailed estates is otherwise secured. The husband and wife die of malarial fever in Italy; and the story thenceforth centres around the boy, who has grown up in ignorance of his origin. His mother, who has married an Austrian prince, turns up again in search of him; and the latter part of the narrative is taken up with the effects of the discovery of the secret on all the persons concerned. The writer seems to exaggerate a good deal the degree of importance which would be attached in England to so slight an admixture as one-sixteenth part of Negro blood; but has got over this difficulty by making the tokens of coloured descent revive manifestly in the children of the hero's marriage, while, of course, the illegitimacy and supposititiousness remain in full force as food for the carrion crows of society. The whole conception is melodramatic and forced, but not weak.

Mrs. Raven's Temptation belongs to the school of Mrs. Henry Wood. It is also very similar in style, save that there are not so many details of toilet and table, of what the ladies wore, and of what everybody had for breakfast, lunch, dinner, tea, and supper, as usually occur in that lady's writings. It is perhaps most nearly akin to the

Shadow of Ashlydyat in handling; but the main situation of the plot is one which forms the turning-point of Henry Kingsley's best novel, *Ravenshoe*—save that there is a tangle of two or three children belonging to other persons than their ostensible parents and guardians, whose genealogies have to be cleared up, and their heritable rights settled, instead of but one, as in *Ravenshoe*. The interest of the story depends entirely on the unravelling of these puzzles; but there is one character of which something is made, though of an unpleasant kind—Evelyn Agate, a foundling brought up by poor but refined people, on whom she looks down, holding herself to be of superior station, and a probable heiress, while she is not only incurably self-seeking, but radically vulgar, under her surface veneer.

As the scene of the first volume of *A Chelsea Householder* lies entirely in the New Forest, and of all but a few pages of the third volume in Norfolk, while part of the second is in Whitechapel, the title is not a very helpful one. There is no plot, and but little incident, and yet the book, being written in an honest, realistic style, with occasional touches of higher quality, is pleasant reading enough. The "Chelsea Householder" is a young lady artist of considerable private means, who ends by going to live in the country as the wife of a clergyman of no particular brilliancy, but of manly character and much fondness for hard work. Such materials are of the slightest, but they have been treated so as to yield more than they seem to promise; and with a stronger theme next time the writer ought to produce a solid piece of work.

Misterton is a little story of the contention of two young ladies, one a fair angel, the other a dark semi-demon, for the possession of an eligible curate. The fair one contents herself with looking pretty; the dark one sets herself to win by active measures, and chiefly by nursing the hero through a brain fever which would have been fatal but for her care. Both are daughters of rectors, the dark one's father being incumbent of the parish where the hero has been working; the fair one's papa, Rector of Misterton, dying in convenient time for the patron to give the living to the hero, so that the fair young lady is enabled to return as mistress to the home of her childhood; whereas the dark one, turned out of house and home by her father as a punishment for her escapade in going off to nurse the curate, is dismissed to a sisterhood. That is the plot—no very striking one; and, short as the book is in mere bulk, the style is such as to make it very tedious, by reason of the prolix moralisings and other digressions which occur in its course.

In *Out of the Shadows* we have a kindly little religious story of a girl who, over-estimating her own claims, and dreaming of rising to some station higher than that of a village schoolmaster's daughter, rejects with angry indignation the offered suit of a young farmer, but finds good reasons for changing her mind later on. But it is rather hard on the model schoolmaster of the tale to put the vulgar solecism "different to" into his very first speech, which would justify his dismissal as

incompetent to teach English at any rate. The wood-cuts, of which there are three, are a marked disfigurement to the book, and would be better away.

RICHARD F. LITTLEDALE.

GIFT-BOOKS.

Sea Pictures, by James Macaulay, editor of the *Leisure Hour*, is the last, but by no means the least, of the "Pen and Pencil Series" issued by the Religious Tract Society. In selecting a subject of such wide and varied scope, Dr. Macaulay undertook a task of truly formidable dimensions, and he has executed it with the skill and mastery which might have been expected of so experienced a *littérateur*. The work is divided into four principal parts, the poetry, physical geography, harvest or natural products, and history of the sea, so that readers of both literary and scientific tastes will find plenty of congenial entertainment. Each part is so rich in well-selected material that it is hard to say which deserves most praise. It seems to us, however, that the chapter on physical geography is worthy of special mention, for, while containing much power of attraction, and even fascination, it goes so much deeper into the subject, and the style is altogether so much higher, than the average annual of the same class that it gives distinction to the whole work. It is impossible here to go through Dr. Macaulay's *Sea Pictures* in detail, but those who do so will be amply repaid. We need only add that the book is handsomely bound, and copiously illustrated with excellent engravings by eminent artists. Altogether, it is a gift-book of unusual merit, and can hardly fail to awaken an interest in, and create a desire for, a more thorough and personal knowledge of the sea. And therefore it is calculated to encourage that maritime enterprise which, in the words of the late Lord Beaconsfield, "has ever distinguished the English people, an object which must always be appreciated by all true Englishmen in all time."

Rosy. By Mrs. Molesworth. (Macmillan.) This book has to do with somewhat older children than those to whom Mrs. Molesworth usually introduces us, and is therefore, to grown folk at least, not quite so interesting. Whether young heroines of the school-room will like it better it is impossible to say. There is certainly one little boy in it of the "Carrots" and "Herr Baby" type; but Fie is kept in the background, and is not nearly so charming as his predecessors. Nor is it desirable, in our opinion, to reveal to children qualities of meanness and deceit in their elders. Children are so entirely trustful by nature that it is always a pain to them to find their trust destroyed, even in story-books. They delight in hearing about naughty children; but it will be a shock to most of them to find a governess can be untruthful and "pretending," as Rosy rightly calls Miss Pink. There is no particular story; but the conversations are so natural and easy that children will delight in them, especially as they are not broken by long descriptions and didactic phrases. There is a good lesson, however, to be learnt from *Rosy*, which is explained on the title-page by the motto—

"Smallest helps, if rightly given,
Make good impulse stronger."

Brothers of Pity, and other Tales of Beasts and Men. By J. H. Ewing. (S. P. C. K.) The tales that are told so prettily in this little book have all appeared before in the pages of *Aunt Judy's Magazine*, but young readers who are not fortunate enough to possess Aunt Judy's bountiful volumes will, we feel sure, welcome this collection. The story that gives its name to

the book is about a little boy who saw a picture of two men, belonging to the Florentine Order of Fratelli della Misericordia, carrying a bier. On being told the meaning of the picture, he forthwith resolves to imitate these kind "brothers of pity," and goes about in a black robe and mask burying all the dead birds, mice, or insects he comes across. This makes him acquainted with the burying beetles, who are at once admitted into his Order, and some interesting information about them is added in a note.

Wee Babies. Printed in Colours from Original Designs by Ida Waugh. Poetry by Amy E. Blanchard. (Griffith and Farran.) When Charles Lamb was asked by an over-curious lady how he liked babies, he replied, "B-b-b-boiled, ma'am." The baby à la Charles Lamb is about the only conceivable dish omitted from the menu of Ida Waugh. On the cover we have thirty distinct specimens; and this design is repeated—after the style known to babies' fathers on cheques—no less than one hundred times. The first picture inside introduces us to twins, while the frontispiece has already warned off the male intruder by its graphic realism. Need we say more to scandalise the disciples of Malthus, or to stir the longings of all mothers? In all seriousness, there is here a surfeit of babies—babies good and babies naughty, babies unclothed, babies long-clothed and babies short-coated, babies white and babies black. From these last we fancy that the artist must be an American; and not the less because she depicts all her nurses as *bonnes* and her mothers as fine, but somewhat sickly, ladies. Her drawing of children is excellent, as might be expected from so much practice; the grown people are somewhat Brobdingnagian. The rhymes are worthy of the pictures, and we can give them no higher praise. Altogether, in these days of aesthetic children's books designed really for the critics, the freshness and vigour of *Wee Babies* ought to win for it a wide success among the juvenile and matronly public.

The Kitten Pilgrims; or, Great Battles and Grand Victories. By R. M. Ballantyne. Illustrated by the Author. Engraved and printed by Edmund Evans. (Nisbet.) Mr. Ballantyne, as we have learnt from the title-page, is the author of the immortal history of "The Three Little Kittens who lost their Mittens," for which he deserves to receive a grant of kittens rampant for his supporters. But we cannot think that he has been well advised to venture on a continuation. The present book is an allegory, representing the fight against evil passions and vices. To make a kitten fight with spear and sword, and to give him a puppy dog for his faithful squire, is too much. Yet the book is by no means a failure. It consists of three parts—a narrative in prose, the same condensed into verse, and many illustrations, both in coloured plates and in wood-cuts—all from the same hand. Of these, the wood-cuts are distinctly the best; but none are bad, when the incongruity of the story has once been got over. Children will probably like the book more than grown-up people.

Cities of the World: their Origin, Progress, and Present Aspect. By Edwin Hodder. Illustrated. Vol. I. (Cassell, Petter, Galpin and Co.) To criticise this book closely, from the point of view of its subordinate title, would be unjust. It is a compilation, and not an original work, and a compilation for the benefit of the omnivorous reader. Only so much history is introduced as is capable of being rendered interesting; and not a few traditional myths are reproduced in all soberness. But, after making due allowances, we have here an excellent volume to put into the hands of an intelligent boy who wants to fill up the skeleton information of his geography book. The

descriptions are vivid and picturesque; and the same may be said of the illustrations. Of these latter all are good, but those relating to Venice strike us as very much above the usual standard of such a work. The American descriptions have been properly left to an American.

The Son of the Constable of France; or, the Adventures of Jean de Bourbon. From the French of Louis Rousselet. With Illustrations. (Sampson Low.) We have here the imaginary life of a son of the famous Charles de Montpensier, Constable of Bourbon, who fell at the storming of Rome in 1527. He is carried off by Moslem pirates, spends a few years as a slave at Oairo, performs prodigies of valour in restoring the crown of Abyssinia to its rightful owner, and finally becomes a great personage at the Court of Akbar. Here are sufficient materials for a story to win the suffrages of all true boys. And M. Rousselet is the very man to tell it. He has all the sprightliness of his compatriot, M. Jules Verne, without the superfluity of description into which M. Verne has fallen in his latest books. Our only complaint is that the rush of incident is almost too unceasing. Why is it that no Englishman has yet opened to English boys the romance of the East? We shall soon find them spelling Indian names in the French way, as our map-makers not unfrequently do in the German way. It may be worth noticing that *bhong* is not "a drink containing a large quantity of opium." The pictures are not more than tolerable.

FROM Messrs. Sampson Low we have also two more "books for boys," both of which (as also *The Son of the Constable of France* noticed above) have already appeared in the pages of the *Union Jack*. They are entitled *Winning his Spurs*, by Mr. G. A. Henty, and *The Midway on Board the Ship "Leander"*, by Mr. Bernard Heldmann. The former tells again the ever-fresh story of Richard Cœur de Lion, his wife Berengaria, and the minstrel Blondel. The latter is, we believe, its author's first attempt in what we may call the romance of adventure. Hitherto we have only read his narratives of school-boy life, and they were very good of their kind. We hope he will pardon our suggesting a little more attention to details. Boys require the epoch to be fixed by some historical allusions they can identify, and local scenes to be connected with names in their geography. We may add that the illustrations to Mr. Heldmann's book come out much better now than on their first publication; those to Mr. Henty's book are too small. The present young generation will have nothing but full-sized plates.

MESSRS. BLACKIE AND SON have sent us three of their books for boys—*Under Drake's Flag*, by Mr. G. A. Henty, sufficiently described by its title; *Facing Death*, by the same author, which tells how a pit-boy rose to be a colliery owner, though the main part of the story has rightly to do with his earlier days; and *In the King's Name*, by Mr. G. Manville Fenn. This last is a naval, and not a police story, the scene being, with praiseworthy originality, laid in the Jacobite times. Taking them together, the three stories are first rate in their class; but what has most attracted us to them is the quite unusual excellence of the pictures. We cannot find that the draughtsman's name is given, but it ought to be. The process of reproduction we take to be some kind of tinted lithography. It is not unworthy of notice that the paper and the printing are also far above the average. About stories by writers of proved popularity it is not easy to say much; but we have never seen their work more handsomely issued than in this case.

The Good Ship Barbara: a Tale of Two Brothers. By S. W. Sadler. (S. P. C. K.) This

is a capital book for boys, somewhat after the style of the late W. H. G. Kingston. The scene of the story is laid principally on the West Coast of Africa during the worst days of the slave-trade. The two brothers are, one a midshipman in the Royal Navy; the other, an apprentice in the merchant service. Their adventures—by land and sea, with sharks, wild beasts, savages, and slavers—are told in a way that will fill the school-boy's heart with delight. The volume is very neatly bound, and the illustrations are fair, though we are inclined to think the artist has not read the story closely. The author tells us at p. 186 that one of the lads has been robbed of his jacket and waistcoat by the Fann, and we are reminded of this fact at p. 211. He appears, however, fully dressed in the picture illustrating p. 204.

Battery and Boiler: an Electrical Story, by R. M. Ballantyne (Nisbet), is quite equal to any of the former books which have won for Mr. Ballantyne so well deserved a reputation. There is rather more instruction combined with the story than usual, but it is so cleverly inserted, that the interest never flags; and now, when the subject of electricity is attracting so much attention, there are many boys who will be glad to find some slight information on the subject in language which they can understand.

Fly-away Fairies and Baby Blossoms (Griffith and Farran) is a book of large coloured pictures of the Christmas card kind, prettily designed by Miss Clarkson. They will be likely to delight young children who do not always appreciate the more artistic works that are nowadays provided for them.

Adé: a Story of German Life. By Esme Stuart. (S. P. O. K.) A little novelette representing the ill-effects of mercenary and loveless marriage. The scenes are not characteristically German, and the story might have happened anywhere, but it has already appeared too often with the surroundings of English fiction.

The Illustrated Poetry Book for Young Readers. (T. Fisher Unwin.) A collection of modern and comparatively unknown poems arranged in a progressive order with regard to the age of children, adorned with many small illustrations. There are many verses that might well have been left in oblivion and without illustration, though we can pardon some worthless rhymes for the sake of such ballads as "The News Boys' Debt" and "Jack Chiddy," which the book contains.

Alone in Crowds. By Annette Lyster. (S. P. O. K.) There is an immense amount of life at high pressure in this story. That the father of the hero should have branded his brother, have killed a school-fellow, have been accused of murdering a priest, have been wrecked on a desert island, and have fallen overboard on his homeward voyage would be enough incident for most stories; but this is all crowded into the first few pages, and afterwards we have the hair-breadth escapes and almost miraculous adventures of his son, Amyas. The story is easily written, as if the wonders in it were not very wonderful, but the effect of the whole is to make us rub our eyes and ask if we have been dreaming of the long-haired stranger from the desert island.

Hector: a Story for Young People. By Flora L. Shaw. (George Bell.) A story of an English boy in French country life; delightfully told, and full of picturesque scenery and suggestive teaching. The sketches of French peasants, of the stern *Sœur Amélie*, of the little French heroine and her hero, the English Hector, are vivid and charming; and one picture after another of forest life and foreign customs is brought before the reader, who is sorry to see the number of pages to be read diminishing all

too quickly. Hector, the brave, bright English boy, with his high thoughts, his love of the wild birds, his respect for honest labour, and his chivalrous sympathy with the distressed, is exactly the type of hero that it is good for children to have before them, and will meet with sympathy and admiration; while the scrapes he falls into so readily will make the children feel that there is no "goodness" in him to awake their antagonism. We could wish that French people were not represented as talking broken English in their own country—a habit which is too common among those who write of foreign life, and spoils the illusion.

NOTHING could be more welcome than the reprints of Washington Irving's *Old Christmas* and *Bracebridge Hall*, each with more than one hundred of Mr. R. Caldecott's illustrations, which Messrs. Macmillan have just added to their sixpenny editions. Except for permanency, we would as soon have them as the original editions at six shillings. Mr. Caldecott has won many triumphs since, but he has never had a subject more congenial to his pencil. Of the publishers also it deserves to be said that they have not allowed the demand for "people's editions" to induce them to issue any but works of the first class in this form. It is very important that this literature should maintain its reputation, and not become merely cheap literature.

NOTES AND NEWS.

CAPT. R. F. BURTON has unexpectedly been ordered on a temporary mission to the neighbourhood of Egypt. The precise object of the mission has not yet transpired.

We understand that Mr. Browning has finished enough fresh minor poems to form a thin volume like the two last that he has published; but it is probable that he will keep them back till he has completed a longer poem to come out with them.

We are glad to learn that the share which the late Dr. Burnell was to have contributed to Col. Yule's *Indian Glossary* was practically completed before his death. The work only awaits a few months of the leisure which Col. Yule finds it so hard to obtain to be ready for the press. It is also good news to hear that Dr. Burnell's translation of the *Laws of Manu*, in Trübner's "Oriental Series," has been left ready for printing. Dr. Burnell talked at one time of leaving his magnificent library, on which he must have spent several thousand pounds, to the Strassburg University; but, under the terms of his will, we believe that it will be sold in London, after having first been elaborately catalogued by Messrs. Sotheby.

DR. WHITLEY STOKES, the well-known Celtic scholar, has been elected an honorary fellow of Jesus College, Oxford.

We understand that Mr. Robert Brown, jun., the indefatigable author of *The Great Dionysiak Myth*, is now working at the origin of the extra-zodiacal constellations. He hopes to be able to publish early next year a monograph on "Eridanus, River and Constellation," in continuation of his *Law of Kosmic Order*.

MESSRS. W. H. ALLEN have in the press, and hope to issue before Christmas, a *Life of Admiral Lord Hawke*, by Prof. Montagu Burrows, of Oxford, whose connexion with the naval profession has given him peculiar facilities for dealing with the career of the victor of Quiberon. The family papers have been placed at his disposal; and there will be as frontispiece an engraving from an excellent picture of the Admiral in the possession of his descendants. He has included in the book two independent treatises upon the origin of the English wars in the reign of George II., and upon the state of

the Royal Navy. The courts-martial on Admiral Mathews and his officers, on Gen. Sir John Mordaunt, and on Admirals Byng and Keppel will receive illustration from original sources in the body of the work, which will also comprise some account of the career of all the leading naval officers of Lord Hawke's time.

MESSRS. SMITH AND ELDER announce for speedy publication a new work by Mr. Reginald Stuart Poole (Keeper of the Coins in the British Museum), entitled *Cities of Egypt*.

MR. GEORGE BADEN-POWELL is seeing through the press a volume in part embodying articles that have appeared in the *Nineteenth Century*, the *Fortnightly*, and other Reviews, and having for its main subject-matter recorded results of "State Aid and State Interference" with reference to industry and commerce.

WE notice with pleasure that Canon Barry's "Boyle Lectures," delivered in 1876, have been translated into German. This circumstance, among others, is a gratifying sign that the German theological world is beginning to pay more attention to the productions of contemporary English divines than has hitherto been the case.

MISS JANE LEE, the Sanskrit scholar, and Lecturer on French and German Literature at Nuneham College, is editing the first part of *Faust* for Macmillan's series of Foreign Classics.

NEXT week Messrs. Simpkin, Marshall and Co. will publish a little gift-book which cannot fail to be welcome, wherever it goes, from its wholesome and stimulating contents. It is to be called *The Book-Lover's Enchiridion*, and will be in the form of the dainty *Elsevir* classics so popular in the seventeenth century. The subject of the volume is "The Solace and Companionship of Books," and what has been said on this subject from the time of Solomon down to Carlyle and Ruskin. The passages given are selected from the best writers—from Chaucer and Bacon downwards—including some of the most eminent names of the present century. The most distinguished American authors also contribute their thoughts to the general store. Living writers, and representatives of those who have recently passed away, have given the compiler permission to use the works in which they have a vested interest. The compiler has gone to the original sources for his matter, and has in one or two cases only resorted to existing collections of extracts. The accuracy of the text may therefore be relied on. The Edinburgh publisher is Mr. David Douglas; the Glasgow and Manchester publishers are, respectively, Mr. David M. Main and Mr. J. E. Cornish. The volume will go by post to any part of the kingdom for twopenny.

MR. UNWIN will publish in a few days a novelty in Christmas story-books, entitled *The Prince of the Hundred Soups: a Puppet Show in Narrative*, edited by Vernon Lee. The editor, whose studies and essays on art in Italy are well known, contributes an Introductory Preface, showing how the story is written in the manner of the mask-comedies, popular in France and Italy during the seventeenth and eighteenth centuries, which suggested to Watteau the designs for his celebrated album.

MESSRS. GRIFFITH AND FARRAN will shortly publish a translation of Henrik Ibsen's *Doll's House*, under the title of *Nora: a Norwegian Drama of Social Life*. Miss Frances Lord has made the translation, which will be prefaced by a sketch of the life and works of Ibsen.

MESSRS. CHATTO AND WINDUS will publish, at the end of this month, a novel by Mr. Henry W. Lucy, entitled *Gideon Fleyce*. It has been described in some quarters as a political novel; a designation which, we understand, the author

himself does not adopt. Mr. Lucy has taken advantage of exceptional opportunities to narrate some political episodes and to sketch some types of political character. But the novel depends for its main interest upon a wider range of incident and character.

THE Religious Tract Society are about to issue the following works:—*Romanism*: an Historical and Doctrinal Examination of the Creed of Pius IV., by Rev. R. C. Jenkins; *Historic Landmarks in the Christian Centuries*, by Richard Heath, author of the *Life of Edgar Quinet*—this work will be profusely illustrated, and form a valuable gift-book. The first edition of Dr. Hanna's *Life of our Lord* being already exhausted, the society propose to issue forthwith a new one on larger paper. They also have in preparation a volume on *Ancient Religions*, by Canon Rawlinson; a sketch of the life and work of St. Peter, entitled *Horae Petrinae*, by Dean Howson; *Ants and their Ways*, by Rev. W. Farren White; and a little volume for children on scientific subjects, entitled *Twilight Talks*; or, *Easy Lessons on Things about us*, by Miss Agnes Giberne.

MESSES. GILBERT, of Southampton, will shortly publish, by subscription, *A Royal Warren*; or, *Picturesque Rambles in the Isle of Purbeck*, by Mr. Charles E. Robinson, illustrated by Mr. Alfred Dawson.

We understand that Messrs. Hildesheimer and Faulkner will issue this month an illustrated gift-book of poems for children, by Mr. F. B. Weatherly, entitled *Sixes and Sevens*, with coloured illustrations by Jane N. Dealy.

A PICTURE-BOOK in chromo colours and chromo tint, entitled *The Tiny Lawn Tennis Club*, by the designer of the *Children's Kettle-drum*, will be issued shortly by Messrs. Dean and Son. The chromo printing has been done by Mr. L. Van Leer.

THE annual collective meeting of the five sections that form the Institut de France took place on Wednesday, October 25, the anniversary of the day on which the Institut was constituted in its present form in 1795. The meeting was presided over by M. J.-B. Dumas, the eminent chemist, who happens to fill the office of *directeur* of the Académie française. He took as the subject of his address the history of the five sections of the Institut. Each of these, in their turn, were represented by one of their own members chosen to deliver an address on their behalf. For the Académie des Inscriptions et Belles-Lettres, M. Edmond le Blant read a paper on "The Christians amid Pagan Society during the Early Days of the Church;" for the Académie des Sciences, M. A. Milne Edwards on "Deep Sea Explorations made on Board *Le Travailleur*;" for the Académie des Sciences morales et politiques, M. Glisson on "The Origin of the Dress of the Magistracy;" for the Académie des Beaux-Arts, M. Ch. Gounod on "The 'Don Juan' of Mozart." This last was naturally the most popular address of all. The remaining section of the Institut is the Académie française. On the same occasion was announced the award of the prix Volney—the highest distinction in France for philology. Seven works had been submitted, and the successful ones, though not by Englishmen, are at least both written in English. A gold medal of the value of 1,500 frs. (£80) was awarded to Dr. Rudolf Hoernle for his *Comparative Grammar of the Gaudian Languages* (Trübner, 1880); and a medal of 300 frs. (£12) to the Rev. J. G. Christaller for his *Dictionary of the Asante and Fante Language* (Basel, 1881).

DR. EDUARD LOHMEYER, of Kassel, has just published a dissertation on the life, works, and MSS. of Ulrich von Türlheim, one of the continuers of Wolfram von Eschenbach's *Willehalm*.

MR. W. J. BOLFE has added "Troilus and Cressida" to his pretty series of Shakspeare's plays, which is now nearly complete. As this play, like "Timon of Athens," is not suitable for school use or for social reading, the text is given without expurgation, he says. He takes his critical comments from Coleridge, William Godwin (*Life of Chaucer*), Verplanck, Dowden, Grant White, and Furnivall. The notes contain full extracts from Chaucer's "Troilus," Chapman's "Homer," Caxton's "Troy Book," &c., and much excellent material. The carefulness of the collation may be judged of by the note on "Distains," I. iii. 241: "The Var. of 1821 prints 'disdains' in text and notes, not recorded in the Camb. ed." It is needless to say that Mr. Rolfe does not follow Mr. Hudson in spoiling Shakspeare's "the secrets of nature have not more gift in taciturnity," by inserting Heath's "even" after "secrets."

We were wrong in conjecturing last week that the copyright of Lane's "Arabian Nights" has expired. Messrs. Chatto and Windus inform us that they have bought both the copyright and the wood-cuts of the revised edition of 1859, of which their recent issue is a reproduction. The more credit to them for issuing it at such a low price.

WITH reference to the letters in the *Times* of 1853, abusing the Emperor of the French, and signed "An Englishman," which are attributed in the recently published volume of Miss Mitford's Correspondence to "an undergraduate at Oxford, a lad called Vernon Harcourt," and which a correspondent in the *Academy* of last week claimed for Mr. Kinglake, we have reason to believe that the writer was really Mrs. Grote.

EPIGRAMS.

I.

'Tis human fortune's happiest height, to be
A spirit melodious, lucid, poised, and whole:
Second in order of felicity
I hold it, to have walkt with such a soul.

II.

Our lithe thoughts gambol close to God's abyss,
Children whose home is by the precipice.
Fear not thy little ones shall o'er it fall:
Solid, though viewless, is the girdling wall.

III.

To Art we go as to a well, athirst,
And drinking see our shadow, and the sky's,
But wholly 'neath the water must be mersed
To clasp the naiad Truth where low she lies.

IV.

Think not thy wisdom can illume away
The ancient tanglement of night and day.
Enough, to acknowledge both, and both reverse:
They see not clearliest who see all things clear.

V.

I close your Marlowe's page, my Shakspeare's ope.
How welcome—after gong and cymbal's din—
The continuity, the long slow slope
And vast curves of the gradual violin!

VI.

To keep in sight Perfection, and adore
The vision, is the artist's best delight;
His bitterest pang, that he can ne'er do more
Than keep her long'd-for loveliness in sight.

VII.

The children romp within the graveyard's pale;
The lark sings o'er a madhouse, or a gaol;—
Such nice antitheses of perfect poise
Chance in her curious rhetoric employs.

VIII.

If Nature be a phantasm as thou say'st,
A splendid fiction and prodigious dream,
To reach the real and true I'll make no haste,
More than content with worlds that only seem.

IX.

Who never knew a sorrow grow his friend
And half regretted from his threshold wend?
Who never longed his tear-scorch'd eyes to lave
Rather with any than with Lethe's wave?

X.

Tolling and yearning, 'tis man's doom to see
No perfect creature fashioned of his hands:
Insulted by a flower's immauculacy
And mocked at by the flawless stars he stands.

XI.

'Tis meet the Poet sometimes walk, unchild,
In vagueness of the word-spun veil half-hid.
'Tis meet the mountain sometimes be allowed
To cloak its heaven-conversant peaks with cloud.

XII.

The gods man makes he breaks; proclaims them
each
Immortal, and himself outlives them all:
But whom he set not up he cannot reach
To shake His cloud-dark sun-bright pedestal.

W. W.

MAGAZINES AND REVIEWS.

As was to be anticipated, the *Fortnightly* has become another *Nineteenth Century*—shall we say, a second or a third? The new editor has succeeded in bringing together an earl, a pair of M.P.'s, a baronet, a knight, a head of a house, a professor, and one or two more. He has also got two anonymous Conservatives to vilipend their leaders in a style that has hitherto been confined to another class of journalism. Lastly, he concludes with a review of "Home and Foreign Affairs" which is almost a caricature of what used to appear under this heading. No doubt, this is what the public likes, and we have no right to complain. But we shall not readily abandon the tradition—now only a hope—of a magazine with an editor and a staff who not only possess vigour of thought and vigour of expression, but certain ideas in common and a common aim. Of all the articles, we feel disposed to notice only that of Mr. Bryce, which gives the best possible defence of political corruption in the United States—and poor is the best (we mean the best defence).

THE *Contemporary* gives the second of Prof. Max Müller's Cambridge Lectures upon India, this one being devoted to "The Truthful Character of the Hindus." Here he enters upon new ground, and boldly throws down a challenge which we venture to say no one will take up. Whether we go back into history, or examine the evidence of those Englishmen who know the country best, the moral character of the Indians comes out worthy of their ancient religion. The accusation of habitual lying is of very modern origin. After what Prof. Max Müller here says (not undeservedly) of Mill's *History*, why will not somebody undertake a new one? The materials are rapidly accumulating, and it is absurd to wait longer until everything be made clear. Before passing on, we must protest against Prof. Max Müller's curious perversion of the word "Positivist," as if it were synonymous with "materialistic" or "sensually selfish." Two other articles—by M. Jules Simon and M. Emile de Laveleye—should also be read.

Le Livre for October has to offer its readers, besides the usual ephemeral matter and the conclusion of M. Mourant's articles on "Jamet le Jeune" (articles which have been extended to a length at least not too scanty for the importance and interest of the subject), a long original paper of a curious and rather novel kind. This is nothing less than a sketch of his own literary career by M. Arsène Houssaye, illustrated with a portrait *hors texte* which is surrounded with an *encadrement* not unworthy of the subject's beloved eighteenth century, and

which, by-the-way, bears a certain resemblance to the late Lord Lytton. One need not take M. Arsène Houssaye at a very serious literary valuation to enjoy this *Histoire de ma Plume*, as he calls it. That it is full of personal traits will be sufficient to commend it to one class of readers; that it is written in its author's light and lively style will attract others; while the recollection that M. Houssaye has been the friend of hosts of men not a few of whom have been greater, though less fortunate, than himself will engage a third.

THE most notable article in the *Revista Contemporanea* of October 15 is "Madrid in Danger," by Dionisio Chañoli. He shows that the mortality of Madrid is increasing at a portentous rate—from 46·5 per 1,000 in 1881 to 71 per 1,000 in January 1882—and this in spite of improved sanitary conditions. The cause lies in vicious social habits and in an impaired morality. Señor Muñoz y Manzano continues his interesting biography of Goya. Luis Barthe has a fantastic dramatic scene, "Imaginary Space," in which the hero, a visitant from another world, unconsciously satirises the society he meets here. The fourth lecture in the Natural Science course is by F. Iniguez, on the nebular theory of Laplace, and its developments.

OBITUARY.

ANTON EDZARDI.

ENGLISH papers did not mention at the time—last June—the death of Prof. Anton Edzardi, of Leipzig; and to many the brief reference in the *Literarisches Centralblatt* to Mogk's obituary notice in Storm and Bugge's *Archiv* will have been the first intimation of the great loss German philological and mythological studies have thereby sustained. Though still young—he must have been well under forty—Edzardi was one of the recognised leaders of the new German philological school—a position well deserved by the laborious accuracy, the keen insight, and the fine enthusiasm of his critical studies. His independently published work is comparatively small. In 1875 he brought out the standard critical edition of the *Kluge*, following it up in the next year with his *Untersuchung über das Gedicht von St. Oswald* and two small volumes—*Schön Helga und Gunnlaug* and *Bilder aus deutscher und nordischer Sage*—in which his poetical talents and power of reproducing what is best in Northern song were strikingly exemplified. For the next few years he was a frequent contributor to the *Germania* and other philological journals, but above all to Paul and Braune's *Beiträge*, not a volume of which but was made notable by some contribution of his. In 1880 he published the work by which he will perhaps be best remembered—a revised edition of F. von der Hagen's translation of the *Volsunga, Ragnar, and Nornagest Sagas*, with full critical apparatus, and a masterly introduction dealing with the genesis and development of the Teutonic Heldensage. Last year appeared his translation of the *Volsunga Saga* alone, without the apparatus and notes of the larger edition. An ideal Edda editor has, it may be feared, been lost in him. During the period of purely destructive criticism which Jessen inaugurated, and which culminated in the extravagances of Bugge and his pupils, Edzardi did not, like some other scholars, lose his head. While fully recognising the value of much of the new criticism, he maintained a "möglichst conservative" position, to use the words of his friend and pupil, Mogk. Indeed, his refutation of Vigfusson's theory, that the majority of the *Saemund Edda* lays were composed along the Northern and North-western coasts of the British Islands, had much to do

with the discredit into which the new views have fallen.

Englishmen have especial reason to deplore his loss. He had taken up the study of Celtic, and was working at it to the last with his wonted ardour. What progress he had made may be seen by the able essay he published in the *Beiträge* on the relationship of Celtic and Scaldic metres. We might reasonably have hoped, from his thorough mastery of the best methods of comparative philology and mythology, to have received at his hands a Celtic Mythology worthy of standing by the side of Grimm's great work. It is sad to think of so much promise which can never be fulfilled. But Edzardi's labours have at least been immediately fruitful. He leaves behind him a worthy array of devoted pupils to carry on his work. And many who only knew him through his writings felt the influence of his scholarly spirit, and thank him for the encouragement he unknowingly gave them.

ALFRED NUTT.

IN MEMORIAM

THE LATE DR. A. BURNELL.

Guernsey : Oct. 25, 1882.

MY personal knowledge of the late Dr. A. Burnell enables me to fill some of the blanks which Prof. Max Müller acknowledges in his obituary notice. He has given you the Sanskritist—the kind, helpful scholar; I would like to give some idea of the man. I first knew Dr. Burnell in 1863, when (both of us newly arrived in India) we met at Calicut, where he was assistant magistrate. He took great interest in the language, the customs, the history of the Malayalam country; and his acquaintance with Sanskrit soon became so remarkable that he was known by the people of the country as "Burnell Shastri." I doubt not that his being first stationed at the place where Vasco de Gama landed—where the Portuguese and Dutch contested the dominion of India—led him towards his historical studies. He was well acquainted with both their languages—indeed, he had a most remarkable talent for languages, European as well as Oriental—and he was thus able to study the original accounts of early travellers in the East. After some years' separation, I met him again when he was judge at Mangalore. I was then engaged in exploding the myths and sensational stories about Indian snakes, and reducing ophiology to a reasonable basis; he was, if I may mention his great work in the same breath with my humble efforts, engaged in clearing Sanskrit studies from the myths which encumbered them, and which delude the unwary. (Witness M. Fontane's *Inde védique* and other works with more pretensions to Sanskrit scholarship.) We had thus a common principle of work, however different the direction. We afterwards found a stronger bond of union in harmony of religious opinion. Dr. Burnell first became acquainted with Positivism in 1867—and in no superficial way; the philosophical system had full influence over him. In the Preface to his edition of the *Sāmavedhānabrāhmaṇa*, he had considered some curious Vedic superstitions from this point of view. His religious sympathies, ripe for a later adhesion to the Positivist religion, had always been rather Catholic, while his family was of Jewish origin. I mention this because he never concealed it from his intimate friends, and disliked the practice, common among persons similarly circumstanced, of concealing their descent. He took great interest in the colony of Indian Jews at Cochin, and founded a scholarship in their school.

Prof. Max Müller has given a sketch of his work as a scholar—hard, ungrateful, pioneer work, clearing away myths, and making ready the ground for future scholars; I will only

speak of the works not mentioned in the obituary notice. When I returned to India in 1877, I found Dr. Burnell finishing a *Glossary of Indian Terms*, which he had undertaken in collaboration with Ool. Yule. This cost him great labour, and necessitated the formation of a special library at an immense expense. For this work he had read all the earlier Portuguese and English writers on India—above two hundred in number. The year before, he had made an archæological visit to Java, and there he met another devoted worker, Miss North, engaged in her paintings of tropical plants and scenery. Owing to his Dutch connexions, he had exceptional facilities for observing the condition of Java; and he returned to India more dissatisfied than ever with the English management of the country—vexed also at the treatment he received from the Madras Government, which, becoming somewhat awake to the eminence of Dr. Burnell, encouraged him in his great undertaking of cataloguing the Tanjore MSS., but had, not very considerably, doubled his official work by amalgamating the Tranquebar with the Tanjore court. The worry which this caused him precipitated the utter break-down of his health. At the end of 1877 I had the pleasure of seeing him at Tanjore at the time when Miss North passed through on her Indian travels. Dr. Burnell took the greatest pleasure in facilitating her work. In his encyclopædic knowledge, natural science had no small place; he knew the history of every Indian tree, and was enabled to procure for Miss North most of the sacred plants of India. The beautiful museum with which she has endowed Kew Gardens contains many reminiscences of Tanjore as shown to her by Dr. Burnell.

In the meantime, his labours on the Catalogue of the Tanjore MSS. were telling severely on his health; he was struggling to last out the twenty years of India which would earn him a competent retiring allowance, but this he never actually accomplished. In 1879 he was obliged to make a flying visit to England for medical advice, and he returned to his work rather shaken than improved. The Catalogue, which he often declared was killing him, was finished at last, though the errata and addenda were not published until the year following. He appreciated highly the recognition of his work by learned societies; but its recognition by the Indian Government was hardly of the kind to afford him much gratification. At the beginning of 1880, there was a distribution of Stars of India and Companionships of the Indian Empire; and he found himself included in the inferior category of notables. No sooner did he get the millstone of the Catalogue off his neck than he took to lighter work. He formed the generous idea of reprinting some of the rarer books of the Positivist Library; and he began with Adam Smith's *History of Astronomy*, which was printed at Mangalore for the use of his co-religionists. He also began working at the translation of Manu for the Clarendon Press. In April he wrote—

"I am hard at work on Manu, but am now sure that it is not older than the fourth century A.D., though founded on much older materials. I have also nearly finished printing a small quarto (of some 150 pages) which has cost me much labour; it is a tentative list of books and MSS. relating to the history of the Portuguese in India proper. I only print fifteen copies, as I hope to bring out similar lists for the Dutch, French, and English. I hope eventually to make them good books. Historians nowadays neglect the most important materials through ignorance."

Of this kind were all Dr. Burnell's labours. He toiled that others after him might work with ease, content to devote himself to ungrateful tasks if only they were useful to others.

But his Indian career was soon to close. In

the middle of 1880 he was attacked with partial paralysis, and was hurried away by his medical advisers. The voyage home did him good, and he went on to Carlsbad, where he improved, until an attack of pneumonia drove him to San Remo for the winter. He was hardly settled there than he began work again. In December he wrote, "What little work I am allowed to do is devoted to preparing Hippocrates on 'Air, Water, and Situation,' with a Latin, French, and English version, for the Positivist Library." He made an excursion to the chief cities of Northern Italy in search of rare books, principally for this work. In March 1881 he wrote to me:—"The printing is going on, and I have nearly everything printed about Hippocrates to refer to—many a huge folio; how I shall get them to England I don't know." While at Venice he found the Italian version of the letter from the King of Portugal to the King of Castille giving an account of the voyages and conquests in the East Indies. This rare letter he reprinted, with valuable notes, in a small presentation edition. He came over to England in the autumn of last year to visit his aged mother; I saw him then. He was to have come over this year in order to take the Sacrament of Maturity in the Church of Humanity on the occasion of his attaining his forty-second year. But he was, I believe, hurried over by the last illness of his mother, and, while staying on at the house where she had lived, he was apparently seized by one of his old enemies, pneumonia. I knew nothing of his last illness; suffering for years past, he had become accustomed to pain and disease. He made light of them, and caused his friends the greatest anxiety by his lonely life. Always anxious to avoid spreading pain, he never used to tell me of his illnesses until they had passed, and thus I was surprised by the news of his death. It was a severe shock to learn through the common death-column of a newspaper that this bright life had passed away unperceived. For to great learning he joined a buoyancy of spirits which was astonishing to witness; he had the sweetest temper, the greatest eagerness to help, and the utmost modesty. He made light of his labours:—"That I do anything at all is simply because I live a reclusive life necessarily, and want amusement." And now that he is gone, I cannot but feel how unappreciated he lived, what a life of devotion has now closed, what a great mind has passed away. Truly of him it may be said—

"Entro v'è l'alta mente u' al profondo
Saver fu messo, ohe, se il vero è vero,
A veder tanto non surse il secondo."

EDWARD NICHOLSON,
Surgeon-Major A.M.D.

PS.—There is a good photograph of him taken last year by Lombardi, of 13 Pall Mall East.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ARNOLD, W. Studien zur deutschen Kulturgeschichte. Stuttgart: Cotta. 6 M.
AUGUIN, E. Monographie de la Cathédrale de Nancy, depuis sa Fondation jusqu'à l'Époque actuelle. Paris: Berger-Levrault. 100 fr.
BLONHANN, B. E. Beitrag zur Anthropologie der Juden. Dorpat: Schnakenburg. 1 M. 50 Pf.
BROCHER, Ch. Cours de Droit international privé. T. 1. Basel: Georg. 8 M.
CHENNEVIERE, H. de. Les Dômes du Louvre. T. 1. Paris: Bachelot. 26 fr.
COHN, G. Volkswirtschaftliche Aufsätze. Stuttgart: Cotta. 15 M.
DAVID, E. La Vie et les Œuvres de Jean-Sébastien Bach: sa Famille, ses Éléves, ses Contemporains. Paris: Calmann Lévy. 3 fr. 50 c.
DUTSCHKE, H. Antike Bildwerke in Oberitalien. V. Antike Bildwerke in Venedig, Catanzaro, Modena, Parma u. Mailand. Leipzig: Engelmann. 11 M.
GOLTS, Th. Führ. v. der Landwirtschaftlichen Taxationslehre. 2. Thl. Berlin: Parey. 6 M.
LAFANIERE, G. Mafres anciens: Etudes d'Histoire et d'Art. Paris: Monouard. 10 fr.

- MAHRENHOLZ, R. Voltaire-Studien. Beiträge zur Kritik d. Historikern u. d. Dichters. Oppeln: Franck. 6 M.
MARCO, G. dl. J. Gogini e la Scultura in Sicilia nel Secolo XV e XVI. Vol. 1. Naples: Deeken & Roehell. 80 fr.
NITSCHMANN, H. Geschichte der polnischen Literatur. Leipzig: Friedrich. 7 M. 50 Pf.
VIBROHOF, R. Altprojanische Gräber u. Schmelde. Berlin: Dümmler. 13 M. 50 Pf.

THEOLOGY.

- KORNIC, F. E. Der Offenbarungsbegriff d. Alten Testaments. 2. Bd. Leipzig: Hinrichs. 10 M.

HISTORY.

- BRACOURT, G. du Fresne de. Histoire de Charles VII. T. 2. Le Roi de Bourges (1423-35). Paris: Lib. de la Soc. bibliographique. 8 fr.
BEITRÄGE zur politischen, kirchlichen u. Culturgeschichte der 6 letzten Jahrhunderte. Hrsg. unter der Leitg. v. J. J. v. Dollinger. 3. Bd. Regensburg: Manz. 8 M. 60 Pf.
HEINEMANN, L. v. Heinrich v. Braunschweig, Pfalzgraf bei Rhein. Ein Beitrag zur Geschichte d. stauf. Zeitalters. Gotha: Perthes. 6 M.
KÉRISOM, le Comte d'. L'Expédition de Chine, d'après la Correspondance confidentielle du Général Cousin de Montauban, Comte de Palikao. Paris: Pion. 7 fr. 50 c.
LINDNER, Th. Das Urkundenwesen Karls IV. u. seiner Nachfolger. (1346-1437). Stuttgart: Cotta. 7 M.
MARTENS, W. Neue Erörterungen üb. die römische Frage unter Pippin u. Karl dem Grossen. Stuttgart: Cotta. 1 M.
MARQUARDT, J. Das Privatleben der Römer. 2. Thl. Leipzig: Hirzel. 10 M.
MICHAUD, E. Louis XIV et Innocent XI. T. 1. Innocent XI et sa Cour. Paris: Charpentier. 7 fr. 50 c.
REUMONT, A. v. Kleine historische Schriften. Gotha: Perthes. 10 M.
STANLIX, P. F. Geschichte Württembergs. 1. Bd. 1. Hlfte. Gotha: Perthes. 8 M.
ZWIEDINCK-SUDENHOFER, H. v. Die Politik der Republik Venedig während d. dreissigjährigen Kriegen. 1. Bd. Stuttgart: Cotta. 6 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AUWERS, A. Neue Redaction der Bradley'schen Beobachtungen aus den J. 1750 bis 1763. 2. Bd. St. Petersburg. 11s.
BOISSEAU, E. Flora orientalis. Vol. V. Fasc. 1. Monocotyledonaceum pars 1. Basel: Georg. 8 M.
BRAUN, A. Fragmente e. Monographie der Characeen. Hrsg. v. O. Nordstedt. Berlin: Dümmler. 11 M. 50 Pf.
FARABO, F. E. Opti astro ha la Forma dell' Icosaedro regolare. Naples: Deeken & Roehell. 5 fr.
HELMWOLZ, H. Wissenschaftliche Abhandlungen. 2. Bd. 1. Abth. Leipzig: Barth. 10 M.
KIPRIANOFF, W. Studien üb. die fossilen Reptilien Russlands. 2. Thl. St. Petersburg. 7s.
RAU, A. Ludwig Feuerbach's Philosophie, die Naturforschung u. die philosophische Kritik der Gegenwart. Leipzig: Barth. 4 M.
SDOW, P. Die bisher bekannten europäischen Characeen. Berlin: Stubenrauch. 2 M.
TASCHENBERG, O. Die Mallophagen m. besond. Berücksicht. der v. Dr. Meyer gesammelten Arten systematisch bearb. Halle. 15 M.
VALLIN, E. Traité des Désinfectants et de la Désinfection. Paris: G. Masson. 12 fr.

PHILOLOGY.

- FALL, R. Das Land der Inca in seiner Bedeutung f. die Ursprünge der Sprache u. Schrift. Leipzig: Weber. 18 M.
GARR, R. Die indischen Mineralien, ihre Namen u. die ihnen entsprechenden Käfte. Warhars Baganishan Varga XIII. Leipzig: Hirzel. 3 M.
HABERLANDT, M. Zur Geschichte einiger Personalausgänge bei den thematischen Verben im Indogermanischen. Wien: Gerold's Sohn. 1 M. 40 Pf.
KRAUSE, F. Ueb. die Betonung der composita m. a. primativum im Sanskrit. Dorpat: Schnakenburg. 1 M. 50 Pf.
MILKHOFF, F. Beiträge zur Lautlehre der germanischen Dialekte. Consonantismus. II. Wien: Gerold's Sohn. 1 M. 50 Pf.
SCHLEGEL, G. Nederlandsch-Chineesch Woordenboek met de transcriptie der Chinesische karakters in het Taïang-Tsin dialect. Deel III. Af. 1. Leiden: Brill. 40 fr.
SCHNEIDER, E. De Dialecto Megarica. Gießen: Richter. 1 M. 60 Pf.

CORRESPONDENCE.

DARWIN'S RELIGION.

Jena: Oct. 28, 1882.

Da im No. 545 der ACADEMY (p. 279) der wichtige Brief von Charles Darwin über Offenbarung nicht richtig wiedergegeben, sondern nach einer englischen Rück-Übersetzung aus der deutschen Uebersetzung copirt ist, so ersuche Sie hierdurch im Interesse der Wahrheit, die ganz getreue Copie der englischen Original-Textes in dem nächsten Nummer der ACADEMY reproduciren zu wollen. Sie finden dieselbe auf p. 60 der beifolgenden Separat-Ausgabe meiner Eisenacher Rede (Note 17). [Die Naturanschauung von Darwin, Goethe und Lamarck, Jena: Fischer.] Ich bemerke noch

ausdrücklich, dass im Englischen-Original ein deutscher Punkt hinter "Revelation" steht, und dass der folgende Satz völlig getrennt, mit einem:—"As for a future life" &c. beginnt. Die geistreiche Interpunktions-Hypothese, welche Mr. O. M. Ingleby in No. 546 der ACADEMY (pp. 296, 297) versucht hat, ist mithin völlig irthümlich.

Ich hatte den englischen Original-Text des Briefes—gleichzeitig mit meiner Eisenacher Rede—am 18 Sept. an die Nature gesandt; leider hat dieselbe aber bloss letztere, nicht erstere, zum Abdrucke gebracht.

Professor Dr. ERNST HAECKEL.

"To Nicholas Baron Mengden.

"June 5, 1879.

"Down, Beckenham, Kent.

"Dear Sir! I am much engaged, an old man and out of health, and I cannot spare time to answer Your question fully—provided it can be answered. Science has nothing to do with Christ; except in so far, as the habit of scientific research makes a man cautious in admitting evidence. For myself I do not believe, that there ever has been any Revelation. As for a future life, every man must judge for himself between conflicting vague probabilities.

"Wishing you happiness,

"I remain, dear Sir, Yours faithfully,
"CHARLES DARWIN."

In the National Reformer for October 29, 1882, is the account of a visit paid to Darwin in the autumn of last year by Dr. Ludwig Büchner and Mr. Aveling. Darwin is there reported as having said:—"I am with you in thought, but I should prefer the word 'agnostic' to the word 'atheist.' . . . I never gave up Christianity until I was forty years of age"—and in reply to a question why he had given up Christianity: "It is not supported by evidence."

RÂM MOHUN ROY.

33 Hamilton Road, Highbury, London, E.:
Oct. 30, 1882.

The want of an adequate biography of the Râjâ Râm Mohun Roy, the founder of the Brâhmo Samâj, has long been felt by a great number of persons who, from various stand-points, are interested in the religious life of India. Having been a warm admirer of the Râjâ ever since his visit to England about fifty years ago, and having worked in connexion with the Brâhmo Samâj for the last thirteen years, I have gradually become acquainted with many Bengali friends and correspondents among the members of his own Church. From some of these I have received very valuable information concerning him which is scarcely known out of his own country, and (with the entire concurrence of these friends) I have decided upon compiling a biography of him which shall combine the substance of these Indian materials with other original information which I have been so fortunate as to procure from English sources. But there are, or at any rate there have been, two collections of papers in England which have hitherto baffled all my efforts to discover.

Râm Mohun Roy was domiciled for nearly two years (1831-33) in the house of Messrs. John and Joseph Hare, of 48 Bedford Square, London, brothers of the well-known educationist David Hare, of Calcutta. The Rev. James Long (formerly of Calcutta) has informed me that he was told in 1847, by Mr. John Hare, that he had then in his possession a quantity of papers which would be of great service to any biographer of the Râjâ. About eighteen or nineteen years later, after the three Hare brothers were all dead, the late Miss Carpenter, of Bristol, received a somewhat similar intimation, which she thus described in the Appendix

to her *Last Days in England of the Rājā Rām Mohun Roy* (pp. 254, 255), published in 1866:—

"During the preparation of this work, information has been received from one of the family of the late Joseph Hare, Esq., 'of whom the late Rājā was the intimate friend and guest, that she has in her possession letters and documents which are of the utmost importance for such a work.' These have not, however, been entrusted to the editor.

"A box of papers, labelled 'Rāmmohun Roy,' exists also in the keeping of a widow lady, the father of whose late husband was an intimate friend of Rāmmohun Roy, who entrusted them to him. It is thus possible that important writings of Rāmmohun Roy's may yet be discovered and given to the world."

I have consulted Miss Carpenter's relatives and friends concerning both these statements, but they are unable to identify either of the parties to whom she referred. Who was the "widow lady," no one can conjecture. As to the Hare papers, I have traced out a solitary surviving member of the family, but she has no knowledge whatever upon the subject, and can give me no clue to the identity of Miss Carpenter's informant. It is now sixteen years since this last assurance was received of the continued existence of these papers, and what has become of them, no one can tell. But as all private search has failed, I write this letter in the chance of its meeting the eyes of some person who may be able to throw light on the subject. If either of these collections of papers have been preserved, it must surely have been in the hope of future use. Should their unknown possessors read this letter, I earnestly request them to communicate with me at my above address. I think I can give sufficient proof that I have been honoured with the confidence of Rām Mohun Roy's real friends in India, as well as in England, who encourage me in the project of compiling his biography, and will rejoice if I am permitted to look over these precious papers, and take copies of all that may be useful for my work. One document which I especially want is the journal which he kept of his Western voyage and travels with the express intention of publishing it for the benefit of his countrymen.

There are two other documents which I very much want, which have been printed, but appear to be now inaccessible—(1) Those numbers of his Bengālī periodical, the *Sangbād Kāmuḍī*, in which the Rājā published his recollections of his early travels in Tibet; (2) The English translation of the discourse (not by himself) which was delivered at the opening of the first Brāhmo Somāj in November 1828. Of this discourse, the Rājā presented copies to Capt. Froyer, Mr. James Pattle, and Dr. Tuckerman, of Boston, U.S., as is recorded in letters to those gentlemen; but the discourse itself I have not been able to obtain. Yet this (either in English or Bengālī), and also his Thibetan reminiscences, may be preserved in some Indian library, in which case I beg of their possessors to let me borrow them.

For any well-attested facts or personal reminiscences of the Rājā with which any of his Indian or English friends will be so kind as to supply me, I shall also be extremely grateful.

SOPHIA DOBSON COLLET,

Editor of the *Brāhmo Year-Book*.

BEDD GELERT.

Becton, Wark, Northumberland: Oct. 28, 1882.

In looking through the Vinaya Pitaka of the Chinese Buddhist collection of books, I came upon a story which bears a marked likeness to the tale of the dog Gelert. The Chinese book dates from the time of Fa-hien (412 A.D.), who translated it from an Indian original which he had brought from Paṭāliputra. It was there

supposed to date from the time of Asoka's Council (say, 230 B.C.). The story runs thus (it arises from the history of Bimbāsāra's repentance):—

Nor was it only on this occasion that the King Bimbāsāra repented of his fault; but in years gone by there was a certain Brahman who, being very poor, had to beg daily for food enough to keep him alive. This Brahman's wife had borne him no child; but there was a young Na-ku-lo (Nakula, a mongoose) in the house, of which the master had made a pet as if it were his son. After this it came to pass that the wife of the Brahman bore him a son, on which he thought thus: "Certainly it was lucky for me when I took this mongoose as my child, for by this means [in consequence of this] my wife has borne me a child." Now, on one occasion, the Brahman, wishing to leave home to beg some food, enjoined on his wife, if she went out, to be sure to take the child with her, and not to loiter about, but to return home quickly. It happened, however, that, having fed the child, she went to grind at the mill, and forgot to take the baby. In her absence, a snake, attracted by the smell of the cream (butter) which the child had eaten, came towards the spot, and was about to kill it with its fang, when the mongoose, seeing the danger, thought thus with itself: "My father has gone out, and my mother, and now this poisonous snake would kill my little brother;" and so it is said:

"The poisonous snake and the nakula,
The little (flying) bird and the hawk,
The Shaman and Brahman,
The step-mother and the child of a former wife,
All these are mutually opposed and at enmity,
And desire, as with poison, to destroy one another."

At this time the mongoose attacked the poisonous snake and killed it, and tore it into seven parts. Then the mongoose thought: "I have killed the snake and preserved the child; I ought to make my father and mother acquainted with it, and rejoice their hearts." So he went out of the door and stood there with his mouth covered with blood. At this time, the Brahman, coming home, saw his wife in the outside house (where the mill was) without the child. On this he was angry, and expostulated with her. And now, as he entered the door, he saw the mongoose there with his mouth covered with blood. On this he thought: "Alas! this creature, being hungry, has slain and eaten the child;" whereupon, taking up a stick, he beat the mongoose to death. On entering his house, he saw the little child sitting upright in his cradle and playing with his fingers, while the dead snake in seven pieces lay by its side. Beholding this, he was filled with sorrow, and said, "Alas! for my folly! This faithful creature has preserved the life of my child, and I have hastily and without consideration killed it!" Then a Deva in the void took up the strain, and said:

"Let there be due thought and consideration,
Give not way to hasty impulse,
By forgetting the claims of true friendship
You may heedlessly injure a kind heart (person).
As the Brahman killed the nakula."

Moreover, Buddha said, "The Brahman was, at that time, Bimbāsāra rāja, and his repentance then was but his present condition of repentance for his faults, &c."

[The Vinaya Pitaka, according to the Mahā-saṅghika School, Kiñon iii., fol. 4.]

This story is probably the oldest form known of the Panchatantra tale, and of the Bedd Gelert. There is another version of this story to be found in *Past Days in India* (p. 92).

S. BEAL.

THE WORD "ROSE."

18 Bradmore Road, Oxford: Oct. 25, 1882.

Prof. Skeat in his *Etymological Dictionary* (s.v.) asserts with emphasis that the word "rose" is in its origin Arabic. We read, "The Greek *ῥόδον*, Aeolic form *ῥόδον*, is not even an Aryan word, but is of Semitic origin, from Arabic *ward*, a rose;" and in support of this statement references are given to Curtius' *Gr. Etymology*, sect. 515, and to letters written by Prof. Max Müller in the *ACADEMY* for 1874, vol. v., pp. 488, 576. Strange to say, neither of the authorities appealed to has one word in favour of a Semitic origin of "rose." No derivation for *ῥόδον* is suggested by Curtius himself; there is merely noted the fact that an Iranian (that is, of course, an Aryan) origin has been claimed for the word by some German scholars.

Prof. Max Müller is wholly for an Aryan derivation, and in his final reply to Prof. Wright, who had seemed at first to maintain that the Arabic *ward* was a Semitic word pure and simple, remarks that the matter in dispute between them was settled by the Cambridge professor's "admission that the word *ward*, though thoroughly Semiticised, came, very probably, from an old Persian word *vareda*." For Aryan cognates of *vareda* see Fick, ii. 423.

A. L. MAYHEW.

[Is not the word really of Armenian origin? See Wharton's *Etyma Græca*.—ED. ACADEMY.]

EUSKARIAN.

L'Espinet, Libourne, Gironde: Oct. 24, 1882.

Although the discussion in your columns about the proposed term "Euskarian" may seem to be exhausted, I trust you will allow me space for a short answer to Mr. Isaac Taylor's letter in the *ACADEMY* of October 14. I cannot agree with Mr. Taylor when he regards it as highly probable, if not as quite demonstrated, that Western Europe and Northern Africa were once peopled by races speaking languages of the Euskarian type. Such a theory may be supported by venturesome etymologies like those cited by Mr. Taylor; but to it there are numerous objections. We must first ask what is "the linguistic Euskarian type," since it is not dissimilar to that of the Finnish, Dravidian, and American. Why, then, should the term "Euskarian" be preferred to others? It will be sufficient to observe that in the actual state of linguistic studies the most probable hypothesis concerning the languages spoken in prehistoric times in the above-mentioned countries is not that of their unity or analogy, but, on the contrary, of their variety and diversity. Human languages appear to have grown like trees in a wood, which, in the first stage, are as numerous as possible, but are soon reduced to a few individuals, of which a very small number attain their full term of life. Numerous as were at first the local manifestations of human beings, the primordial languages were as innumerable. Primitive tribes had hardly any connexion with each other; many perished without leaving any traces; and it is only at a relatively recent age that examples are found of peoples or races spreading themselves over large spaces of territory. Such must have been also the case with languages; and I can hardly believe that any such "generalisation" can have taken place before the arrival of the Aryan in Western Europe.

JULIEN VINSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 6, 7.30 p.m. Aristotelian: "Leibnitz and Wolf to Kant," by Miss M. S. Handley.
8 p.m. Royal Academy: "The Proportions of the Human Body at Different Ages," by Prof. J. Marshall.

TUESDAY, Nov. 7, 8 p.m. Biblical Archaeology: "A Demotic Papyrus containing the Malediction of an Egyptian Mother on her Son embracing Christianity" and "Two Demotic Documents of the Reign of Darius referring to a Marriage Contract," by M. Eugène Réville; "Some Recent Discoveries bearing on the Ancient History and Chronology of Babylonia," by Mr. Theo. G. Pinches.

WEDNESDAY, Nov. 8, 8 p.m. Microscopical: "Observations on *Strophomena sericea*," by Mr. T. B. Rositer; "Some Organisms found in the Excavation of the Domestic Goat and the Geese," by Dr. R. S. Maddox.

THURSDAY, Nov. 9, 8 p.m. Mathematical: President's Address; "In- and Circumscribed Polyhedra," by Prof. Forsyth; "The Explicit Integration of Certain Differential Equations," by Sir J. Cockle; "Compound Determinants," by Mr. R. F. Scott; "Quantic Curves in Space," by Dr. W. Spottiswoode; "Derivation of Elliptic Function Formulas from Confocal Conics," by Mr. J. Griffiths.

8 p.m. Telegraph Engineers: "The Munich Electrical Exhibition, 1882," by Mr. W. H. Preece.

FRIDAY, Nov. 10, 8 p.m. Royal Academy: Demonstration, "The Foot and Leg," by Prof. J. Marshall.

SATURDAY, Nov. 11, 8 p.m. Physical: "Three Historical Notes on Physics," by Prof. S. P. Thompson; "Conservation of Energy and the Theory of the Central Forces," by Mr. W. R. Browne.

SCIENCE.

Text-Book of Geology. By Archibald Geikie, Director-General of the Geological Survey of Great Britain and Ireland. (Macmillan.)

FOR some time past teachers of geology have found it no easy matter to recommend a text-book to their classes. If only a short manual suited to beginners were required there was no difficulty, but to find a book adapted to the wants of the more advanced was impossible. There was, indeed, the *Student's Manual* of the late Prof. Jukes, edited and enlarged by Dr. A. Geikie himself; but this work, though excellent in some parts, left much to be desired in others, and, further, has been for some time out of print. Lyell's *Student's Elements*, like the work just named, is rather unequally balanced, and, for some reason or other, is a difficult book to "get up." Of Prof. Green's *Geology for Students*, good as it is in some respects, one volume only has been published, and the other has been expected in vain for some years; so that a serious want has existed, which Dr. Geikie's work is intended to remedy.

It is a bulky octavo volume of nearly a thousand pages, with 435 illustrations, new and old. A large outline drawing, admirably executed, of the plateau and cañons of the Colorado forms the frontispiece. The work is divided into seven books of unequal length, corresponding with the principal divisions of the subject. The first treats of the Cosmical Aspects of Geology. In this a clear statement is given of the views which have been entertained regarding the internal constitution of the earth and the stability of its axis of rotation, concluding with a sketch of Dr. Croll's opinions as to the effect of astronomical change upon climate, drawn up by that author for use in this volume. The reasonings in these varied and difficult questions are clearly and lucidly put; but in regard to the last point we think it would have been well to have given a brief statement of Lyell's argument, as restated by Wallace, for the effect of geographical changes on climate, instead of simply referring to it in a note.

The second book, "Geognosy—an Investigation of the Materials of the Earth's Substance," after a brief notice of the composition of the atmosphere and of the ocean, passes on to discuss the constituents of the earth itself. The broader features of its contour are first simply described, without

any suggestions as to their possible origin, the discussion of which is reserved for a later part of the volume; and then Dr. Geikie enters upon an investigation of the mass itself. A remarkably lucid account is given of the various opinions which have been entertained as to the condition of the earth's interior, after which the materials of the crust are investigated. Of these, only the commoner minerals are described, such as are likely to meet the eye of a geologist. This portion is generally all that could be desired, but we think that in one or two respects a more satisfactory order might have been followed, and we have observed an unfortunate slip in giving chalcedony as an example of a colloid mineral. Opal must be meant, for chalcedony consists mainly, if not wholly, of crypto-crystalline quartz. Obsidian, also, notwithstanding the authority of some books of mineralogy, ought not to be termed "vitreous sanidine," unless the whole is to be called by the name of its part. After a description of the prevalent structures which may be noticed in rocks, Dr. Geikie passes on to define the various species, as they may be called, illustrating in some cases their microscopic structures. We find here one of the special excellences of the work. As a rule, the lithological and petrological chapters in an English Geology leave much to be desired, and confuse quite as much as they aid the student. Terms are defined with unnecessary vagueness—sometimes absolutely wrongly; unimportant varieties are made prominent; important species are omitted; there is but little attempt at classification; and it is evident, as a rule, that this section is a mere compilation from authorities of dubious value, which the author has brought to an end with a sigh of relief. Dr. Geikie writes both as one who has studied and one who knows; and, though in one or two points of controversy here and in the fourth book we should ourselves have preferred slightly more guarded statements, the student will be able to learn what lithological names really mean, and is no longer in danger of being sent off—without a word of warning, as we were ourselves—to Charnwood Forest to see slate pass into syenite, to North Wales to see conglomerates melting down into felstone, and to Ayrshire to see transitions between about half-a-dozen lithologically distinct rocks. We think, however, that in the classification of the rocks Dr. Geikie will do well in his next edition to present the student with some kind of tabular grouping, and, in the case of rocks of igneous origin, to separate more clearly those which have undergone a marked amount of secondary mineral-change from those remaining nearly in their original condition. There are in nature metamorphic rocks of igneous as well as of sedimentary origin, and it would be well, we think, to call the student's attention to this at an early period.

The third book is devoted to the consideration of Dynamical Geology, which is treated under the two heads of Hypogenous, or internal action, and Epigenous, or superficial action. The former commences with an excellent description of volcanoes, volcanic products, and the phases of volcanic action,

treated with remarkable fullness and clearness. Then, after a brief sketch of the distribution of volcanoes, Dr. Geikie discusses the causes of volcanic action, in which he inclines to assign a greater importance to the late Mr. Mallet's plausible and ingenious hypothesis of heat generated by local crushing of the crust than would be approved by some geologists. For ourselves, we should be of opinion that Mallet's theory is "supported by independent geological testimony" only to a very slight extent, while instances to the contrary are far from rare. It would also have been well to have warned the student that some of that author's "proofs" were founded on geological mistakes. A good description of earthquakes, and of the slow, insensible changes of level of the earth's surface, then follows, concluded by a sketch of some of the latest views on their physical causes. An important and well-arranged section comes next, discussing the hypogenous changes in the texture, structure, and composition of rocks. Metamorphism and its extent, questions as to the relations of rocks thus affected, and those commonly believed to be igneous, have for some years past much exercised the minds of students, and been among the burning questions of geology. Dr. Geikie, while evidently still retaining some of the prepossessions, which seem to have been epidemic among the officials of the English Survey, in favour of the conversion of sedimentary rocks into so-called igneous, expresses himself with much caution, warning the student that the question cannot yet be regarded as decided. It is almost needless to say that the part upon Epigenous, or Surface, Action is admirably written, for that is a branch of geology which Dr. Geikie has already made peculiarly his own. The effects of air, of water in its various modes, and of life, whether destructive, conservative, or reproductive, are elaborately and admirably discussed; and the student will find the whole of this book a perfect storehouse of information. The vexed question of ice-erosion is very temperately stated, though we think it would have been well to have informed the student that the existence of *gründ-moraine*, except as a phenomenon of very secondary importance, is doubted by some geologists who have given considerable attention to the study of glacial action.

The fourth book treats of Geotectonic Geology, or the architecture of the earth's crust; that is, of stratification and its accompaniments, of joints, of the inclination, curvatures, cleavage, and dislocation of rocks. These are generally excellently worked out; but we could wish that Mr. Gregory Watts' notions as to the prismatic structure of basalt, &c., had been relegated to a foot-note, if not to the limbo of defunct hypotheses, for they tend much, as we have found by experience, to produce confusion in the minds of students. The connexion, also, of spheroidal structure with contraction should, we think, have received a rather fuller notice. Chapters then succeed devoted to the modes of occurrence of the igneous rocks as a part of the earth's crust, and others devoted to the crystalline schists, including the phenomena of regional and contact metamorphism. In these a large amount of information has been collected, and the vexed questions connected therewith are

handled with much fairness, though it would have been better to have informed the student that the Lower Silurian age of the schists of the Scotch Highlands, like that of the Taconic schists of America, is still regarded by not a few geologists as open to question.

The sixth book treats of Stratigraphical Geology, to which nearly three hundred pages are devoted. In the space at our disposal it is impossible even to sketch out the details of this portion. Suffice it to say that, after some valuable preliminary remarks, the stratigraphy of Great Britain is worked out elaborately, and succinct accounts are given of corresponding deposits in other parts of the world. In dealing with the many controversial questions which arise, Dr. Geikie holds the balance between contending parties with great fairness, though of course there are now and then points, such as in the treatment of Scottish and Welsh geology, where a little bias is pardonable. The student will find here, for the first time in any of our textbooks, a full account of the Archaean rocks.

In conclusion, we desire to express our sincere thanks to Dr. Geikie for this valuable aid to students, and our hearty admiration of his work. That it should be clearly and attractively written is a matter of course in anything that comes from his pen. There are, however, two points in the book which we may single out as imparting to it a special value. The one is its frequent reference to the geology of other countries. In this, doubtless, it is not without a precedent. The work of Lyell contained a large amount of information about the geology of other regions, and Dr. Geikie had already attempted the same in his edition of the late Prof. Jukes' *Manual*; but in the present volume there is a fullness and a clearness of treatment which places this far ahead of any other work. The other point is that the book is an incentive and a guide to further work. Every chapter displays the utmost research, which perhaps only his fellow-labourers can fully appreciate, but we may mention that the list of authors quoted or referred to occupies four full pages. It has been brought as far as possible up to date, and—perhaps most valuable of all—abundant references are given in foot-notes. There is hardly a topic of importance in which the reader will not find himself directed to some of the most important and most recent memoirs. In this respect Dr. Geikie's volume will be of high value not only to students, but also to their teachers and to all who are commencing any line of independent research.

T. G. BONNEY.

ORIENTAL PHILOLOGY.

PERSONS who wish to learn all that can be yet ascertained about the land in which the Avesta is generally supposed to have originated, and the manners and customs of the people which the Avesta portrays, would do well to read the *Ostirānische Kultur im Altertum*, von Wilhelm Geiger (Erlangen: Deichert). In identifying the sixteen lands of the Vendidad, Dr. Geiger prudently adheres to the long-established theory that the order in which they are named bears some relation to the order in which their inhabitants received the Avesta faith, either voluntarily or through conquest.

This theory allows more latitude for apparent irregularities in the order of the names than any theory of their being a mere irregular enumeration of the lands which had adopted the faith. An enumerator would naturally be inclined to mention the lands nearly in the order in which they stood on the earth's surface, but conquest and religion spread in a much more irregular fashion, often breaking forth in a new direction from some point on their former course. Dr. Geiger is also quite right in rejecting the Bundahish as a guide to the geography of these ancient times. The Bundahish tries to adapt the ancient geography to that of Sasanian times; and, although it may owe much of its information to the Dāmdād Nask, even that book is hardly traced by tradition farther back than the time of Darius, when the Avesta religion was already established south of the Caspian, and several of the old names had apparently been transferred to new localities. Dr. Geiger carefully describes the present condition of the supposed localities of these sixteen lands, from Airyana Vaejō, in the alpine country at the head waters of the Zarafshān, south-westwards and westwards to Bagha near Teheran, and from Vaēkereta at Kābul to Hāstumat in Seistān, showing that their inhabitants must have been then, as now, hardy races, able to endure extreme alternations of cold and heat such as are rarely experienced in other parts of the world. Then follows an investigation into their manners and customs, their occupations and civilisation, their social habits and government, so far as we can learn them from the scanty references to such matters in the Avesta texts. A work of this description must of necessity be very much a compilation from various sources, a laborious collection of widely scattered facts brought into a small compass; but, at the same time, it is thickly interspersed with the results of innumerable investigations and studies of the texts, effected by the author himself, and is illustrated by a carefully drawn map of the countries described. Altogether, it contains a mass of well-arranged information which cannot be otherwise than useful, even to those who may not agree with the author's opinions.

THE publication of the third volume of Dastur Jamaspji's *Pahlavi, Gujarati, and English Dictionary* (London: Trübner) affords some opportunity of estimating the possible extent of this voluminous work, which has now explained nearly 7,100 Pahlavi words in 762 pages (of which 322 are contained in the present volume). In the arrangement of its words this dictionary follows the order of the Sanskrit alphabet, and it has now reached the words beginning with *airar*; but to compare this progress with the position such words would occupy in a Sanskrit dictionary would be altogether erroneous, because the Pahlavi letters used as vowels also represent several consonants. Owing to their different alphabetical arrangement it is also difficult to compare this dictionary with previous Pahlavi vocabularies, but it appears to have completed nearly one-tenth of the words contained in the Ardā-Vīrāf Glossary and to have multiplied them about thirty-sixfold. It does not, however, follow from this that the dictionary will extend to seventy thousand words, because the additional words beginning with the other letters of the alphabet are likely to be less numerous than those beginning with the first letter. This third volume is quite equal to its predecessors, and presents the same features for comment. The learned Dastur has undertaken the almost impossible task of explaining all the words of MSS. that have not yet been satisfactorily deciphered, in addition to those which are well understood, and under these circumstances several of his explanations have to be received with caution. He has also collected numerous

clerical peculiarities and blunders of individual copyists, for which Pahlavi scholars will hereafter have occasion to thank him; but his arrangement of the various readings and meanings of the same combination of Pahlavi letters are not always such as would be preferred by Europeans, though he frequently gives valuable information regarding religious matters, as in his explanations of *ayastakard* (p. 491), *astōm* (p. 547), *airpad* (p. 755), &c.

Danseres en Kōning. "Malavika en Agni-mitra." Vertaald door Dr. J. Van der Vliet. (Haarlem.) A pupil of Prof. Kern, Dr. J. Van der Vliet, has published a Dutch translation of Kālidāsa's play, "*Mālavikāgnimitra*." The translation is the work of a young scholar; and the translator has carefully availed himself of the labours of his predecessors. Our first acquaintance with this play was due to Wilson, who gave a short account of it in his *Select Specimens of the Theatre of the Hindus* in 1827. Next followed Tullberg's edition of the Sanskrit text, in 1840, of which Dr. Van der Vliet speaks with far too great severity, forgetful evidently of the fact that to edit a Sanskrit text in 1840 meant something very different from translating a Sanskrit text in 1882. He deals more gently with Prof. Weber's rendering, published in 1856; but he omits all mention of Mr. Tawney's valuable translation, published in 1875; nor does he seem to have availed himself of Haug's *Zur Texteskritik und Erklärung von Kālidāsa's Mālavikāgnimitra* (1872) or of Bollensen's edition. He gives full credit to Shankar P. Pandit's edition of this play in the "Bombay Sanskrit Series," and agrees with him in his vindication of Kālidāsa's authorship against the doubts expressed by Wilson. A little more careful revision would have removed such mistakes as the change of the Sunga into a Gunga dynasty, and of the elegy, "*Meghadāta*," into an epic poem.

NOTES OF TRAVEL.

THE cause of geographical exploration has lost its most scientific, and by no means its least enthusiastic, representative in Capt. William Gill, B.E., of whose death in the desert of Sinai we have no longer room to doubt. The greater reputation of Prof. Palmer has somewhat unduly overshadowed the name of Gill, much of whose best work was not of a nature to reach the public eye. For a detailed account of his career we may refer our readers to Col. Yule's full and sympathetic letter in the *Times* of October 31, which must be looked for in the outer sheet. We will only add that among Gill's contemporaries at Brighton College was Margary, also a Chinese explorer, and also cut off by a cruel fate. Of Prof. Palmer it would be improper to write an obituary notice so long as his most intimate friends persist in thinking that he may yet be alive. If he be alive, Col. Warren and Capt. Burton may be trusted to find him and bring him back. Many must now be saying to themselves—Why was not Capt. Burton sent at first?

THE information on the Egyptian Sudan which has reached Europe through Dr. Schweinfurth is calculated to fill us with apprehension as to the fate of European travellers on the Upper Nile. On September 15 Abd-el-Kader, the Governor-General, found himself surrounded by the insurgents led by the Mahdi at Khartum; El Obeid, the capital of Kordofan, was daily expected to surrender, and all communication with Dar Fur had ceased. Of Emin-Bey and Lupton no news appears to have reached Europe since the former left Khartum in March last; and Dr. Junker's and Capt. Casati's latest letters are dated December 1881. It is gratifying, under these circumstances, to receive a sign of life from J. M. Schuyver, whose recent

journey to the country of the Legha Gallas we have already referred to. In a letter to the editor of Petermann's *Mittheilungen*, that intrepid traveller announces his return to Famaka, on the Blue Nile, after an excursion into the countries to the east of that river which occupied from the end of April to June 20, and in the course of which he penetrated to the frontier of Abyssinia and the Upper Dinder. On a lofty mountain, three days' journey to the east of Famaka, the Dutch traveller came upon the Sienetje, a "yellow" tribe, speaking a distinct language. A former letter, accompanied by a map and vocabularies, has never reached Europe.

M. MIKLUKHA-MAKLAI, who lately arrived in Russia, has been delivering to crowded audiences, in the hall of the Geographical Society, St. Petersburg, a course of four lectures descriptive of his anthropological researches in the islands of the Indian Archipelago. The lectures were illustrated by the exhibition of a series of maps and drawings. At the conclusion of his fourth lecture, M. Maklai intimated that he expected to be able to publish his memoranda in the course of two years, and in the Russian language. The MS. was already completed, and only required a final revision and the translation of certain passages which had not been written originally in Russian.

We are sorry to hear that that excellent Swiss weekly serial, the *Neue Alpenpost*, will cease publication with the end of the present year. It was founded in 1870 by Walter Senn, and was for some time richly subsidised by the late Nationalrath B. von Planta. It passed afterwards into the hands of the well-known Zürich firm, Orell-Füssli and Co., and was edited by two most capable Alpinists, J. J. Binder and Pfarrer J. G. Grob. In spite of its good topography, good illustrations, and capital matter, it has never succeeded in finding a sufficiently large circle of readers to ensure its commercial success, and appears to have been always carried on at a loss. Not the Swiss Alpenklub alone, but many English, German, and Austrian subscribers will regret its cessation after its twelve years of manful struggle for existence.

In the October number of Petermann's *Mittheilungen* will be found a geological map of the Balkan Peninsula, by Dr. Franz Toula; an article on the new Russo-Persian frontier; a paper on the geographical distribution of *Aurora Borealis* in the United States, and a translation of the Rev. W. S. Green's account of glacier expeditions in New Zealand, from the *Alpine Journal*. The article on the Russo-Persian frontier is accompanied by a map in the main copied from that which appeared in the *Istvestiya* of the Caucasian section of the Russian Geographical Society, and is much more detailed than the maps hitherto published in England.

SCIENCE NOTES.

As Mr. S. Roberts's term of office as president of the London Mathematical Society is expiring, the following changes in the council for the ensuing session will be submitted to the society at its meeting on Thursday next, November 9—viz., Prof. Henri, president; Sir J. Cockle and Mr. Roberts, vice-presidents; Messrs. E. B. Elliott and Dr. J. Hopkinson to be new members in the room of Messrs. R. C. Rowe and Lloyd-Tanner. On vacating office, Mr. Roberts will read an address—"Remarks on Mathematical Terminology and the Philosophical Bearing of Recent Mathematical Speculations concerning the Realities of Space." His principal thesis is that mathematics are neutral in philosophy. He will also announce to the society the estab-

lishment of the De Morgan memorial medal and the conditions of its award.

THE relation between geology and engineering is especially marked in the discussion of questions bearing on water-supply. Mr. J. H. Blake, in delivering the presidential address at the last anniversary meeting of the Norwich Geological Society, dealt with a group of cognate subjects, the information on which, though often looked up in Blue-Books, cannot be too widely disseminated. A reprint of his address lies before us. On the conservancy of rivers and the prevention of floods, on drainage and water-supply, he has collected and condensed a great amount of useful information, which, from his training as an engineer and from his present position as an officer of the Geological Survey, he is peculiarly competent to discuss. It is obvious that, by bringing subjects of such vital importance before local scientific societies, public opinion is educated, and much practical good accomplished.

PHILOLOGY NOTES.

THE Clarendon Press will publish shortly *The Gospel of St. Mark in Gothic*, according to the translation made by Wulfila in the fourth century, edited by Prof. Skeat. This work is intended to serve as a Gothic primer, and to introduce the beginner to fuller and more complete works on the subject. The Introduction gives all necessary information concerning the MS., the author, and the sources of the alphabet, with some account of the pronunciation, phonology, and grammar. The glossary not only explains all the words occurring in Mark's Gospel, but is extended to all the more important words of the language, especially such as are most required by the student of English etymology, for whom some knowledge of Gothic is indispensable.

At a meeting of the Biblical Archaeological Society to be held on Tuesday next, November 7, M. Eugène Révillout, Keeper of the Demotic Papyri at the Louvre, who is now in London, will read two papers of great interest—(1) on a demotic papyrus containing the malediction of an Egyptian mother on her son embracing Christianity; (2) on two demotic documents of the reign of Darius referring to a marriage contract.

THE *Proceedings* of the fifth congress of Orientalists, held last September at Berlin, are now ready for publication. They may be obtained from either Asher or Weidmann, of Berlin. They consist of two volumes, divided into three parts, containing the papers read in every section in the original language—German, French, or English. The price of the whole is twelve marks.

MR. ALBERT S. GATSCHE, of Washington, has sent us a little fly-sheet containing some excellent "linguistic notes" upon what has been done recently in making known the obscure languages of America. First he notices, with high approval, a translation of Luke's Gospel into Yahgan—a hitherto unknown tongue spoken in the extreme south of the continent—which has been printed by the British and Foreign Bible Society; next a translation of John's Gospel into Kechu—spoken in the interior of Peru—done by the Rev. J. H. Gybbon-Spilsbury, and published at Buenos Ayres by the same society. He also comments upon a paper on "Names of the Gods in the Kiche Myths, Central America," read by Dr. Daniel G. Bruntton before the American Philosophical Society in Philadelphia; and he adds some new facts to those given in the *American Antiquarian* (iv. 76) upon "Mal-banohia" as a native name for the Mississippi. But perhaps the greatest novelty is an account

of a populous tribe who call themselves Akal'man and inhabit the town of Huehela, in Vera Cruz, Mexico. They were visited last year by M. Alphonse Pinart, who has brought back a vocabulary and also texts which seem to show that their language differs from those of all the surrounding Indians. The scholarly manner in which Mr. Gatschet has compiled these notes is worthy of all praise.

A YOUNG student of Anglo-Saxon literature—L. Botkine—born in Paris, but of Russian parentage, died lately in that city. His first work appeared in 1876, when the author was in his twenty-third year, under the title of *Beowulf, Analyse historique et géographique*, and was followed soon after by *Beowulf, Epopee anglo-saxonne*, the latter being the first French translation of the poem. His last work—*Chanson des Runes*—was published in 1879. A recent number of *Anglia* contains some appreciative remarks on Botkine and a few biographical details.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Oct. 27.)

FRANCIS STORR, Esq., in the Chair.—Papers were read by the Rev. Prof. E. Johnson on "Browning's Development," and by Miss Beale on "The Religious Teaching of Browning." Prof. Johnson treated of Browning's earnest conviction, of Browning as the historian of the soul, as the diviner of the soul, of Browning's dramatic method, of the objective and subjective in Browning, of Browning's peculiarities as an artist, his supposed unintelligibility, of his conception of the poet's function, and of Browning as pre-eminently the seer. Miss Beale considered Browning as a deeply religious poet, the unseen being ever present to him. She looked on him as a prophet, God-given to our storm-tossed age. In "Saul" and "Caliban," Browning seems to have sought to illustrate the deep truth that according to our moral standard are we able to receive divine light and truth into our being. It is not historical propositions about divine truth with which he is dealing, but the faith which lifts us out of the region of the phenomenal and transitory and imperfect into the real, the eternal, the inwardly true. As in "Saul" we have the truly human, in "Caliban" the bestial type, so in "An Epistle" we have the spiritual, the supernatural man, and his theology. There is a musical trilogy corresponding with the three poems above mentioned—"Hugues of Saxe-Gotha" with "Saul"; "Caliban," the debased, the bestial, with the "Toccata of Galuppi"; "Abt Vogler" with Lazarus in "An Epistle," the glorified, spiritualised man.—In opening the discussion the Chairman said that, broadly speaking, Browning might be called a Christian poet, but he thought that Miss Beale had perhaps a little unduly emphasised this element, not making allowance enough for Browning's dramatic, or semi-dramatic, method.

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olegraphs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. REED, 114, Strand, near Waterloo-bridge.

A Pilgrimage to the Shrine of Our Lady of Loreto. By George Falkner. (Elliot Stock.)

DURING the fourteenth and fifteenth centuries no religious duty was more widely acknowledged than that of performing a pilgrimage to some one of the holy places of the Christian world. The shrines then most frequented by pilgrims were the Holy Sepulchre at Jerusalem; the holy city of Rome; the tomb of St. James the Greater at Santiago de Compostella, in Galicia; the shrine of St. Thomas à Becket at Canterbury; and the

Holy House of Loreto, on the Adriatic coast, near Ancona. The right of wearing a special badge was won by a visit to each of these places. Jerusalem conferred the palm branch; Rome, the cross keys; Santiago, the scallop-shell; Canterbury, a small lead flask, or *ampulla*, containing some of the celebrated Canterbury water from the holy well where St. Thomas's body had been washed; and Loreto, a medallion embossed with a figure of the Virgin Mary. The Holy House of Loreto had its English facsimile. One of the most popular shrines in this country, that of St. Mary of Walsingham, was a copy of the Holy House, and was held in almost equal reverence with the original. Among its latest pilgrims was Henry VIII., who, in the second year of his reign, walked barefoot to Walsingham, bringing to the shrine a gift of valuable jewellery. Lapse of time and the unaccountable changes of fashion have diminished or destroyed the popularity of some of these holy places, yet the Holy House of Loreto is still as much visited by pilgrims as at any period of its history.

Mr. Falkner gives a brief and popular account of its aspect as viewed by the modern non-Catholic tourist. His little book is prettily printed in brown ink, with lithographic copies of the Criblé wood-cut borders from one of Thielman Kerver's vellum-printed Books of Hours. It is illustrated with lithographs; but, excepting the first two views—that of the town of Loreto and the outside of the Apostolic Palace—these are very poor and inartistic. The text gives a readable, though superficial, account of the city and its church, unfortunately marred by many inaccuracies, such as the statement that "the church is in the Romanesque style," whereas it is, in reality, a poor specimen of that dull pseudo-classic style introduced by the later architects of the Renaissance. Many words, too, are mis-spelt, such as "Assisi" for "Assisi," "Bremante" for Bramante, "Anibale" for "Annibale," &c. More information of real use and to the point is to be found in the pages of Murray's Guide.

According to the mythical history of the Holy House as published in a Bull of Leo X. in 1518 (a better authority than the modern account largely quoted by Mr. Falkner), this small stone chamber, once at Nazareth, was the scene of the Annunciation and of Christ's early life. In 1291, to save it from the Saracens, it was carried by angels to Dalmatia, and then, in 1294, brought, also by angels, across the Adriatic to the Italian coast. This happened during the short Pontificate of Celestino V., whose brief reign and cowardly abdication are referred to by Dante, *Inf.* iii. 59:

"Vidi l'ombra di colui,

Che fece per vilate il gran rifiuto."

In 1295 it was again moved a short distance to its present site, which was a grove belonging to a widow named Laureta—whence the name Loreto, just as at Athens the grove Academia took its name from its former owner, Academos.

The chief point of interest at Loreto is the marble casing which enshrines the plain stone house—a casing adorned with a wonderful series of sculptured reliefs—a monument of the talent of one man, whose influence on

art did not cease with his death, but was carried on by many pupils of great technical skill, though inferior to their master in power of design and composition. This man was Andrea Contucci del Monte Sansovino (or San Savino), the last years of whose life, from 1513 to 1528, were spent in the execution of some of these sculptures, and in the designing of nearly all. They consist of figures in niches of the prophets and sybils, with alto-reliefs of scenes from the life of the Virgin, and the adventures of the Holy House. They are among the most important of the last good works of sculpture produced before the complete decay of the plastic art; and, fine as they are, they are not free (especially the reliefs by Sansovino's pupils) from the over-realism and excessive striving after dramatic effect which did so much to give true art its death-blow. Mr. Falkner writes vaguely of Sansovino, without distinguishing him from Jacopo Tatti, a pupil of his, also a very able sculptor and architect, who took his master Andrea's name, and is also known as Sansovino. The younger Sansovino's chief works are at Venice and Padua, where he worked till his death in 1570. Andrea Sansovino was a pupil of Pollaiuolo, and was much influenced by the sculpture of Donatello. Even in these latest works of his, the influence of the earlier and purer style is apparent. His pupils, Raffaello da Montelupo, Girolamo Lombardo, Tribolo, San Gallo, and others, would have done well if they had followed the same guiding as their master, and not allowed themselves to be dazzled by the quite exceptional and inimitable splendour of the great works of Michelangelo.

J. HENRY MIDDLETON.

AN ANCIENT MONUMENT AT SAMOS DESCRIBED BY HERODOTUS.

PRESUMING that any fresh proof of the truth and accuracy of Herodotus's statements will prove of interest to your readers, I beg to report a discovery recently made in the ancient city of Samos, where I have verified on the spot his description of a monument which has been lost sight of for ages and well-nigh forgotten.

After recording the history of the island in the time of Polycrates, and the fruitless siege of the city by the Lacedaemonians, he excuses himself for dwelling so long on the affairs of the Samians because they had made three of the greatest and most wonderful works ever constructed by Greeks. He specifies them thus:—First and foremost, a tunnel of great length hewn through the mountain, and conveying water to the city of Samos; secondly, a mole in the sea around the harbour more than two stadia in length, and twenty fathoms in depth; and, thirdly, a temple (the Heraeum) the largest of all the temples known to the Greeks—i.e., in his day. He gives the place of honour, however, to the aqueduct, and is much more minute in his description of it than of the other two Samian monuments. He describes it as

"a tunnel made through a mountain 150 *orgyiae* [about nine hundred feet] high, leading upwards, with an opening at each end. The length of the tunnel is seven stadia [1,540 yards], the height and width each eight feet. Through its entire length is sunk another channel twenty cubits deep and three feet wide, in which the water from a copious spring is conveyed by means of pipes to the city. The architect of this tunnel was Eupalinus of Megara, son of Naustrophos" (iii. 60).

Some two months ago a priest from Vathi, the

modern capital of the island, discovered, it is said, by chance, the existence of this aqueduct on the slope half-way up the mountain side on which the ancient city was built. At the depth of about six feet he unearthed some stone slabs, on removing which he disclosed the ancient water channel sunk in the rock, and running parallel to the ridge above it, or almost due east and west, through the ancient city. He followed the course of this channel upwards by opening a series of pits at short intervals, till, as the channel approached the steep and rocky height which dominates the western end of the city, it turned northwards towards the base of that height. On clearing away the *débris* at this spot it was found that the channel penetrated the hill-side in a tunnel, the mouth of which was a narrow passage, just high and wide enough for a man to pass through, paved with slabs, flanked by masonry of small polygons, and roofed overhead by the leaning to of the upper blocks on each side—a mode of construction indicating a high antiquity. This opening in the mountain side is very similar to the sewers commonly cut in the cliffs beneath the ancient cities of Greece and Etruria; but on passing through it I found myself, after a few paces, in a much wider passage roughly hewn in the rock, and of the dimensions assigned by Herodotus to the tunnel, about eight feet high and eight feet wide. Through the centre of this tunnel was sunk a narrow channel, barely three feet wide, and, as I was informed by my guide, ten mètres deep, a measurement which agrees closely with the twenty cubits of Herodotus. The tunnel, I was told, ran thus through the heart of the mountain for 1,270 mètres, out through the rock, and generally of the dimensions stated, though in parts somewhat varying, and at the farther end expanding into a spacious chamber. This length of 1,270 mètres does not differ greatly from the seven stadia of Herodotus, the latter being equal to about 1,416 yards, and the mètres stated to about 1,385 yards. But the agreement between the two measurements may well turn out to be still closer when the tunnel on the inner or northern side of the height has been cleared out, as the opening or mouth on that side referred to by Herodotus is still choked with the *débris* from the slopes above, which have accumulated in the course of ages. As there is no water in the narrow channel nowadays, and no traces of the spring within the tunnel, it probably communicated with open channels in the mountain slope through which water from the heights to the north or east was conveyed through the tunnel to the city on the south of the range. In the Admiralty chart No. 1530 an aqueduct is marked as running from the mountains east of the village of Khora into the ancient city; but it is represented as entering Samos on its southern slope.

Unfortunately, my recent visit to Samos was so hurried that I had no time to take exact measurements, to explore the tunnel to its extremity, or to ascertain the position of "the copious source" from which the city was anciently supplied with water.

I should state that the height of the mountain pierced by the tunnel is given by Herodotus as about 900 feet; the Admiralty chart gives it as 747 feet. But the height as stated by Herodotus was probably a mere guess, as the ancients were not acquainted with the means of calculating altitudes with accuracy.

In the article "Samos" in Smith's *Dictionary of Ancient Geography*, it is stated that Prof. Ross saw subterranean passages hewn in the rock in the neighbourhood of the harbour; and Prof. Rawlinson, in his note to the passage of Herodotus descriptive of the aqueduct, states that "one of the mouths of the tunnel, that to the north-west of the present harbour, had

already been discovered, but it remained little known till M. Guérin, a short time ago, rediscovered it, and cleared out the sand and stones to the distance of about 540 paces." But the tunnel opened by Guérin, who wrote in 1856, is on the opposite extremity of the city to the aqueduct I have described above, and must not be confounded with it. Guérin's tunnel is in all probability the secret underground passage constructed by Mæandrius leading from the acropolis down to the sea to secure for himself a safe retreat from the island when threatened by the Persians (Herod. iii. 146). The *Asypalaea* is the isolated height at the eastern extremity of the range, and immediately above the harbour; whereas the tunnel through which ran the aqueduct pierced the mountain at the opposite extremity, much farther to the west. There can be no doubt that the monument I have just seen is that described by the "father of history" as one of the greatest and most wonderful works of the Greeks of his age. GEO. DENNIS.

CORRESPONDENCE.

MORE TREASURE-TROVE FROM DAYR-EL-BAHAREE.

Westbury-on-Trym: Nov. 1, 1882.

I have the pleasure of announcing the identification of another group of important relics from the tomb of the Her-Hor family discovered in 1881 at Dayr-el-Baharee. This time the canopic vases of Princess Nasikhonsu, wife of the Prince-Pontiff Masahirti, have come to light. These vases are of fine alabaster, surmounted by wooden covers, admirably carved and painted, representing the heads of Amset, Hapi, Tuatmut, and Kebhsenef, the four genii of Karneter, or Hades. Each vase is inscribed with a short dedicatory prayer in four vertical columns of hieroglyphs.

The vases were originally purchased by Andrew McCallum, Esq., when at Thebes in 1874; and to him I am indebted for the rubbings which have enabled me to identify them.

AMELIA B. EDWARDS.

THE SLOANE COLLECTION, BRITISH MUSEUM.

Severn House, Henbury, Bristol: Oct. 20, 1882.

In a list* of the objects forming the collection of Sir Hans Sloane in the British Museum, the number of "vessels, &c., of agate, jasper, &c.," is given as 542. What has become of all these wrought objects? To Sir Hans was bequeathed the collection of his friend Mr. Courten, which Evelyn, in his Diary, describes as very valuable, especially in crystal, &c., vessels, and as surpassing most of the collections he had seen abroad. I have carefully searched in the Mediaeval department of the British Museum for traces of some of these objects, but can discover only two wrought crystal bowls belonging to the Sloane Collection. As is well known, the British Museum is singularly deficient in vessels wrought of such precious materials as agate, jasper, crystal, &c., while the Sloane Collection appears to have been particularly rich in them.

The following are extracts from an old guide to the British Museum, 1784:—

"Collectio Sloaniana." "A great variety of crystals manufactured into vases, cups, boxes, beads, and balls, &c. Some pieces of coral finely cut in various shapes. A deal of amber curiously manufactured into bells, bottles, handles for instruments, &c. Various utensils of agate, jasper, &c., as spoons, necklaces, pendants, rings, boxes, buttons, &c., &c."

Some of these objects may be in the Mineral

department, but there is certainly no great number of wrought objects there.

It would greatly enhance the value and interest of the Museum if all objects belonging to the historic collections were so labelled. This is done in the Mediaeval and Ethnological departments as regards articles from the Sloane and some other collections; though occasionally, as regards the former, merely the abbreviation *SL* is used, which does not convey any information except to the initiated. Labelling, both for the purposes of instruction as well as for that of connecting the articles with the original donors or possessors, should, to some extent at least, be more fully carried out. I suggested not long ago to an assistant in the Mineral department of the British Museum that the original specimens of the Sloane collection should be labelled "Sloane Collection," but received the reply, "This is a scientific collection, and it is not the custom to indicate specimens that have not been presented." When our national collections come to be regarded as existing for the instruction of the public and not merely for the special delectation of so-called "scientists," then, and not till then, will labelling, not only for purposes of instruction, but also to record the history of the collections, be regarded as essential. SPENCER GEO. PEROEVAL.

PS.—I may here observe that what is wanted to render our national collections more instructive is a greater number of assistants to carry out the mechanical duties of the curators, such as labelling and arranging the specimens, so as to meet the requirements of education, and also to excite in the public an interest in the collections.

THE EXHIBITIONS AT TOOTH'S AND AT MACLEAN'S.

As certain of the galleries in possession of the organised societies offer us exhibitions of diminishing value, the shows of the principal dealers are wont to increase in importance. Mr. Tooth has an excellent exhibition this winter; and in Mr. Maclean's gallery, if the very diversity of the work brings a measure of confusion into the mind of the spectator, there is at all events proof that tastes of all kinds are catered for. We will speak of Mr. Tooth's gallery first—it is there that the oil pictures are assembled—and will afterwards append notes on Mr. Maclean's gathering of water-colours.

M. Bastien Lepage's picture "Le Père Jacques"—one of the most considered examples of his art, and a distinct and legitimate sensation in last year's Salon—is a chief attraction at Mr. Tooth's. It is a large picture of rustic life, as the title almost implies; and it is incomparably ahead of the big canvas with the gaping peasant-girl exhibited at the Grosvenor, and of the equally gigantic and equally dull picture of "Le Mendiant" seen not very long since at the French Gallery. It has occasionally been an error of M. Bastien Lepage's—one which, alas! many a modern artist besides M. Bastien Lepage finds it pecuniarily profitable to share—to occupy an important canvas with an unimportant picture, to devote an absurd surface to an insignificant theme. His "Mendiant" was a big, broad sketch, not half-sufficiently realised for a thing of its size. It was a forcible thing to some extent, but it was an ugly thing, and there seemed no reasonable cause for inflicting upon us its huge uncouthness. But the quality of work that is reached in "Le Père Jacques" is of an order that justifies the scale of the design. We take a permissible interest in the thorough realisation of the character—shrewd, kindly, humorous—and admiration is well bestowed on the learned adroitness with which the features of the woodland are indicated.

Inanimate Nature is here something more than a background. It is a presence which we welcome.

In technical skill, two other foreigners come next, we should surmise, to Bastien Lepage. These are Jimenez and De Blaas. The first-mentioned name is fairly familiar already to frequenters of picture galleries. De Blaas is Roman by birth; Venetian, we understand, by present residence, and certainly by that sentiment of noble colour which dominates his art. It is the privilege of the painter in Venice to be surrounded by a population of born models; models not by borrowed grace or artfully measured pose, but in virtue of their natural gifts of form and of hue and of expression that is either vivacious or naive, enduringly demure or acceptably impudent—but at all events *marked*, which is the chief business, after all. Now, De Blaas has made the best use of two highly refined models in his picture of august colour. This canvas alone justifies him in claiming fellowship as a colourist with Van Haanen, and for a colourist, in the present day, there is no greater praise. Jimenez is more piquant than a great Venetian, or even a modern Venetian, would care to be, and it is never for refinement or chastity of sentiment that he shows himself conspicuous. He is an observer. He observes the world of the Parisian studio—its idle and luxurious and over-prosperous patrons, the people for whom the subjects are painted, and the people who are themselves the subjects for the painter. In "The Visit of the Patron"—a picture which, like M. Bastien Lepage's, was in the Salon—he has proved most completely his skill of observation and his command of difficult draughtsmanship. In expression it is not easy to be subtler than Jimenez has been with the faces of the concerned artist and the elderly patron; in draughtsmanship it is not easy to be more expressive than Jimenez has been with the foreshortening of the figure of the model. Among other foreign work of a profoundly secular imagination one would name Jaquet's three brilliant heads of "Spring," "Summer," and "Autumn." Many living men, and of perfectly commonplace minds, have tried to do what M. Jaquet has done; and the only difference between their work and his is, that they have never done it quite so well. The most agile of his performances brings him within measurable distance of Boucher, and this might be the Pompadour's grace and affectation that is so smartly recorded.

In Mr. Maclean's gallery we are driven to the discussion of what has often been discussed before; and so the place is not a pleasant place for a writer, though it is well enough for a visitor who has simply to enjoy. He will see a sufficiency of that which is excellent; little of that which is novel in kind. The frequenter of galleries knows Mr. Birket Foster and Miss Clara Montalba as he knows the palm of his hand, and he has heard all that is to be said about them. Nor is Mr. Foster quite at his best in his big "Spring Time" in Mr. Maclean's gallery. Rarely, it is true, has his composition had more of care and of suavity, but rarely have his weaknesses of a workmanship over-minute for the things it is to express been more completely apparent. His art in "Spring Time" is popular and pretty. It is terribly pretty. It has no vigour at all. But vigour, it may be said, is surely no characteristic of Mr. Foster. It is no characteristic, but it is not always lacking to him. In one at least of the important drawings which this long accepted artist exhibited among Mr. Vokina's great show of his work there was visible the vigour which is generally less apparent than the refinement. "Spring Time" is nevertheless, as far as regards its treatment, though not as regards its scale, quite of that order of his work which the

* See Edwards' *Lives of the Founders of the British Museum*.

public knows the best. Mr. Vokins was fortunate enough to be able to display those rarer instances of a dainty art applied where daintiness is most of all commendable.

Among the more forcible drawings—and typical instances they are indeed of the abandonment of accurate detail for the union of picturesque effect with truth of impression—are the many contributions of Miss Montalba and the two of the late Cecil Lawson. Cecil Lawson's are the more novel. His water-colours have been seen but little in public. We do not even know that they exist in great numbers. But of the two now exhibited one is of real interest—that potent and passionate design of "The Haunted Mill," in which the spirit of a landscape, its changes of weather and wind, is brought into connexion with the chosen theme. "A Haunted Mill" is of blotaque character; it derives from Constable and from Ruysdael, and yet it is individual and new, because it is sincere. Much display is made in Mr. Maclean's gallery of drawings by certain Dutchmen (who were of old, as far as England is concerned, a speciality of Goupil's), and of one very skilled and agreeable Englishman—Mr. Carter, of the Institute, whose water-colours show, in theme as well as in treatment, the pretty direct influence of Israel's hand. Israel is of course a notable master, though of limited range. He leads a school at the Hague, as Van Haanen does at Venice, the work of the one being devoted to the realisation of splendid colour and of the brightness and vivacity of contemporary life, and the work of the other to all that is saddest in the life of the humble and to hues that are sombre and melancholy. A more truly refined little Israel than "Waiting and Watching" it would be difficult to see. Were it new in theme or in arrangement, we might undertake the task of describing it; as it is, we must leave it to be seen, insisting only on the completeness and delicacy of the triumph we do not analyse. Artz and Blommers and Neuhuys follow Israel in his final abandonment of all life but the humblest life. One or two of them, however, permit themselves such excursions into colour as he persistently avoids. Mr. Carter's drawing is of a peasant of the coast, looking with much satisfaction upon offspring whose beauty would be lost to the common eye. The refined, yet homely, person he has sketched as the young wife lends a measure of charm to the mere subject of his work, and delicacy and restraint are as visible in his artistic method as in the best of those *dramatis personae* to which the present instance of his art is devoted.

FREDERICK WEDMORE.

THE DUDLEY GALLERY.

THIS is, we believe, the last exhibition to be held under the management of the present committee, the Dudley Gallery exhibition passing next year into the hands of the Dudley Gallery Art Society. During its sixteen years' career, the Dudley has done good service in first bringing before the public the works of many painters who have afterwards achieved eminence; and there are pictures in the present exhibition which lead us to suppose that this function may be still to some extent performed; but there is clearly need for both a more rigorous standard in the admission of works and for an effort to impart more variety and interest to the exhibitions. The pictures this year, however, seem to us to compare as a whole not unfavourably with those of last year. There is not much that is really bad, but there is a great deal that is only passably good. We shall notice those pictures which appear to us to rise above the prevalent mediocrity.

Foremost among these we should place Mr. Napier Hemy's powerful and truthful sea-

picture, "Rowing for the Port" (161). The colour and swirl of the water are admirably given; and, although we fancy we discern some uncertainty in the painting of the rocks, we must admit that when the picture is seen at the proper distance they come out right. The sky seems to us the least satisfactory part of this excellent work. "The Morning Catch" (176), by the same painter, is remarkable for the success with which a peculiar effect of light on the sea is given by the use of what may be termed a "trick," but is certainly an effective trick. The stones of the pier in the foreground are carefully and truthfully painted. Another clever sea painter, Mr. Edwin Ellis, has only one picture—"Whitby" (233). We have here a truthful representation of the sky on a fresh breezy summer morning, and the whole picture is vigorous and dashing in a high degree. But is there not some danger of vigour degenerating into mere coarseness of execution, and of originality of colouring becoming eccentricity? We have watched Mr. Ellis's career with so much interest that we should deeply regret if our apprehensions in this respect should prove to be well founded. To turn now to a wholly different subject, we have in Miss Bertha Newcombe's "White Calves" (321) a singularly daring and clever study. Against a nearly white background a number of white calves are coming up to a little girl—whose figure, by-the-way, is very unsatisfactory as regards drawing. But nothing could be more masterly than the way in which the soft white coats of the calves are given, or than the skill with which, without the least garishness, the white animals are brought out from the light background. If Miss Newcombe continues to show the originality and power evinced in this picture, she has, we think, a great future before her. A word should be said, while on the subject of animals, about Mr. Thomas Blinks' "Look Out" (346)—a fox-terrier in the act of jumping towards the spectator over some high grass and flowers. The action is extremely well given; but are the hind legs correctly drawn? We merely propound the question, not having had any recent opportunity of observing the appearance of the hind legs of a jumping terrier. They certainly look odd in the picture. We hope the Society for the Prevention of Cruelty to Animals will not make too minute enquiries as to how Mr. Blinks induced his model to "sit." Two careful and solidly painted studies, "The Beginning" (354) and "The End" (364), by Mr. P. S. Holland, placed near the door, attract and deserve attention; and there is a very humorous and clever Irish sketch by Mr. J. Watson Nicol (150), based upon some lines of Charles Lever's. The expression of the tenant-farmer, who is considering that

"the land ye see from the steeples
Belonged to us all from the Flood,"

is inimitable. Mr. George Clausen's "Peasant Girl" (166) is a pleasing example of his well-known style. We may sum up some of the other notable pictures very shortly. Mr. F. A. Winkfield has a careful little picture, "In the Painter's Hands" (40), and Mr. E. J. Humphrey sends an exceedingly pleasant, and in many respects interesting, study called "On the Wey, Surrey" (288). Mr. Hayes, R.H.A., has a clever little picture of "Hastings Beach" (301); and M. Fantin has an excellent flower-piece, "Fleurs de Poirier et Cerise" (415), and two other good studies of flowers.

NOTES ON ART AND ARCHAEOLOGY.

THE Manchester Literary Club has issued a circular advocating the purchase, for the benefit of Manchester and other large towns, of the collection of Leech's drawings which remains in the hands of the artist's sisters. The proposal

has already obtained the support of Mr. Ruskin and many other well-known names. Mr. Ruskin writes:—

"It is with the greatest pleasure that I accept the honour of having my name placed on the committee for obtaining funds for the purchase of these drawings; and I trust that the respect of the English public for the gentle character of the master, and their gratitude for the amusement with which he has brightened so many of their days, will be expressed in the only way in which expression is yet possible by due care and wise use of the precious possessions he has left to them."

THE Royal Academicians have decided to take upon themselves a task that is likely to be of great service in the study of English art. This is the reprint in volumes of all the Catalogues of their exhibitions from the foundation of the Royal Academy in 1768 to the present time. Careful indexes will be made, and everything done to render the work useful for reference. No one, perhaps, who has not experienced the trouble of searching through old Catalogues to find some particular fact of unknown date can estimate the advantage of such a compilation as this. To the biographer and collector it will be invaluable. It will be published, it is stated, at a price that will merely repay costs.

WE understand that the Prince of Wales, on seeing a copy of Mr. G. Barnett Smith's portrait of Thomas Carlyle, immediately subscribed for it. The Earl of Derby and the Earl of Fife are also among the subscribers to the work. We referred to this etching—an almost life-size head—some time ago; and we may add that those who knew Carlyle well speak highly of it. It may still be obtained at the published price from the artist, Cuba Villa, Bickerton Road, N.

M. BONNAT is at work upon a "Martyrdom of St. Denis," intended for the decoration of the Panthéon. The picture will probably be exhibited at the next Salon.

ANOTHER enormous panorama has just been executed by the French painter Carrier-Belleuse. It is at present exhibiting for a short time in Paris, but is intended for the town of Lourdes. It is strange that the rage for panoramas which has seized upon Paris and Brussels should be so much less developed in London.

M. FALQUIÈRE has been elected Professor of Sculpture at the Ecole des Beaux-Arts, in succession to M. Jouffroy. This school re-opened last month with 661 architects, 285 painters, and 184 sculptors on its list of pupils. In one of its vestibules has just been placed a series of copies from Michelangelo, made at Rome by M. Paul Baudry.

THIS week's number of *L'Art* is likely to be especially interesting to English readers, for it contains the beginning of a biographical and critical sketch, by Ernest Chesneau, of Ford Madox Brown, one of our greatest, though unfortunately least known, painters. An account of the early pre-Raphaelite movement and its brilliant, daring, but short-lived Review, called the *Germ*, introduces the subject. Although we cannot quite agree with Mr. Chesneau that English criticism generally found in the early works of the pre-Raphaelites "elevation of thought, originality of conception, refinement of taste, and a curious effort at finished execution," still, even from the first, there were not wanting a few instructed writers who, amid the general scorn and laughter, recognised the significance of the pre-Raphaelite movement in English art. The rest of the number is chiefly taken up by a description and illustrations of the monument to Victor Emanuel at Rome.

WE have received from Messrs. Colnaghi, chromo-lithographic reproductions of the water-colour drawings which Mr. William Simpson made for the Queen of the two Volunteer reviews held last year. As is but right, in the

Windsor review the royal element predominates; in the Edinburgh review, the architecture of the city and the fearful storm of rain that marked the day. The subject is only one degree less ambitious than that which overwhelmed the powers of Mr. V. Prinsep; and Mr. Simpson is greatly to be congratulated on the measure of success he has obtained. In every respect we think the Scotch picture the finer of the two. Not a point here is missed. The wide expanse of the Queen's Park turned to a swamp; the familiar outlines of the Calton Hill, Holyrood Palace, and the Castle, with the black tempest threatening, but not enveloping all—make up a scene that demanded and stimulated the true artist. The process of reproduction has been most skilfully performed, though how much of the credit ought to be assigned to Mr. G. Maculloch and how much to Mr. C. F. Kell we cannot say. Doubtless, Mr. Simpson's own practice in lithography contributed not a little to produce a result which is itself a work of art, admirable both in softness and variety of tone and in general effect.

THE STAGE.

Of the two stage events of the present week, neither is of the first importance. "Betsy" was revived at the Criterion on Saturday, in place of "Little Miss Muffet." As it affords occasion for that continual stream of hilarity which has become an essential in pieces produced under the direction of Mr. Wyndham, and is, indeed, distinctly witty, "Betsy" will have, no doubt, a second successful run. At Toole's Theatre, which, though it has given us one or two good pieces, is generally too much associated with what are called "one-part plays," there has been brought out a new drama by Mr. Pinero. Mr. Pinero, being an actor as well as an author, is steeped to the lips in a knowledge of the requirements of the scene; but whether from a lack, on the present occasion, of homogeneity in the piece, or from the deficiencies of more than one performer, the play did not impress so strongly as had been expected. It is a relief to see Mr. Toole acting neither the part of a serving-man nor that of an excessively illiterate tradesman who has become quickly enriched; and his performance of the cobbler, who is at the same time a village schoolmaster, has many points of quaint humour, so that he may continue to please. But an air of reality by no means invariably attends upon the character Mr. Pinero has sketched and Mr. Toole has embodied. Still, as we have implied, the popular comic actor can have pretty much his own way with his audience. Many people, however, prefer his comic song in the after-piece, "The Speaker's Eye," to any of his efforts in his more considerable part. Mr. Garden and Mr. Billington are engaged in the main play; Miss Ely Kempster plays a village girl who loves the cobbler, and Miss Myra Holme enacts with some touches of forcible melodrama the part of a young woman who has been engaged to ride in a circus and wishes to give it up. It must be said that on the present occasion Mr. Toole has certainly not been supplied with a one-part piece, the author having been minded to arouse a serious interest in the fortunes of Gilian, who was once at the circus, and of her lover.

For the moment we must confine ourselves to barely recording the decided success which the new *opéra comique* by Planquette, "Rip Van Winkle," has met with at the Comedy Theatre. Its production on the London stage has been the occasion of quite an inroad of Parisian visitors, anxious to hear the *partition* of a composer of extreme promise, and the rendering of the play by English actors of note in this order of performance. We shall shortly speak of this success at greater length.

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LITERATURE.

The Merv Oasis: Travels and Adventures East of the Caspian during the years 1879-80-81, including Five Months' Residence among the Tekkes of Merv. By Edmond O'Donovan. With Portrait, Maps, and Facsimiles of State Documents. In 2 vols. (Smith, Elder & Co.)

THESE volumes contain an extremely graphic description of one of the most remarkable feats in geographical enterprise of our time. Merv had long been the goal of the Central Asian explorer, and the desire to visit its ruined mounds had been shared by every lover of adventure. Forty years ago several English officers made the journey and returned in safety, bringing back with them the only direct information on the subject we possessed until the other day. But after the close of the first Afghan war, and the return of Dr. Wolff from his fruitless visit to Bokhara, a cloud descended over Merv, then about to pass through the interesting and not unimportant phase in its fortunes of being transferred to the Tekés. Neither Vámbéry nor any of the English officers who have visited Sarakhs and the borders of Dereges and Kuchan were able to pierce this cloud; and Merv, under its new masters, the marauding Teké Turcomans, seemed likely to remain a mystery to us until cleared up by Russian conquest. Mr. O'Donovan was fortunate not only in being the first Englishman to visit Merv for more than a whole generation, but also in getting there before the thing had been done by Russian officers. Very soon the journey to Merv will have become quite an ordinary performance; and it is more than probable that before long the Turcoman stronghold will be one of the recognised halting places on the route from the Caspian to Turkestan. Mr. O'Donovan both saw Merv and lived there before it lost its freshness and native colour, and while yet the hope was strong among its people that the wave of Russian invasion might be resisted and repelled. Moreover, although we shall doubtless hear much from M. Lessar and his companions and from their successors, it is highly improbable that any future writer will succeed in giving us anything approaching the realistic picture which Mr. O'Donovan has drawn of the Teké capital and its inhabitants.

The obstacles in the way of a visit to Merv were not merely the difficulties of the desert and the reputed ferocity of the Turcomans themselves. The dislike of both the Persian and the English Governments to sanction a journey that might not improbably have a

fatal ending for the traveller proved in most cases an effectual bar to those who regarded the other drawbacks as the necessary whets to give zest to the adventure. Mr. O'Donovan was more fortunate than those who had preceded him; but, at the last, he had to give the slip to the guardians of the Persian border, and to ride boldly into the desert in the direction of Merv. The distance was covered as rapidly as possible, partly in fear of pursuit from Dereges, and partly through apprehension of attacks by some roving party of the Akhale who had just been defeated by Gen. Scobeleff at Geok Tepeh. When Mr. O'Donovan took this final plunge into the desert, he had already been travelling for more than two years in the countries east of the Caspian. He had visited the two Russian harbours or landing-places, Krasnovodsk and Chikishlar; he had ascended the Atrek to Chat; he had explored the Persian border districts of Dereges and Kuchan; and he had resided in the cities of Teheran and Meshed. The whole of the first and a portion of the second volume are taken up with the narrative of this part of Mr. O'Donovan's experiences; but, although the interest is fully sustained throughout the work, it is, of course, in the details of his residence at Merv that people are particularly interested. It is to the consideration of these that we shall devote our main attention.

If, as seems probable, the idea generally held of Merv is that it is only a temporary camp in the midst of a desert, this idea is erroneous, as a glance at the general map of the Merv district given opposite p. 202 of the second volume will reveal. The Merv oasis is, indeed, a highly cultivated and thickly populated district of about six hundred square miles, with a computed number of nearly half-a-million inhabitants. Irrigation is carried throughout this tract of country by numerous canals and channels from the main course of the Murghab River, which is dammed at three places for the purpose of making the most of its volume within a limited space. The ruins of old Merv lie at the most eastern point of this territory, on the recognised caravan route to Charjui and Bokhara, but the present town is situated on the Murghab itself, some thirty miles south-west of the ancient cities. Old Merv consists of the ruins of Giaour Kala, Sultan Sanjar, and Bairam Ali; but the Merv of the Tekés is a straggling collection of *kibitkas* round the fortifications constructed by the late Khan Kouchid, which are known from his name as Kouchid Khan Kala. Merv, strictly speaking, is now nothing more than the fort of the late chief of the Toktamish, or principal branch of the Teké Turcomans. Scattered throughout this work are various descriptions of all these sites, of which the following passages, culled from different parts of the volume, appear the most important. On Mr. O'Donovan's first arrival at Merv, he writes:—

"Another hour brought us to the banks of the Murghab, which I now saw for the first time. We crossed it upon a rickety bridge, supported on unhewn tree-trunks planted vertically in the river bed, the roadway being four feet wide, and devoid of anything in the shape of a parapet. This structure was nearly fifteen feet above the

surface of the river. The stream follows an extremely winding channel in a shallow ravine varying from twelve to eighteen feet in depth. . . . I found myself in the midst of about two hundred huts ranged in rows of two or three hundred yards in length. In front of one of the foremost waved a small red banner from a lance-shaft lashed to the top of a pole. This marked the residence of the Lohtyar, or executive chief, elected by the leading persons of the entire Merv district. Five hundred yards distant to the northward loomed a long line of earthwork forming a front of a mile and a-half in length, and shutting out the prospect in that direction. This line formed the chord of an arc described by the river, and constituted the new Turcoman stronghold, Kouchid Khan Kala."

Among the Turcomans, and in Persia generally, there is a strong prejudice against re-occupying the site of a ruined city. This superstition has resulted in none of the old towns of Merv which were destroyed by successive conquerors being built upon. Four towns which have been known to different ages as Merv or Merou, from the Margiana of the Parthians to the Bairam Ali which was destroyed by the Bokharans, lie in ruins within the compass of a few miles on the verge of the desert, at a considerable distance, as has been explained, from the administrative centre of the Tekés. Mr. O'Donovan paid a special visit to these ruins, accompanied by one of the Turcoman chiefs. Some of his impressions are conveyed in the following passages:—

"In the midst of all this waste of crumbling palaces and baths and ramparts, excepting the snakes, a few birds, and an occasional jackal, no living creature is to be met with, save, indeed, an occasional Ersari robber or treasure-seeker; for here, as in almost every other part of the East, the popular imagination enriches these ruined vaults and foundations with secret treasures stowed away beneath them. We left Bairam Ali by its eastern gate, for the double enclosure has two entrances. Immediately in front, and a thousand yards away to the eastward, rose a long line of earth bank indicating the site of Giaour Kala, as the oldest of the Merv cities is now called. . . . The great earth ramparts by which it is surrounded closely resemble in size and construction those of Kouchid Khan Kala, which would almost seem to have been copied from them. At a distance the ramparts of the old town exactly resemble a great railway embankment. . . . Almost in the centre of Giaour Kala stands a large mound, on the summit of which are the traces of walls and towers. This was probably an old palace, or a defensive work of some kind. The *arg*, or citadel proper, was here, as in every other ancient town in this part of the world which I have examined, in its north-eastern angle, and consisted of a square enclosure, of which the northern and eastern sides were identical with the main rampart itself. . . . Standing on the ramparts of this old city, the view ranges far away to the eastward over slightly undulating ground largely covered with tamarisk growths, while here and there are traces of ruined walls and buildings, scattered sparsely in the present wilderness. This Giaour Kala is the oldest of the three remains, and was doubtless the first walled city erected upon the spot. It was destroyed by the Arabs towards the end of the seventh century, when the lieutenants of Omar, having overrun Persia, pushed away northward towards the Oxus."

Mr. O'Donovan excels in describing individuals and in bringing before his readers the details of Turcoman domestic life. Proof

of this is furnished at every turn, and where there is so much of excellence it seems invidious to make a selection. We may, however, quote his portrait of the notorious Tikma Sirdar, who has given in his adhesion to the Czar, and who formed the most prominent member of a Turcoman deputation that was sent to St. Petersburg last year:—

"The stranger was no other than the celebrated Tokmé Sirdar, the chief military leader of the Akhal Tekké, and the man by whose energy and ability the defence of the Turcoman territory and fortress had been so long prolonged. He was slightly under the middle height, broadly built, very quiet, almost subdued, in manner, his small gray eyes sometimes lighting up with a humorous twinkle. His features, though not at all regular, had that irregularity which is often seen in a distinguished *savant* of the West, and bore the impress of thought. Had I met him elsewhere, and clothed in European garb, I should not have been surprised to learn that he was an eminent member of the Bar or of some other learned profession. For some time he said but little, being evidently engaged in examining me closely. At length he seemed satisfied that I was not a Russian, having probably had sufficient experience of Russians to enable him to form a sound opinion. He went on to say, what I had so often heard from Tekké lips, how disappointed they were that the English troops had stopped short and not come on *vis à vis* Herat to the Turcoman country. Then he proceeded to review the general situation and its bearing on the Turcoman question."

With regard to] the home life of the Turcomans, perhaps no passage could be more expressive than the following, which narrates some of the incidents met with during a visit to the country house of Aman Niaz Khan, the chief of the Otamish tribe. His description of a Turcoman villa is something quite fresh:—

"Some twenty acres of ground, copiously watered by branches of the Alasha Canal, were enclosed by a tall [?] mud wall. One half of this was under clover, which here grows to a very great height; the remainder was devoted to *arps* [barley] and melon; while around the house and enclosing the vineyards were pretty extensive groves of apricot and peach. The Khan's house, situated in the centre of a small grove, was an oblong structure of unbaked brick, plastered over with fine yellow loam, and still exhibiting some attempts at decoration about the entry and windows. It was two stories in height, flat roofed, and about fifty feet by twenty long and wide, and fifteen in height. The Khan told me that he seldom inhabited this, as he preferred living in an *ev*; moreover, he used it as a storehouse for corn and fruit. . . . Close to the Khan's house were numerous villages, also surrounded with fruit trees and vineyards. They were inhabited by the chief's own immediate clansmen, the Kethkods of each being a close relation of his own. He took infinite pains to show me over his grounds, of which he appeared to feel very proud."

While Mr. O'Donovan is careful to dwell upon the faults and vices of the Turcomans, such as voracity in eating, covetousness, and similar failings, which they share in common with other Easterns supposed to rank higher in the scale of civilisation, he also records much to their credit. Both the Akhals and the Tekés are evidently attached to their homes, and are consequently not nomads in the strict sense of the word. The

statement may appear too optimistic, but it is certainly supported by many facts in the author's experience, that their reclamation from a lawless life would not be a matter of much difficulty when once taken seriously in hand. The marauders appear to be in a minority; and of late the principal chiefs have seen that their true policy consists in restraining the propensity of their followers to harry the lands of their neighbours. What the mere hope of English support sufficed to ensure, the conviction that therein lies the only way to secure good terms from the Russians will render imperatively necessary. In this event it will become an anachronism to speak of the dwellers on the Murghab banks as incorrigible freebooters and as the pest of the border-lands of Iran and Turan. Under the direct auspices of the Czar, they seem destined to become as dutiful subjects and as careful agriculturists as the Cossacks of the Don. Already many of the Western Turcomans have settled down as Russian subjects. Not merely have they paid the poll-tax required of them—they have even fought the battles of their new master. The Tekés told Mr. O'Donovan that they were more afraid of the corps raised from among the Yomut Turcomans than of the troops recruited in Circassia or Little Russia. And, if such has already been the case with the Turcomans on the brink of the Caspian, the task of assimilation promises to be not very difficult with those of the Tejend and Murghab valleys.

Mr. O'Donovan is very careful to avoid politics, and he steers clear of many controversial points. The information he furnishes throws, however, much light on the subject, and will be quoted by both schools in favour of their views. The main conclusion appears, however, obvious. The Turcomans were willing to accept British aid against Russia, and, in the event of receiving it, to oppose Russia to the bitter end as our allies. This point, after reading Mr. O'Donovan's pages, does not admit of the shadow of a doubt. But that condition of things is buried in a past that cannot be recalled. The Turcomans always hesitated between playing two games—one for the British, the other for the Russian, alliance. They have played the former, and there has been no result. Discouraged by Mr. Thomson's enigmatical replies to their proffers of faithful service to the English Padishah, and disgusted, it must be added, by Mr. O'Donovan's silence in his capacity of their appointed ambassador and advocate, they are now probably more bitterly disposed towards England than before they were friendly. Unless Russia resorts to an unnecessary and foolish violence, they are already her pledged auxiliaries, ready to execute any project in which their services as irregular cavalry may be needed. Hope of their assistance in checking the Russian advance must therefore be definitely abandoned; but our consideration for Mr. O'Donovan's service to Central Asian knowledge is not to be qualified by the fact that he was the first to bring home to the minds of the Teké Turcomans, by practical proof, the unreality of English support when a distant community is menaced by a foe at its very door.

DEMETRIUS CHARLES BOULGER.

Homespun Yarns. By Edwin Coller. (J. & R. Maxwell.)

No apology, such as Mr. Coller offers in his Preface, is needed for the collection and publication of these legendary ballads, which have appeared from time to time in sundry magazines and journals. Written, as their author informs us, "during the scant leisure that falls to the lot of a hard-working provincial journalist," they are so evidently of genuine inspiration and the product of happy, if brief, leisure—and possess, moreover, in a high degree, the rarer qualities of the class of poetry to which they belong—that they should be welcome to all admirers of popular song. The legends that form the subject-matter of many of them are, it is true, slight and of secondary importance, being neither of profound archaic interest nor in any sense typical, as many legends are, of certain phases of monastic and feudal life invaluable to the archaeological historian. It is in the telling of these stories that their chief merit lies; and Mr. Coller frequently displays a dramatic power and a direct and simple force in narration that are remarkably akin to the native strength and naïf charm of our older ballads. In those of his poems where he has freed himself from the beguiling influence of Barham and Hood his work may fairly be compared with the best of Wordsworth's early "Lyrical Ballads," always setting aside, as beyond the parallel of comparison, the infrequent imaginative touches of those ballads. Like those, however, these lyrical ballads are told in the vernacular, are distinguished by an uncompromising adherence to nature, are spontaneous in lyrical utterance, and unaffected in expression. In their form there is but one incongruity to note, and that is occasional interpolations of rather hackneyed quotations that mar somewhat the *ensemble* of those poems that treat of "time long past."

Mr. Coller's powers are decidedly more advantageously shown in those ballads where he has taken modern life for his theme than in those where he remodels the old form of ballad and illustrates legendary lore. Such pieces as "Bessie and I," "Not in the Programme," "Bodgy," and "A Rogue and a Vagabond" are instinct with dramatic art, and are told with unforced humour and genuine pathos. In the first-mentioned ballad the speaker relates to a friend how, returning from a German university, he meets again his playmate of old, now grown to a beautiful woman, how he misconceived her affection for him, and fled from her presence to continue his studies, which eventually occasioned his entire loss of sight. Through love and pity, she marries him; and he, many years after, discovers signs of return of sight, is cured by an oculist, and reveals the truth to his wife and children in the form of a fairy tale, told with simple and touching pathos. Still wearing his blue spectacles, he proceeds to his country home:—

"You can easily guess what my feelings were when I got back home at last;
And how, as I trod on the threshold here, my heart beat thick and fast;
And how I had nearly told her all in a burst o' passionate bliss,
As my darling flew to welcome me home with a loving clasp and kiss.

"Dear heart, 'twas the same sweet bonnie face,
 nay, bonnier than before,
 With the old soft charm in the lustrous eyes that
 had won my heart of yore !
 Sweet eyes that were moist with tender tears,
 that it went to my heart to see,
 God knows that I never knew till then the depth
 of her love for me.

"She put my hat and my stick away, and with
 tender and wifely care
 Led me, who seemed so helpless and dark, to my
 old accustomed chair ;
 And there she left me a minute or so, with a kiss
 and a gentle word,
 While she ran to bring the children down ; and
 my heart was strangely stirred

"As I looked about at the pleasant room, and out
 on the garden view,
 That all seemed so familiarly strange, so old and
 yet so new ;
 And I dropp'd back into my chair once more,
 with a longing akin to pain,
 As I heard the children come skurrying down to
 welcome me home again."

Then follows the happy revelation, which is
 too charmingly told and at too great length to
 be truncated by quotation.

If Mr. Collier excels in pathos in such
 ballads as "Bessie and I" and "A Rogue
 and a Vagabond," he displays a dramatic
 intensity in "Not in the Programme" which
 is almost more remarkable, and which in
 competent hands should prove highly
 effective on the platform. The story, told
 by a strolling player, is related with masterly
 command of the passionate and fiery force
 with which it is charged ; and this energy is
 never forced ; the climax is reached naturally
 in the course of a narrative in which the
 speaker's powerful reminiscent sense of the
 melodramatic incident he relates is revealed
 by the quiet, subdued glow, rather than the
 unsteady flame, of enthusiasm. Among the
 other ballads a word of notice is due to
 "Margery's Valentine," "An Autumn Even-
 ing's Dream," and "In the Good Old Times."
 The second of these is a meditative poem,
 notable for the success with which the strain
 of retrospective reverie is sustained, and
 replete with finished pictures of rural calm
 and beauty. The perusal of this volume
 should cause Mr. Collier's promised Second
 Series of "homespun yarns" to be awaited with
 interest by all who admire our ballad litera-
 ture.

J. ARTHUR BLAIRIE.

*Conversations and Journals in Egypt and
 Malta.* By Nassau W. Senior. (Sampson
 Low.)

THESE two volumes contain the late Mr.
 Senior's diary of his visit to Egypt and
 Malta during the last two months of 1855
 and the first few months of 1856. It was
 the fortune of Mr. Senior to accompany, by
 the invitation of M. de Lesseps, the inter-
 national commission of specialists which was
 appointed, at the request of Saïd Pasha, to
 examine the technical feasibility of the Suez
 Canal. The history of the Suez Canal is
 a thrice-told tale ; and in this respect Mr.
 Senior's diary is of but little interest. But the
 author, as was his habit, sought the company
 of the most intelligent men in Egypt, and
 by skilful examination elicited a marvellous
 amount of information as to its social and
 political condition.

Day by day these conversations were put
 on paper, and arranged with no common
 literary skill. As a chronicler of important
 gossip, Senior stands high in English
 literature. Under favourable conditions he
 might have rivalled St-Simon. The fact
 that this testimony was gathered from the
 mouths of independent and hostile witnesses
 renders it of special value. An Oriental
 invariably regards every ruler or man in
 authority from a personal point of view.
 The ideas of responsibility to the State, of
 the rights of individuals, of the existence
 of any law beyond the will of the Sovereign,
 are in the East in a rudimentary condition.
 It is true that the Koran and the traditions
 of Islamism have built up a somewhat vague
 code of political and social morality, known
 as the "sacred law," by which the conduct
 of Mussulman rulers is supposed to be regu-
 lated ; but in practice this code is very elastic.
 It prevented one of the earlier Sultans from
 touching a recalcitrant Sheik-ul-Islam with
 the sword, but it allowed of his being pounded
 to death in a mortar.

The statements which Mr. Senior took
 down from the lips of his informants are one
 and all coloured by personal prejudice ; but,
 placed side by side, they afford an accurate
 account of the social and political condition
 of Egypt under Saïd Pasha, the grandson of
 the founder of the dynasty, Mehemet Ali.
 So far as we can judge, the subjects of
 Saïd were in many respects worse off than
 those of the contemporary Sultan, Abd-ul-
 Medjid. Private property was far less secure
 than in Turkey. The Egyptian tribunals
 were corrupt even from a Turkish point of
 view. The kadis openly sold their decisions
 without hearing evidence. A kadi of Ana-
 tolia or Syria would frequently take money
 to delay his decision ; he would seldom decide
 against the evidence. If he did, he ran a real
 risk of being dismissed by the Sheik-ul-Islam,
 if the unsuccessful litigant chose to appeal to
 that functionary.

Not the least interesting passages are those
 which give estimates of the character and
 capacities of Mehemet Ali and his two im-
 mediate successors. The founder of the
 reigning family was truly a freak of nature.
 By birth a barbarian, he possessed all the
 qualities which distinguish civilised man from
 the savage—industry, love of knowledge, and
 the sagacity which gives up present advan-
 tages in the hope of securing distant results.
 This was M. de Lesseps' opinion of Mehemet
 Ali :—

"As a man of creative and administrative
 genius I put him very high ; indeed, I am not
 sure that I do not put him higher than Napoleon
 himself. Napoleon belonged to the most highly
 civilised nation on the Continent, and received
 the best education which that nation could give.
 . . . He had excellent materials, the civilisation
 of ten centuries, to work on, and excellent in-
 struments to work with. Mehemet Ali had to
 create everything—he had almost to create
 himself.

"Few men have passed a youth of greater
 hardship. Even after he had obtained some
 influence by his services in Egypt, and used to
 dine with my father—who early detected his
 talents—often, instead of going home at night,
 he slept near the door. One day, as he told
 me, a silver dish was stolen. He thought that
 the suspicion had fallen upon him, as the poorest ;

guest, and it was with great difficulty that he
 could be prevailed on to return to the house.

"He never could write, and did not learn to
 read till he was forty-seven, and then imper-
 fectly. I remember his puzzling over a des-
 patch ; and when I remarked on the difficulty
 of reading Turkish, he answered : 'My difficulty
 is not to read Turkish, but to read anything.
 You will see how quickly my secretary will
 read it.' And yet this man, ignorant and
 uneducated, valued as highly as any European
 the knowledge which he did not possess. . . .
 He established schools in all the towns and
 large villages—places in which at that time not
 an Egyptian could read, and in which know-
 ledge was so unpopular that mothers blinded
 their children to keep them from school."

Had he altogether escaped the besetting
 sins of Eastern despots—suspicion, and
 indifference to human life and suffering—he
 would have been more than human.
 Although he massacred the Mamelukes,
 and would sometimes order wholesale
 executions, he was never cruel without pur-
 pose. His nature was kind. Once he had
 occasion to order one of his bailiffs 300 blows
 for some misdeed. The man died on the fol-
 lowing day. His master was moved to tears,
 and provided for the widow. Abbas Pasha,
 Mehemet Ali's grandson and successor, had
 been bred up in the harem, and was a per-
 fect type of the Eastern tyrant—ignorant,
 hating knowledge and everyone who pos-
 sessed it, suspicious, timid, cruel, and aban-
 doned to the most loathsome vices. He
 abolished nearly all his grandfather's schools,
 disbanded the army, and employed 120,000
 men in covering Egypt with palaces, built
 with curious passages through which he
 might escape in case of a revolt. Ultimately
 he was assassinated. His successor, Saïd, had
 received a fair education, and lived in Europe.
 He was well intentioned according to his
 lights, sought to equalise the burdens of
 taxation and conscription, and to make the
 Bedaween amenable to the law. But he was
 a man of limited capacity, and knew no other
 but barbarian methods of working his ends.
 He abolished slavery, and decreed other re-
 forms which remained, and have remained, in
 a chrysalis state. In one respect his European
 travels were of use to his subjects. The con-
 trast between France and England made him
 a free-trader, and he placed the external and
 internal tolls of Egypt on a non-protective
 basis. His support of the Suez Canal was
 probably due to a shrewd suspicion that its
 accomplishment would loosen his bonds in
 Constantinople.

After saying so much of the governors it
 will be fair to let Mr. Senior speak of the
 governed. The following anecdote, told by
 M. Kuny, a French doctor in the service of
 the Egyptian Government, will not seem
 strange to those who know anything of the
 Fellaheen and their surroundings :—

"A few months ago, as I was accompanying
 Latif Pasha, the Governor-General of Upper
 Egypt, on a tour of inspection, two men came
 to complain that the sheikh of their village
 had had one of their relations strangled, and
 had seized his land. They brought the corpse,
 sewed up in its shroud. 'How long,' I asked,
 'has he been dead ?' 'Some hours,' they said.
 I desired it to be stripped, and found it still
 warm. I felt the wrist, and the pulse was still
 beating ; so was that of the temporal artery, and
 very little disturbed. The eyes were shut, and

there did not appear to be any voluntary motion. I prescribed an application of the Korbág (whip) to the soles of the feet, which, as a counter-irritant, would relieve the head if life was not extinct. The dead man overheard me, opened his eyes, and asked for water. 'God is merciful,' said the complainers, 'and has restored him to life.' The Pasha, however, took a more matter-of-fact view of the case, and ordered them to be bastinadoed; while this was being done, I whispered to the corpse, 'Your turn will come next: you had better slip away.'

"It threw off its shroud, and ran off. It was caught, however, and received its punishment. Having thus disposed of the fraudulent pleading, the Pasha heard the merits of the case; and it appeared that the man had really been unjustly dispossessed by the sheykh, though he had thought it advisable to strengthen his case by adding an accusation of murder to one of unlawful eviction."

Mr. Senior's journals contain some remarks on Egyptology and many excellent descriptions of Nile and desert scenery, but their one lasting merit consists in their faithful and graphic presentment of Egypt at a very important crisis in her history. The book has no index, and this deficiency is only partially supplied by an analytical table of contents at the beginning of each volume.

ARTHUR R. R. BARKER.

Oxford. By the Rev. Edward Marshall. "Diocesan Histories." (S. P. C. K.)

There can only be one opinion—and that a high one—as to the general manner in which Mr. Marshall has performed his task in the compilation of this little book. He has approached the subject, which is by no means a simple one, in a scholarly spirit; and the information he has gathered together is at once accurate and complete. In a volume that is professedly a handbook rather than a complete history, we should have hardly expected to meet with the results of original research; but Mr. Marshall has more than once had recourse to recondite and hitherto unprinted authorities. And he evinces, as a rule, a sufficiently acute sense of proportion to prevent his erudition from weighing too heavily on his reader's attention. But we must confess that at times, and especially in the earlier chapters, we could well have desired less learning and greater lucidity of arrangement. The difficulties incidental to the subject, however, almost form in themselves an apology for such blemishes as we can detect in Mr. Marshall's work; and we doubt if the greatest of our historians, had some unlucky fate turned him in this direction, could have altogether surmounted them.

Examined from a purely historical point of view, the diocese of Oxford presents few prepossessing features. It lacks the note of gradual development that alone can give internal consistency to the history of any institution. Neither in its material extension nor in the enlargement of its moral influence has it experienced a continuous growth, but it has been constantly subject to sudden advances and repulses not readily capable of brief explanation. Some of the episodes that accompany its exaltation and depression are attractive enough, but they are often less closely connected with the diocese than with

the university, whose position at its centre frequently overshadows its importance; and, even if we admit their strict relevancy, we seek in vain among them for a connecting thread to give to the history, as a whole, a well-sustained and organic interest. Far more than in the case of other diocesan histories, the facts only lend themselves to chronological grouping, and any broad generality of treatment is practically impossible.

The early fortunes of the diocese are characteristic of the irregular movements, both progressive and retrograde, of its whole career. Soon after the conversion of the West Saxons in the early part of the seventh century, Oxfordshire became the central district of a diocese. Geographically speaking, it mainly differed from the form it subsequently assumed in the fact that the bishop's chair was placed at Dorchester, and not at Oxford—of which, it must be remembered, hardly any mention is made in early historical authorities before the final wrestle of England with the Danes, when it played a part that has been compared to that which it played in the Great Rebellion. For forty-two years a regular succession of bishops continued at Dorchester; but with the close of the seventh century the kingdom of Wessex was divided into the great bishoprics of Winchester and Sherborne, and the see of Dorchester was absorbed within the latter. Oxfordshire ceases for nearly two centuries to have any claim on the attention of the ecclesiastical historian. During that interval the county passed from the kingdom of Wessex into the hands of the Mercian kings, and the see in closest proximity to it was that of Leicester. But at the end of the ninth century Dorchester for a second time became the home of a bishop, and at a later date the sees of Lindsey and Leicester were abolished, and those dioceses came under his control. But in its re-established and extended form the Oxfordshire diocese was doomed to no lasting existence. After the conquest of the Normans the bishops' chairs throughout the country were removed from the smaller to the larger towns, and Dorchester was abandoned for the city of Lincoln. For five hundred years the shire formed one of the archdeaconries of that distant see. As a diocese Oxford no longer existed, and has no history; and Mr. Marshall has been forced to fill the wide gap with accounts of the clerical foundations of the city of Oxford and its neighbourhood, which only roughly concern the general subject of the book, but without which, we will admit, the general reader would have a right to complain of its incoherence. It was only, indeed, in 1542, a few years after the dissolution of the larger monasteries, that the bishopric of Oxford was permanently established. And it was not until 1545 that the bishop's chair, which had originally been set up in the Abbey of Osney, was brought to Christchurch. Nor, in consequence of the confused religious movements of the century, is it before 1604 that the see can boast an uninterrupted succession of bishops. So uncertain was the basis of its existence for more than seven centuries after its first foundation.

There are few noticeable events to signalise the early history of the diocese and to relieve

the weariness of tracing its involved development. Mr. Marshall has dwelt at length on the trials of Cranmer, Ridley, and Latimer in the Divinity Schools and St. Mary's Church; but, although he could not have been expected to omit them, the episode is only accidentally, owing to the presence of the university, brought into local relations with the diocese. The Bishop of Oxford, so far as we know, took no active part in the tragedy. And a similar remark would apply to the events that stirred Oxford in later times. If any one cause might be assigned for the want of identity in the leading fortunes of the two institutions, it might be sought in the feeble character of most of the bishops. Little profitable information can be gathered from following out in detail the even tenor of their lives. They withheld themselves (with a slight exception in the case of the Oxford Methodists) from the many religious revivals of which Oxford was the first home from the time of Wicliffe to that of Newman; and, although their conduct always indicated on their part a desire to do their duty very respectably, it often showed a strange ignorance of the spiritual needs of the time, and deprived them of such influence over the movements as would have made them leading features of the history of the diocese.

To the student of ecclesiastical architecture, however, the diocese of Oxford will appear in a very different light to that in which it is regarded by the historian. A better field could hardly be found for studying the subject under its various aspects. Of Norman, Early English, Perpendicular, and Jacobean work, Oxfordshire can show some of the best extant examples; and Mr. Marshall has not neglected the advantages that this fact has given him. Nor has he confined his architectural comments wholly to the county that gives the see its name. During comparatively recent years the neighbouring counties of Berks and Bucks have been annexed to the diocese of Oxford, and thus Windsor has been included within its boundaries. In summarising the early history of these annexations, Mr. Marshall has added a fairly good account of their points of architectural interest.

S. L. LEE.

NEW NOVELS.

Damocles. By Margaret Veley. In 3 vols. (Smith, Elder & Co.)

The "Lady Maud" Schooner Yacht. By W. Clark Russell. In 3 vols. (Sampson Low.)

A Golden Bar. By the Author of "Christina North," &c. In 3 vols. (Hurst & Blackett.)

Julian Ormonde. By W. Charles Maughan. In 2 vols. (Paisley: Alex. Gardner.)

Under Orders. By the Author of "The Invasions of India from Central Asia." In 2 vols. (W. H. Allen.)

My Beautiful Daughter. By Percy B. St. John. (J. & R. Maxwell.)

WHATEVER else may be said of *Damocles*, it is certainly very different from all the novels we have recently read. Except that it is

written in a conversational form, it might almost as well be entitled a Treatise on the Philosophy of Life and Death. The author has a good deal to say upon both those important subjects, and it is now and again said in a weird and original manner. The working out of the characters suggests a mixture of the styles of Charlotte Brontë and Nathaniel Hawthorne. The book, on the whole, regarded in the proper light, is a terribly sombre and earnest one. Miss Veley has apparently set herself the task of showing that a far deeper happiness is possible to the human soul than that commonplace thing in whose quest the world shows such feverish eagerness. Rachel Conway is a solitary and, in some respects, a grand figure; and she is a perfectly original creation. She is well matched in the hero, Adam Lauriston, who reaches to a lofty height of self-sacrifice which is only comprehended fully after his death. He was worthy of the love of such a woman as Rachel, and he has it, for she lives apart for his sake, keeping his memory eternally sacred, although no actual words of love had ever passed between them. But they were two of those rare human beings fitted and adapted exactly to each other from the outset. There is also a capital sketch of a little boy who does not want to be a missionary, but anxiously enquires whether, if he is good until he grows up, he may become a highwayman! *Damocles* is unusually well written; but, more than that, it cannot be perused without stirring thoughts far deeper than those usually stimulated by contemporary fiction.

Mr. Clark Russell may be termed the lawful successor of Cooper; indeed, in America itself, as regards sale, he is said to have already given that distinguished sea-writer the go-by. Now we have a genuine admiration for Mr. Russell's writings, but in breadth and literary power we hold them inferior not only to the works of Cooper, but also to the *Two Years before the Mast* of Dana. Mr. Russell writes with much *verve*, and his sea-yarns are full of excitement and interest; but, in the delineation of character, he must yield by many degrees to the Americans. Take the present story for example. The adventures of the "Lady Maud," with the narrative of her loss on one of the Bahama Cays, are all that could be desired in the way of a thrilling story, which progresses in interest as it moves along to its culminating point. But when it comes to character, that is another matter. Scarcely a single person in this novel is possessed of any strong individuality. Under other conditions and in other circumstances they would fail to move us. Still, we must not expect too much. Mr. Russell is unquestionably a powerful and most entertaining writer, and at the present moment is *facile princeps* in his own field. In *Lady Maud* he has added to his attractive list of novels another story which will probably be as popular as any of its predecessors.

The author of *A Golden Bar* is one of that band of novelists (far too select) who eschew sensationalism, fiery passion, and black-hearted villainy. And yet, by the aid of quiet, sober colouring, she manages to attain

effects which are really charming. The few opening chapters of this novel may appear too subdued, but if the reader will persevere he will be repaid by the admirable study of character he will find in the heroine, Iris Durant. Her lover is more shadowy, and less satisfactory. But there are other studies of human nature which are very good, not the least clever being that of Mrs. Heseltine, a woman of the world who dreads fever, and who, if she is doomed to be seized with mortal illness, prefers "a dignified disease," and not one of the "infectious, and often disfiguring, illnesses." The motive of the work is found in the old adage that "the course of true love never did run smooth;" but in the end the quicksands are avoided, the rocks safely rounded, and the lovers find the placid waters. The author exhibits no straining after effect in her style, and the narrative flows on in a very agreeable and entertaining fashion. It is a relief to turn to a work which can be inherently interesting without being wildly improbable.

Julian Ormonde has apparently been written for the purpose of bringing in sketches of scenery in California, India, China, Japan, &c.; and we are far from saying that these are not faithfully done, though in some instances there may seem to be a little too much brilliancy in the colouring. But Mr. Maughan's mistake has been in not writing a book of travels pure and simple. In attempting to weave a story into his narrative, he has produced something which is neither "fish, flesh, fowl, nor good red-herring." The plot is of the most ordinary description; the heroine is extremely "goody," and even when in the supposed raptures of love can moderate her transports to warn her lover of his latter end. The hero is rather a washed-out repetition of a character frequently met in works of fiction—a rich man who is supposed to be an enigma to his kind, and who will turn up quite calmly at a moment when he is believed to be at the Antipodes. He is a cynic in politics, of course; and, although he does not say it in words, he leaves the reader to infer what fools men are—with one solitary exception. In his first interview with Violet Rivours, the conversation takes an extraordinary turn, considering that the two have just met accidentally in the grounds of Montford; but then he knew her to be "animated with high aspirations." It is a peculiarity of most of the characters in this story, by-the-way, to be constantly paying each other the most fulsome compliments. Then, too, the furniture, the decorations, the china, the chandeliers, &c., &c., of the fine old mansions of Montford and Riverscourt are described with a minuteness of detail which would have caused a pang of envy to shoot through the bosom of George Robins. Mr. Maughan undoubtedly gives some information regarding foreign countries which will be new to most readers. It is when he comes to speak of things in our own land that he seems to lack novelty. For example, he tells us that lawn tennis is a "really healthy exercise and graceful game," and that it "has recently taken its place among the institutions of our land." And this text gives him room to enlarge

upon the games of the French, the Italians, the Spaniards, &c. Then, again, in speaking of the chief-engineer of the *Manzanita*—in which vessel almost all the characters of the story make a voyage round the world—the author says he came from the Clyde, which he describes as an "historic river," and one "so famous in the annals of shipbuilding." Mr. Maughan pays likewise a good deal of attention to dress—a very careful inventory being given of the changing costumes of the several members of the yachting party. It was, therefore, with some astonishment we read concerning a young American lady, Miss Miranda Philbrick, that she "was attired in a becoming hat and feather." We can scarcely think this was all, notwithstanding Mr. Maughan's carefulness in describing dress. The printers—for we are afraid our complaint must lie against them—have served the author badly in setting up this work. We get *cheft doevre*, *agrèments*, *recherchè*, and *recherohè* (in neither case the accents being given correctly); and in English words, iridescent, grievous (grievous), sufferage (suffrage), &c. To write a novel successfully, some grasp over human nature, and some capacity to grapple with human emotions, are necessary; and, judging from the present work, Mr. Maughan does not possess these.

Under Orders is in two volumes only, but those volumes contain respectively 452 and 479 pages, so that we are given quite as much matter as in a long three-volume novel. It is written by one who evidently knows India well, and has his own views upon its administration. But, though so much is taken up with a special subject, we must do the author the justice to say that he has not spoilt his narrative by it, as is too often the case when novels are written with a purpose. The chequered career of Colonel George Bellasynne and Verona Aston is not without interest. They are put through some heavy trials, but all at last ends happily. In the first volume we have some excellent pictures of life at an old English country house, and the characters who are introduced to us here are well defined. The hero of this novel makes his lady-love a somewhat unusual present. Instead of a ring, or any little trifle of that kind, he gives her a dagger, bearing the name and arms of Bellasynne, and the date 1650 inlaid upon it. Some of the names of high Anglo-Indian officials with whom the story is concerned are but thinly disguised, and students of Indian politics will be able to read between the lines. Altogether, while *Under Orders* does not evince particular talent of any kind, it is very readable as novels go.

My Beautiful Daughter is one of the volumes in a cheap, uniform edition of Mr. St. John's novels. We shall not attempt to criticise it seriously, but we can honestly say that it is not lacking in excitement. There are burglaries, conspiracies, mysteries, and abductions *galore*. The villain—"Captain Rupert Leslie, alias Ralph Morton, alias Chevalier Mentine, alias Chevalier Sapira"—with a suitable representative, would make the fortune of any transpontine theatre.

G. BARNETT SMITH,

CURRENT LITERATURE.

The History of the Year: a Narrative of the Chief Events and Topics of Interest from October 1, 1881, to September 30, 1882. (Cassell, Petter, Galpin and Co.) It is, we suppose, useless now to protest against the prevalent habit of anticipating the calendar dates in all serial publications. By far the majority of weeklies are not published on the Saturday which appears on their front pages; not a few of the monthlies, besides committing the same anachronism, begin their year with November; Christmas books sometimes reach us in October. The "year" chosen for this volume is a peculiarly artificial period of twelve months, as may be seen from the subordinate title; but at least the volume has appeared with praiseworthy promptitude, just one month after that period has closed, thus setting a good example to its old-established rival, *The Annual Register*. Further comparison we do not care to enter into. Enough that the book now before us aims distinctly at a popular character. It includes the fashions, and also athletics, though not sport in its wider sense. The section dealing with religious history is very broadly conceived. Literature has been inevitably compressed, but not a few valuable comments are made upon the books selected for notice. The section on science strikes us as exceptionally well done; and it is noteworthy that more space has been allowed to foreign countries collectively than to the United Kingdom. The tables at the end are useful, especially those that give comparative statistics. But it is awkward to have the gross revenue contrasted with the net expenditure. Room ought to be found in the next issue for a third table, showing the balance-sheet. We have also a complaint to make of the Index, which is too much like an alphabetical table of contents. By reducing the length of its headings, the additional advantage of larger type would be gained. The general get-up of the volume, and notably the strength of the binding, deserve a word of praise.

Journalistic London. By Joseph Hatton. (Sampson Low.) This is a reprint, with some additions and modifications, of certain articles originally published in *Harper's Magazine*. They are chiefly concerned with the history of the greater London dailies, and with personal details of their more prominent contributors. Mr. Hatton is a fluent writer; and it is likely that his book will interest many persons who spend an hour over their morning paper, but know little of the way it is produced. The author commences with a dissertation on the antiquities of Fleet Street; then follows the history of *Punch*, warmed up from some articles contributed to *London Society* in 1875, and a few remarks on the comic, or would-be comic, press. An essay on country papers clearly brings out the fact that the telegraph has raised the level of the provincial leading articles by placing the country editor in immediate relation with imperial politics, and making him independent of London editorial comment. The history of the *Daily News* shows that this journal was founded in 1846 to expound the advanced Liberal views of that day, that its first editor was Charles Dickens, and that one of its chiefs, by having the war news of 1870-71 telegraphed word for word, revolutionised the art of newspaper correspondence. The mechanical appliances of the *Times*—type-setters, telephone, and what not—are noticed; and a gossiping chapter on the *World* and *Truth* recounts the history of the modern "Society papers." The internal economy of the *Daily Telegraph*, as also of the *Standard*, is fully discussed; and the story is told of the evolution of the *Daily Chronicle*—the only London daily which approximates to the ideal of a journal of metropolitan news—out of the *Clerkenwell News* and

Daily Chronicle. Class and trade papers receive some attention; and one of the most readable chapters deals with the early history of the *Illustrated London News*, and states that the *Graphic* was founded in a fit of spleen. It is recorded that the *Morning Post*, in lowering its price to one penny, returned to the original charge. *Journalistic London* is in no sense a history of the metropolitan press. It is a collection of traditions, statistics, and personal gossip concerning some London papers and newspaper writers grouped in lightly touched essays. Great pains seem to have been taken to give accurate information, but we notice some slips. Personal details, as might have been expected, fill many pages. Undoubtedly, many readers will be interested to learn that one journalist, who began life as an engraver, rejoices composers by his neat copy, and that the proprietor of a certain daily paper was in youth regularly taught to set type. Other readers may care to know that, with few exceptions, journalists are poor speakers, and that there flourishes a leader-writer who, when he has taken off his coat, waistcoat, and boots, lit his pipe, and got a shorthand writer by his side, can deliver himself of an article in half-an-hour. The book is beautifully printed on toned paper, and profusely illustrated with wood-cuts in the best style of American periodicals. The portraits are copied from photographs; so far as we can judge, some are good, many are passable, and a few indifferent.

Readiana: Comments on Current Events. By Charles Reade. With a steel-plate Portrait. (Chatto and Windus.) The idea of this book was to collect those not few writings which Mr. Charles Reade has addressed to the public in his own name, and as speaking for himself. Such are his famous letters on copyright, or "the rights and wrongs of authors," which appeared in the *Pall Mall*, his contemporary comments on the Tichborne case and other causes célèbres, most of which were contributed to the *Daily Telegraph*, and his retorts upon his critics *passim*. To these have been added some papers that seem incongruous with the original design. The letters on "Cremona Fiddles" every one will be glad to find reprinted in whatever connexion. But we cannot conceive why Mr. Reade has permitted the republication of the vulgar story that opens the volume. We call it "vulgar" advisedly, whatever reprisal Mr. Reade may have in store for us. On p. 68, the once well-known name of Mr. Darbishire is twice misprinted. For the rest, we know no book more characteristic of a great character. The portrait is excellent.

American Humourists. By the Rev. H. R. Haweis. (Chatto and Windus.) A series of lectures does not make a book, and it would be unjust to Mr. Haweis to criticise his last production seriously. On the platform it may pass to say that "humour is the electric atmosphere, wit is the flash." Such a half-truth there has its effect, but to expose the larger half of error it contains lies beyond our present object. It is enough to say that Mr. Haweis writes, or rather speaks, with that combination of fluency and self-satisfaction which pulpit practice can alone give. We can well believe that he held his audience at the time, but we doubt whether he caused them to think much afterwards. He is generally lively, never profound, and sometimes sinks into the grossest platitudes. He is at his best, we think, in "Artemus Ward" and "Mark Twain;" less good in "Bret Harte;" and entirely out of his depth when estimating the literary charm of Washington Irving, Holmes, and Lowell. It is to be regretted that he should have caught the contagion of some of the most artificial devices of American humour.

Ogilvie's Imperial Dictionary. New Edition.

Edited by Charles Annandale. Vol. III. I.—Scream. (Blackie and Son.) The admiration for this work which we expressed on reviewing the first volume has increased after the use to which we have put it. We have applied some rather severe tests of comprehensiveness, and it has failed in none. It is pleasing to notice that, while the editor has done his work so exhaustively, the publishers have likewise maintained the promised rate of publication with praiseworthy punctuality. In these days of promiscuous book-making, it is as rare as it is commendable to find all parties to a literary enterprise thus continuing to give us of their best work. Perhaps no great fame is to be earned thereby; but all students and working men of letters will know how to divide their gratitude for the assistance rendered to them between Mr. Annandale and Messrs. Blackie and Son.

Capturing a Locomotive: a History of Secret Service in the Late War. By Rev. William Pillenger. (W. H. Allen.) This, it should be stated at once, has nothing to do with the recent "military operations" in Egypt, but is an absolutely veracious account of an incident in the American war between the North and the South. The writer was one of a small party of Federal soldiers, all from Ohio, who attempted a railway raid into Georgia in 1862, at the very beginning of the war. They were unsuccessful, and fell alive into the hands of the Confederates, who seem to have treated their prisoners with great barbarity. Some were hanged as spies, others escaped, and the remainder (among whom was our author) were exchanged after a captivity of eleven months. It is noteworthy that not one of them succumbed to his sufferings in prison. The story is not written for an English public, but we confess to having read it with much interest. The behaviour of the men in prison is really a most instructive study of human nature. The wood-cuts are evidently of American manufacture. The binding might have been stronger. We always quarrel with, and ultimately rend, a book that will not remain open.

Life of Jean-Frédéric Oberlin, Pastor of the Ban de la Roche. By Mrs. Josephine E. Butler. (Religious Tract Society.) Oberlin said of his own life "that it had none of the elements of a romance—it would be lost in future history;" but his latest biographer has certainly brought together many romantic incidents in the suggestive and sympathetic sketch which she has just made of the venerable "apostle of humanity." That saintly life among the Vosges mountains, with its quiet spirit, its deep attachments, its practical attention to detail, and its entire self-abnegation, is one which can never cease to stir the heart as long as it is known. Mrs. Butler has cleverly woven together all the salient points of the story, illustrating it with his own words as much as possible, so that she has succeeded in putting before us a vivid picture of the various stages through which the ardent young student became the "Papa Oberlin" of the dwellers in the Ban de la Roche. Such work as Oberlin did falls to the lot of few. To leave outside the mountain walls of a secluded valley all ambition, all prospect of worldly success, or even of ease, and to devote every energy to humanising and elevating the inhabitants of that valley alone, required a rare amount of force and of concentration. To work with his own hands at making a road in the valley and a good bridge across the river gave him a right to speak to his people of the faith which could move mountains. To find them feeding on roots and grass, and hardly able to distinguish those which were poisonous, and to teach them to plant fruit trees (not allowing any child to be confirmed until it had successfully planted and

gathered fruit from two trees), gave a new meaning to the words "By their fruits shall ye know them." Mrs. Butler, while she shows with much power the magnetic attraction which pervaded all that Oberlin did, delights to dwell on his practical benevolence and remarkable power of organisation. The vigour with which he dug and hewed and planted was only increased when he turned his attention to the education of the children, and built schools and improved dwellings; and Mrs. Butler has shown strikingly how the hostility with which his first efforts were received changed to passionate devotion as time went on. She has also drawn together many instances of his calm courage, both in individual cases and in the whole of his conduct during the Reign of Terror, when, by the will of his people, he still addressed them from the pulpit, ingeniously preaching his own sermons on the subjects supplied by the Republic. Not the least interesting parts of the story are those which relate to his noble-minded wife, whom he courted so oddly and loved so well, and to the faithful nurse, Louise. The mellowing old age, the humorous self-analysis, and many pleasant anecdotes carry us, almost before we are aware of it, to the peaceful end; and we feel as we close the book that we have been in the presence of the greatest of all types of character—a founder of humanity.

Andrew Fuller. By his son, Andrew Gunton Fuller. (Hodder and Stoughton.) This is a new volume of the series called "Men Worth Remembering," in which we recollect having already received Lives of Henry Martyn and William Carey. It cannot be said that Andrew Fuller takes rank with these, either in popular estimation or in work done. But he deserves to be remembered as part founder, and first secretary, of the society that sent out the Baptist missionaries to Serampur. His son, who must now be a very old man, tells again in simple language the simple story of his father's life, which we believe he prefixed to an edition of his complete works published in 1848. Many people will probably feel most interest in his religious development, and in the series of letters addressed to India which are here reprinted. For ourselves, we have been attracted to the incidental description of the Fen country a hundred years ago, and of the kind of men by whom it was inhabited. Fuller came of a line of Cambridgeshire farmers with whom Puritanism was hereditary. His wife told a story, traditional in her family, of how her ancestress in the fourth degree had concealed her brothers and sisters from Rupert and his Cavaliers. Fuller's tractate on "The Gospel Worthy of all Acceptation" (1785) seems very strange now; but an account of the surroundings amid which he was born and bred helps us to explain its production. Here is a characteristic story:—When asked by a friend to admire the architecture of the Oxford colleges, he replied, "What is your idea of justification? Let us go home and talk about it. That is more to me than all these fine buildings."

NOTES AND NEWS.

WE are to have another new monthly magazine with the new year.

PROF. SAYCE AND MR. FRANCIS PERCIVAL will leave England in the last week in November for a tour in Algeria and Tunis. They intend to visit Constantine and (if possible) Kairwán; and they will also go to Malta and Gozo in order to examine the Phœnician antiquities in these two islands.

MR. GRANT ALLEN will spend the winter in the Riviera; but we are glad to be able to say that he has determined to do this rather as a precaution than under pressing necessity.

M. JULES OPPERT, of the Institut, is at present in London, studying at the British Museum the tablets containing the Babylonian juridical texts.

SHORTLY before his death the late Dr. Burnell presented his valuable collection of Tamil MSS. to Prof. Monier Williams for the benefit of the Indian Institute at Oxford.

MR. E. W. GOSSE will deliver two lectures at Newcastle, before the Literary and Philosophical Society on December 4 and 6, upon "Hans Christian Andersen" and "English Poetry a Hundred Years Ago."

SIR GEORGE BOWYER's letter to the *Times* of Monday, suggesting the acquisition by the country of at least some part of the Hamilton MSS., if possible, was to some extent anticipated, not to say stifled, by the announcement by the *Standard*, the same morning, of the intelligence that it is "the present intention" of the Prussian authorities to offer both to the English and French Governments a portion of the Hamilton MSS. On the principle that half a loaf is better than none, this is indeed good news.

THE volume of *Earliest English Wills in the Royal Court of Probate*, which Mr. Furnivall has now all in type for the Original Series of the Early-English Text Society this year, will contain fifty wills, ranging in date from 1387 to 1439 (with a priest's will of 1454), and in testators and subjects from the Countess of Warwick, the grandmother of the king-maker, and rich men who entail large landed properties on their children, to a wax-chandler's servant and other poorer folk, a Hackney yeoman who gives his two daughters a bullock each as a marriage portion, and others who don't think an old brass pot or a pair of sheets, an iron rack to toast eggs on, or a towel-roller, too paltry things to be left by a separate bequest. The volume, though not of the importance of the Surtees Society's Northern wills, or the Camden Society's Bury ones, inasmuch as it contains no inventories and valuations of goods—there are no early ones accessible in the London office—will yet add material of value to the series of books which for the last twenty years Mr. Furnivall has been editing on the social condition of Early and Tudor England for the Roxburghe Club, the Early-English Text Society, the Chaucer, Ballad, and New Shakspeare Societies.

THE provincial Browning Societies have all begun their meetings again this autumn. Cheltenham opened its campaign on September 26, with Miss Beale's paper on "The Religious Aspects of Browning's Poetry." Bradford followed, having fifty-four members, on October 24, with a paper by Mr. James F. Sheringham on "Characteristics of Browning's Poetry." Then came Newnham College, on November 4, with a discussion of Browning's play, "The Return of the Druses." Next the Oxford Browning Society, with a paper by Mr. W. L. Courtney, of New College, on Mr. Browning's dramas, Mr. B. F. Horton being the host of the evening. At Newnham, on November 10, "James Lee's Wife" was discussed. The Gorton and Cambridge University Societies will meet shortly.

MR. WALTER RYE has just unearthed among the Isham Correspondence a collection of news-letters dated 1688.

MISS HARRIETT JAY (author of *The Queen of Connaught*) will appear on Wednesday next, at a society matinee, in Mr. Buchanan's "Madcap Prince," to be followed by the last act of the "Nine Days' Queen," in which play Miss Jay had so great a success eighteen months ago. It will, we believe, be the lady's first appearance in pure comedy, though, if we may trust

provincial reports, her comedy scenes in "Lady Clancarty," in which she starred in company with Mr. George Rignold, were admirable. It is possible that she may appear on a subsequent occasion as Rosalind in "As You Like It."

A PATHETIC interest attaches to the publication of Mr. Edwin Coller's *Homespun Yarns* (J. and R. Maxwell), which is reviewed in another column. The author, after being employed on the Essex press for nearly a quarter-of-a-century, has recently been struck down by a serious illness which threatens to incapacitate him permanently from all literary work—and this with a wife and young family entirely dependent on him. A subscription has been opened on his behalf, under the patronage of the Bishop of St. Alban's, Sir H. J. Selwin Ibbetson, Lord Eustace Cecil, Miss Braddon, Mrs. Stirling, Dr. A. Neubauer, &c. It is also proposed to hold a series of benefit entertainments, in which Mrs. Stirling, among others, has promised to take part, and at which recitals from Mr. Coller's own works will form a prominent feature. Mr. Thomas Saltmarsh, 49 Frances Terrace, Victoria Park, will be glad to receive subscriptions.

WE hear of a new series of biographies of great military commanders, in which Lieut.-Col. Spalding and other competent professional writers will take part.

THE October number of the *New York Genealogical and Biographical Record* has an article on the late Col. Joseph Lemuel Chester, with a steel portrait, which is described by the *Nation* as "much the fullest account of him we have yet seen." It is written by Mr. John J. Lattung.

WE understand that Mr. Rennell Rodd has a new volume of poems in the press. He is anxious to disclaim any connexion with the "aesthetic" school, with which he has been identified.

MESSRS. CASSELL, PETTER, GALPIN AND CO. will shortly publish the conclusion of Sir Gavan Duffy's *Young Ireland*, under the title of *Four Years of Irish History, 1845-49*. It deals with the most memorable incidents in the modern history of Ireland—the Secession, by which the marvellous authority of O'Connell was overthrown; O'Connell's compact with the Whigs; the great famine; and, for the first time, the secret history, minutes of council, and private correspondence connected with the abortive insurrection headed by Smith O'Brien. It is written not only from close personal knowledge, but founded on unpublished documents and the correspondence of nearly everyone prominently concerned in these transactions.

MESSRS. KEGAN PAUL, TRENCH AND CO. will shortly publish a work by Mr. John Nicholas Murphy, author of *Terra Incognita*, entitled *The Chair of Peter*; or, the Papacy considered in its Institution, Development, and Organisation, and in the Benefits which for over Eighteen Centuries it has conferred on Mankind.

ONE of the forthcoming volumes of Messrs. Trübner's "English and Foreign Philosophical Library" will be a translation of Spinoza's *Ethics* by Mr. W. Hale White. It will be accompanied by a Preface and Index.

WE understand that *Studies in the Life of Christ*, by Principal Fairbairn, of Airedale College, has been translated into Dutch and edited with a Preface by Prof. Chautepe de La Saussaye, of Amsterdam.

THE Christmas number of the *Pictorial World*, to be published on November 21, will consist of a story by the dramatist Mr. Paul Meritt, entitled "The Hidden Million," which is described as ultra-sensational. It will be illustrated with fourteen full-page pictures by as many different artists, including Messrs. Robert Macbeth, Hal Ludlow, and John Leigh-

ton. The last-mentioned artist has also designed a cover for the number, to be printed in colours. Finally, there will be a coloured plate, after a picture by Mr. Frederick Barnard representing a duel in the snow.

We regret the omission of the New Shakspere Society's meeting this week from our last list of meetings. It was fixed for Friday evening, November 10, for a paper "On the Relation of Quarto 1 to the Second Quarto of 'Hamlet,' and on the Textual Difficulties of the Play," by Miss Teena Rochfort-Smith, the editress of the four-text edition of "Hamlet" now preparing for the society.

The Royal Historical Society has removed to 11 Chandos Street, Cavendish Square, W., where it will hold its first meeting for the session on Thursday next, November 16, at 8 p.m.

A GERMAN spelling-reform association (Deutsche Orthographie-Reform-Verein) has been founded to work on the phonetic basis laid down in the official *Schulorthographie*, published by order of the Prussian Government. Prof. Wilmanns, the editor of this work, has joined the society. Its official organ will be the *Zeitschrift für Orthographie*, which is edited by Dr. Wilhelm Viëtor (now of Liverpool), and published in Liverpool, Rostock, and Wiesbaden. Contributions should be addressed to Herr W. Werther at Rostock. The yearly subscription, which also entitles members to the journal, is two marks.

MESSRS. WILLIAMS AND NORGATE have sent us a volume entitled *Spinoza: Four Essays* by Land, Kuno Fischer, J. van Vloten, and Ernest Renan, edited by Prof. Knight, of St. Andrews. We have also received a note from Dr. J. P. N. Land, a Leyden professor, disclaiming all responsibility for any errors that may be found in his share of the work, which is ascribed to "T. Land." Apparently, Prof. Land, Dr. van Vloten, and the other contributors to the memorial volume had sanctioned the publication of an English version of their lectures and speeches; but, the editor of the volume having failed to communicate with them as to its final form, they are dissatisfied with its arrangement, and distrustful, not without reason, of the vagaries of his printers. The editor's Preface, for example, concludes with a well-known quotation from the theologico-political treatise advising the student "humanas actiones (et sermones [!]) non ridere, non lugere, neque detestari, sed intelligere," but the printer's error is inexcusably overlooked, and the text reads *videre*. And the same carelessness appears in the title-page of M. Renan's *Éloge*, which is described as having been delivered on the occasion of unveiling Spinoza's statue, instead of on the bicentenary of his death, the two dates being six months apart. It is a pity that the accuracy and authenticity of an interesting and useful little volume should have been called in question owing to the want of a little superficial care and caution.

We have received from the two university presses a pile of New Testaments and Bibles, numbering seven in all, which represent fresh combinations of old materials. Both Oxford and Cambridge have issued a pocket edition of the "Parallel New Testament," containing the versions of 1611 and 1881 side by side, at the low price of eighteen pence. With the exception of the title-page, these have evidently been printed from the same plates, or rather from a common matrix; but there is a difference in thickness of paper and in clearness of impression, as to both which points Oxford has the superiority. Of this edition, Oxford has also sent us a second copy, handsomely bound in Turkey morocco. Again, the two presses have each issued a "Parallel New Testament" with the two versions on one page and the Greek

text opposite, forming handsome volumes in crown octavo, minion type. But the Greek texts differ. Oxford has chosen the text edited by Archdeacon Palmer, which may be said to consist of the third edition of Stephanus (1550), with the new readings of the Revisers incorporated and the displaced readings in the margin. We thus have substantially the Greek text followed (if not adopted) by the Revisers. Cambridge, on the other hand, has taken the text edited by Dr. Scrivener. In this case, the standard is Beza's fifth edition (1598), which it may be reasonably supposed that the makers of the Authorised Version had before them, with something less than two hundred alterations, as to which it is clear that those makers must have adopted other readings; and the readings adopted by the Revisers are relegated to the margin. Here, therefore, we have substantially the Greek text of the Authorised Version. In addition, Oxford has sent us two copies of the "Parallel New Testament," very handsomely bound with the Old Testament and the "Helps to the Student," which composed the "Reference Bible." Unfortunately, what is old in these copies has been printed on paper that is isabelline in colour and poor in quality. We could wish that the Apocrypha were included, but probably this complaint has been made before.

AMERICAN JOTTINGS.

A DRAMATIC poem which Longfellow left ready for publication will appear in an early number of the *Atlantic Monthly*. Its subject is "Michel Angelo."

MESSRS. DODD, MEAD AND CO., of New York, announce a volume of *Selections from Browning*, with an Introduction by Mr. Richard Grant White.

THE *Nation*, we regret to learn, does not appreciate Mr. Browning. Commenting upon Prof. Corson's paper before the Browning Society on "Browning's Idea of Personality" (which has now been published separately), it says:—

"But the attempt to present Browning as a great teacher can have but little effect; if he be such, it is only for the few, for his defects of expression make his philosophy a sealed volume even to the cultivated. If he be a great thinker, he has failed to convey the truth through beauty as a poet ought."

After this, who shall say that our Browning Society has not justified its existence?

We would recommend to Mr. W. Clark Russell the plan of publishing his novels by instalments in American magazines. That is the only way we know of by which he can ensure any payment. The danger of losing English copyright by prior publication abroad can be escaped by a very simple device. Not a few of our most popular writers have learnt this. Among others, we notice that a new novel by Mr. Anthony Trollope, called "The Two Heroines of Plumbington" has just begun in *Harper's Bazar*. Mr. Phil. Robinson also seems to be making favour in this way, being commonly described as "the new English humorist."

WHEN the Tariff Commission was sitting recently at Philadelphia, the Book Trade Association of that city (which includes such well-known publishers as Messrs. Porter and Coates) presented a memorial praying for an increase in the duty on imported books. At present, that duty is twenty-five per cent. *ad valorem*; and what is asked instead is a specific duty of twenty cents (10s.) per pound weight, with the same for stereotype plates and casts of wood-cuts. There seem to be only two arguments in the memorial:—(1) That the raw materials of printing are so heavily taxed that more protection is wanted for the finished product;

(2) that foreign (i.e., English) publishers can afford to sell a portion of their original editions in America at a cheaper rate than that at which the native publishers can manage to reprint them. With regard to the first point, the *New York Post* points out that the duty on good printing paper (at the rate of twenty per cent. *ad valorem*) amounts to only two cents (1d.) per pound weight; and that newspapers and magazines are already admitted at the postal rate of eight cents (4d.) per pound weight. These matters are of interest to English authors as showing the protectionist difficulties with which they have to contend. For ourselves, we have long been of opinion that the only remedy is to be found in free trade, subject always to universal copyright all the world over; and that this copyright could best be enforced by a system of royalties. Such a system would certainly be complicated and also difficult of enforcement, but none of the proposals we have seen are more practicable. The Americans are just as likely to grant us free trade as to grant us copyright. English authors cannot expect the absolute control implied in normal copyright over their editions for a foreign market; it would be enough if they could enforce a just rate of remuneration.

THE editors of the *New York Critic* think that it would have been better if Dickens had spelt his pseudonym of "Boz" with a final "e"—Boze (*sic*), in order to mark the right pronunciation.

MESSRS. L. R. HAMMERSLEY AND CO., of Philadelphia, announce a *Chronological History of the Origin and Development of Steam Navigation, 1543-1882*, by Rear-Admiral George H. Preble.

EPIGRAMS.

XIII.

IMMURED in sense, with fivefold bonds confined,
Rest we content if whispers from the stars
In waftings of the incalculable wind
Come blown at midnight through our prison-hall.

XIV.

The statue—Buonarroti said—doth wait,
Thralled in the block, for me to emancipate.
The poem—saith the poet—wanders free
Till I betray it to captivity.

XV.

Brook, from whose bridge the wandering idler peers
To watch thy small fish dart or cool floor shine,
I would that bridge whose arches all are years
Spanned not a less transparent wave than thine!

XVI.

Momentous to himself as I to me
Hath each man been that ever woman bore;
Once, in a lightning-flash of sympathy,
I felt this truth, an instant, and no more.

XVII.

In youth the artist voweth lover's vows
To Art, in manhood maketh her his spouse.
Well if her charms yet hold for him such joy
As when he craved some boon and she was coy!

XVIII.

In mid whirl of the dance of Time ye start,
Start at the cold touch of Eternity,
And cast your cloaks about you, and depart.
The minstrels pause not in their minstrelsy.

XIX.

I roamed through streets with human ruins strewn
Where mirthless laughter hid Sin's wailing heart.
The lamps shone round me; o'er me shone the moon:
And earth and heaven seemed very wide apart.

XX.

His rhymes the poet flings at all men's feet
And whose will may trample on his rhymes.
Should Time let die a song that's true and sweet
The singer's loss were more than matched by Time's.

XXI.

I know the tenebrous moods that interpose
Thick solid horror 'twixt our eyes and Day!
Who scape them? Sages? Saints? Perhaps: and
those
Rapt hogs, in heaven of hog-swill, o'er the way.

XXII.

One musk maketh its occult abode
In all things scattered from great Beauty's hand;
And evermore the deepest words of God
Are yet the easiest to understand.

XXIII.

The Poet gathers fruit from every tree,
Yea, grapes from thorns and figs from thistles he.
Plucked by his hand, the basest weed that grows
Towers to a lily, reddens to a rose.

XXIV.

Enough of mournful melodies, my lute!
Be henceforth joyous, or be henceforth mute.
Nong's breath is wasted when it does but fan
The smouldering infelicity of man.

W. W.

MAGAZINES AND REVIEWS.

No one should miss Dr. Jessopp's article in the *Nineteenth Century* upon "Superstition in Arcady." To be fully appreciated, it ought to be read in connexion with two earlier papers that appeared in the same Review; but even when taken by itself it stands forth as both the most valuable and the most interesting of all the contributions to the magazines this month. It may be described as an original record of social history, discovered and interpreted by its author. Most of us have at one time or another lived in the country, but who can boast Dr. Jessopp's art of reading the rustic mind, and depicting its apparent simplicity but real depth? The rustics of George Eliot and of Mr. Thomas Hardy are mere creatures of fiction by the side of Dr. Jessopp's faithful portraits. And, above all, we have the charm of his gossiping style, which would carry the dullest reader through a long volume.

In the *Cornhill Magazine*, Mr. Proctor reassures astronomical novices against the dangers of the "Menacing Comet." An article on "A Corner of Devon" continues the series of papers on place-names and early ethnology which is becoming a feature of the *Cornhill*. "A Gaelic Helen" gives an account of Grainne, the heroine of an old Celtic romance. "A Roman Penny-a-liner of the Eighteenth Century" sheds a curious light on politics and society in Rome under Clement VII. The paper is founded on researches into Roman documents, and contains much interesting matter. "The Decay of Literature" is an attempt to codify the alarms which are sometimes felt by those who compare the literature of the present day with that of preceding periods. We doubt if it be possible to apply a uniform standard to work complete and work in the process of construction. The only result in the present case is a feeble wail on the part of the writer, who, in his anxiety not to give offence, has only managed to become dull, without being suggestive.

In *Macmillan's*, Mr. Julian Hawthorne's story has been suspended for two numbers. Perhaps his characters have struck, and refused to be finished off. Meanwhile, Mrs. Oliphant begins a novel under the title of "The Wizard's Son," though "wizards" seem out of place in a period when Mr. Gladstone is represented as overthrowing the institutions of the country. The first instalment has introduced us to four extremely unpleasant people. Mr. Grant Allen writes on the "Pedigree of Wheat," tracing its evolution as a degraded lily. Mrs. Woods gives a poetical rendering of portions of the Egyptian poem of Pentaur, the most ancient heroic poem in the world. Mr. Stokes has

written a valuable article on "Home Rule under the Roman Empire." He calls attention especially to the Assembly of Asia, as illustrating the amount of local independence which Rome allowed. Mrs. Magnus writes a needless "Plea for Heine," to defend him against the charge of being a "blackguard." A man who is not convinced by Heine's writings will not be convinced by those of Mrs. Magnus. Prof. Seeley, in an address to an historical society at Birmingham, repeats with needless iteration his arguments in favour of scientific history. Surely the science of history is like all other sciences: the student appeals only to students, the picturesque historian appeals to the indolent public. Prof. Seeley, like Goldsmith, is hurt that the crowd look at the tricks of a mountebank while a man of his parts passes by unnoticed.

MR. GOMME, so well known as a student of our ancient municipal and village life, contributes an important paper on "Curious Corporation Customs" to the November number of the *Antiquary*. We hope it is but one of a series, though he gives us no indication that it is to be followed by other papers of a like character. We believe, if due search were made, it would be found that few of our old municipalities have not preserved until recent days traces of their origin from the village community. The Rev. M. G. Watkins contributes an amusing paper on the "Philobiblon" of Richard de Bury. He is fully impressed with the interest of the book, but makes far too much of what has been called Richard's bad Latin. Richard wrote in the manner of his time, which was a very different manner to that of the men we call classical; but his style has beauties of its own which should not be overlooked, and it is as unfair to compare his style with that of Cicero as it would be to compare a modern author with Hooker or Bacon. There is an unsigned paper on "Yorkshire Parish Registers" which gives useful information, and furnishes further proof of the necessity that all documents of that nature of an earlier date than 1837 should be carefully preserved, and either the originals or full transcripts deposited in a central office where they could be consulted by students. A paper by A. P. A. on "Guernsey Folk-Lore" contains curious facts not, as far as we know, hitherto recorded. The reviews given are too short to be of much value; but the reports of meetings of antiquarian societies and the "Antiquary's Note Book" contain facts which will be very useful to the historical workers of the future.

IN MEMORIAM

CAPT. W. GILL.

THE cause of Oriental scholarship and Oriental exploration suffers a grievous loss by the untimely deaths of Prof. Palmer and Capt. Gill. The scholar and the traveller are never so closely allied as in the field of Asiatic research. Each has come to be so dependent upon the other that they can hardly exist apart. Let us not wonder unduly when they die together.

Capt. Gill was beyond question an exceptionally ardent and intrepid explorer, but I am certain that he was not rash or imprudent. He was dissuaded without great difficulty from undertaking a journey through Kashgaria in time of war, although he had set his heart upon the project, and accompanied me across China with that very view. Abandoning his first purpose, he turned aside and accomplished that journey along the Tibetan border which established his geographical reputation, and is recounted in the pleasant chapters of his *River of Golden Sand*. He had made several other expeditions, notably one to the Persian frontier, and even to the last was still bent on travel. A letter from him, dated July 14, but delayed

in transmission, which reached me, strangely enough, on the very day when the sad certainty of his death was made known, contains these almost prescient words:—

"I am tearing my hair that I am not in Egypt; but, if there is any sort of military expedition, I shall go there either on duty or on leave; and I think that, peace having been concluded, my next wanderings will be in Asia Minor or in Syria; but God knows, I seldom go to a place that I have thought about."

His life was one of ceaseless action, and he had a horror of old age as being a period of inactivity. In answer to the argument that age is the time of literary enjoyment, and that there is pleasure in watching the labour of others, which is only the continuation and completion of our own, he would reply: "No, life is worthless without activity. I do not wish to live long."

The conscientious accuracy of his scientific work as a traveller is unquestionable; indeed, he has been charged by no less an authority than Baron Richthofen with being careful beyond measure, and with abating "from laying down on his map whatever was lying at some distance from his road." But this reproach—if reproach it be—cannot be maintained; the Baron was unaware that in the region in question (the Tibetan border) the routes follow the bottom of gorges, and that the opportunity of a spacious prospect is as rare as it is delightful. Nor, when occasion required, was Gill wanting in the power of broad and bold generalisation. His scheme of the orography of Eastern Tibet, as exhibited by the contour lines of his map, is an undeniable proof of his ability in this respect.

Mr. Kreitzer, the geographer who accompanied Count Szechenyi along Gill's Tibetan route, has not yet published the results of his astronomical observations; but there is no indiscretion in quoting his determinations of the two important points of Litang and Batang in confirmation of the excellence of Gill's survey. They were communicated to me by the Abbé Desgodins, and may still require some slight correction:—

	East Longitude.	North Latitude.
Litang	100° 38' 41"	29° 57' 22"
Batang	99 26 57	29 56 16

A reference to Gill's route map, published in the *Journal of the Royal Geographical Society*, will show how closely these determinations accord with his positions.

A like deplorable fatality seems to have attended the bravest explorers of Western China—Margary, Cooper, and Garnier—all suddenly done to death in their country's cause by obscure hands in the dark places of the earth. And now poor Gill must be numbered with them. I know he was a good son, a good friend, a good soldier, and a most accomplished traveller. Let those who remember him be proud of him and glad of him, and not waste his memory in weak and fruitless regrets.

E. COLBORNE BABER.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BANVILLE, T. de. *Mes Souvenirs*. Paris: Charpentier. 3 fr. 50 c.
FAVRE, L. *Le Luxembourg (1800-1882): Révélés et Confidences sur un vieux Palais*. Paris: Ollendorf. 7 fr.
GRÉVILLE, H. *Une Trahison*. Paris: Plon. 3 fr. 50 c.
JOEST, W. *Ans Japan nach Deutschland durch Sibirien*. Coln: Du Mont-Schauberg. 7 M.
LICHTENHELD, A. *Das Studium der Sprachen, besonders der classischen, u. die intellectuelle Bildung*. Wien: Holder. 5 M. 40 Pf.
LUTHER, F. *Der Schatz d. Ehrn. Karl v. Rothschild. Meisterwerke alter Goldschmiedekunst aus d. 14.-18. Jahrh.* 5. u. 6. Lfg. Frankfurt-a-M.: Keller. 7 M. 50 Pf.
MALOT, H. *La petite Scar*. Paris: Dentu. 6 fr.
QUILLLET-SAINTE-ANGE, A. *Le Camp retranché de Paris*. Paris: Ollendorf. 5 fr.

THEOLOGY.

LIPSIUS, R. A. Die apokryphen Apostelgeschichten u. Apostellegenden. Ein Beitrag zur altchristl. Literaturgeschichte. I. Bd. Braunschweig: Schwetschke. 15 M.

HISTORY, ETC.

- BAHRFELD, E. Die brandenburgischen Städtetinszen aus der Kipperzeit 1631-23. Berlin: Kuhl. 5 M. 50 Pf.
 DRUFFEL, A. V. Beiträge zur Reichsgeschichte 1532. München: Rieger. 6 M.
 HOURS, E. Les Indes éphémères des Flamands et des Wallons. Paris: Reinwald. 2 fr. 50 c.
 KAMMEL, H. J. Geschichte d. deutschen Schulwesens im Übergange vom Mittelalter zur Neuzeit. Hrg. v. O. Kammell. Leipzig: Duncker & Humblot. 8 M. 40 Pf.
 MUKLING, O. Die Geschichte der Doppelwahl d. J. 1814. München: Rieger. 3 M.
 PÍO, J. L. Der nationale Kampf gegen das ungarische Staatsrecht. Ein Beitrag zur Kritik der Mitterer ungar. Geschichte. Leipzig: Duncker & Humblot. 6 M.
 SOREL, A. Émancipation d'Histoire et de Critique. Paris: Plon. 3 fr. 50c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- GRÜNFELDER, P. u. B. LUENSWER. Physiologische Studien. Leipzig: Vogel. 1 M. 60 Pf.
 GYLDÉN, H. Versuch d. mathematischen Theorie zur Erklärung d. Lichtwechsels der veränderlichen Sterne. Helsingfors. 4s.
 HALLER, B. Die Organisation der Chitonen der Adria. Wien: Hölder. 12 M.
 HARTIG, R. Untersuchungen aus dem forstbotanischen Institut zu München. II. Berlin: Springer. 8 M.
 HENCKES, F. Die Varietäten d. Herings. 2. Thl. Zugleich a. Beitrag zur Descendenztheorie u. Systematik. Berlin: Friedländer. 8 M.
 KORTENBERGER, L. Allgemeine Untersuchungen aus der Theorie der Differentialgleichungen. Leipzig: Teubner. 8 M.
 MORR, J. Grundlage der empirischen Psychologie. Leipzig: Metz. 3 M.
 PENRO, O. Funghi aerumali. Milano: Hoepli. 12 fr. 50 c.
 THIELS, G. Die Philosophie Immanuel Kants. I. Bd. I. Abth. Kants vertrittliche Naturphilosophie. Halle: Niemeyer. 6 M.
 WERNER, H. Der Rotationsindikator, seine Theorie u. seine Anwendung zur Bestimmung d. Ohm in absoluten Maassen. Leipzig: Teubner. 2 M. 40 Pf.
 WITLACH, E. Zur Anatomie der Aphiden. Wien: Hölder. 8 M.

PHILOLOGY.

- APPEL, C. Das Leben u. die Lieder d. Trobadores Peire Rogier. Berlin: Reimer. 3 M.
 CHENY, W. Die Attikusanlage d. Demosthenes, a. Beitrag zur Textgeschichte d. Autors. München: Franz. 2 M. 50 Pf.
 HARDER, F. Index copiosus ad E. Lechmanni commentarium in T. Lucretii Caeli de rerum natura libros. Berlin: Reimer. 1 M.
 HAVLER, E. Terentiana. Quaestiones cum specimen lexi. Wien: Hölder. 1 M.
 LOHMSTEDT, E. Die Handschriften d. Willhelm Ulrichs v. Tübingen. Cassel: Wigand. 2 M.
 MUELLER, F. De Claudio Rudilio Namatiano Stoico. Leipzig: Teubner. 80 Pf.
 MUELLER, F. Grundriss der Sprachwissenschaft. 2. Bd. Die Sprachen der schlichteren Völker. 2. Abth. 2. Hälfte. Wien: Hölder. 5 M. 30 Pf.
 MUTH, E. V. Mittelhochdeutsche Metrik. Wien: Hölder. 3 M.
 FORBES latini minores. Rec. et emendavit A. Baeumans. Vol. 4. Leipzig: Teubner. 4 M. 30 Pf.
 FORBES latini quæstionum Homeriarum ad Hicadem pertinentium reliquias collegit, disposuit, ed. H. Schrader. Fasc. 2. Leipzig: Teubner. 10 M.
 SAUVAGE, H. Matériaux pour servir à l'Histoire de la Numismatique et de la Métrologie musulmanes. Paris: Leroux. 12 fr.
 SCHROETER, W. De Columella Vergili imitatore. Jena: Detsch. 80 Pf.
 SOREAN gynæceorum vetus translatio latine nunc primum edita, cum additis graeci textus reliquiis a Dietricho repertis atque ad ipsum codicum Parisiensem nunc recognitis a V. Rose. Leipzig: Teubner. 4 M. 80 Pf.

CORRESPONDENCE.

AITCH-BONE, OR EDGE-BONE.

Cambridge: Oct. 31, 1882.

I suppose this is almost the earliest dialectal word with which I became acquainted, from seeing a picture of "an aitch-bone of beef" in a cookery book, of which I lost sight only too many years ago. I have been waiting ever since for the explanation of it to turn up, and now, at last, it has appeared to me.

Webster tells us that it is properly *edge-bone*, because it is "the bone of the rump, which, in dressed beef, presents itself *edge-wise* to the view." This is just the sort of popular etymology in which the general public delights, holding to all such explanations with a tenacity which would be incredible if it were not so common. It is also just the kind of explanation which the student of English feels instinctively to be false.

The various spellings of the word are curious. Miss Baker, in her Northamptonshire Glossary, cites *aitch-bone* from Moor, Cooper, and Halliwell; *ice-bone* from Forby; *nache-bone* from Carr's Craven Glossary. Ray gives: "*Ice-bone*, a rump of beef, *Norfolk*." Thoresby, in 1703, notes: "*Ize-bone*, the huckle-bone, the coxa." But a far older instance occurs in the *Book of St. Albans*, A.D. 1486, fol. f. 3, back: "And kerue vp the flesh ther vp to the *hach-boon*"—i.e., up to the bone of the rump.

It will be at once obvious that the original word was not *edge*; for a pure English word like that could never have been so corrupted; neither has *edge-bone*, begging Webster's pardon, any intelligible sense.

It will also be obvious to any who have had some philological experience, that the oldest form is probably *nache-bone*, as in Carr, since this form is the fullest. Initial *n* is a very slippery letter in English, being sometimes added, and sometimes dropped. Moreover, the original sense was simply "rump-bone." It remains to be seen if *nache* ever meant the rump.

The answer is, yes. Strictly speaking it meant the half of it, a buttock; the reason will presently appear.

And first, as to the word itself, which is not in Halliwell.

"If thou shalt bye fatte oxen or kye, handel them, and se that they be soft on the fore-crope, behynde the shulder, . . . and upon the huchbone, and the *nache* by the taylor;" Fitzherbert, *Book of Husbandry*, sect. 57. "A big *nach*, round and knotty;" said of one of the points of an ox: G. Markham, *Husbandry, Of Oxen*. "The *catch*, or point of the rump. . . . The *nache* in some writers": *Annals of Agriculture*, xxx. 198, 377, cited in Britten's *Old Farming Words* (E. D. S.).

The word is merely the Old-French *nache*, a buttock, given in Roquefort and Burguy, but not in Ootgrave. And both are clearly right in explaining the pl. *naches* (which is more common) from a Low-Latin pl. acc. *naticas*, dimin. of Latin *nates*. WALTER W. SKRAT.

WHO WROTE "THE WHOLE DUTY OF MAN" ?

12 Park Crescent, Oxford: Nov. 6, 1882.

It is a curious proof of the fact that some branches of English literature have not hitherto been studied in a scholarly and scientific spirit that the subject of the internal evidence contained in *The Whole Duty of Man* and the other treatises of the author is still almost virgin soil. Every fragment of Greek or Latin, though its sole interest lie in its obscurity or its corruption, is critically scanned by trained scholars; but this series of tractates, which constitutes one of the chief problems of English letters, which is historically at least full of interest, and which generations of English men and women revered as their guide to the higher life, seems to have gone of late years practically unstudied and unread even by those who have handled the vexed question of its authorship. How otherwise can we account for so strange an assertion as that of an *Edinburgh Reviewer* (vol. xlv., p. 5) concerning these treatises that, "after the lapse of 170 years, they contain scarcely a word or a phrase which has become superannuated"? Such a remark would be extravagant if referring to *The Whole Duty of Man*,* which bears on its title-page that it is intended especially for the meanest reader, and is therefore comparatively

* Mr. Solly, in his admirable article in the *Bibliographer* for August, expresses his suspicion that the seven tracts were not all the work of one author. Of course the burden of proof rests with those who maintain this view; to my mind, the internal evidence is absolutely conclusive against it.

free from difficulties of every kind. It is singularly inapplicable to the six other tracts of the author, which teem with archaisms, with peculiarities of expression, and with terms derived from the technical vocabulary of the time. I cannot claim to have made as yet by any means an exhaustive examination of the internal evidence. But I hope to be able at least to show that it is in this direction that we must look for the solution of the problem, and that even an imperfect investigation of this class of evidence will lead to somewhat definite results.

A casual glance at the first edition of, say, *The Government of the Tongue* (1674), which happens to be lying before me, will reveal certain idiosyncrasies of spelling which are obviously not accidental. To give a few instances, gathered almost at random, the eye soon lights upon "bin," "attemt," "waies," "stomacos," "royalty," "repeted," "alwaies," "praiera," "pleasures," "plaies," "stuf," "treasure," "conveied," "judg," "don," "edg," &c. These and scores of similar spellings are of constant recurrence throughout the early editions of all the tracts printed at Oxford, and traces of them may be found surviving in editions printed late in the eighteenth century. To what spelling reformer among authors, transcribers, editors, compositors, or readers are they to be attributed?

I think that there can be little doubt that they are due to Dr. John Fell, though I am not aware that I have been anticipated in this tolerably obvious attribution. In the most valuable and interesting Letters from Humphrey Prideaux to John Ellis, published by the Camden Society (1875), we find Prideaux (p. 38), under date of March 20, 1675, writing from Oxford as follows:—

"A Bible hath lately come forth from us; if you hear anything of it, pray inform us. I must confess, since Mr. Dean has taken the liberty of inventing a new way of spelling and using it therein, which I think will confound and alter the analogy of the English tongue, y^e I do not at all approve thereof; and I could hardly wish that he would be a loser by the experiment, that we may have noe more of it."

The editor, Mr. E. Maunde Thompson, points out in a note that one of the peculiarities in Dean Fell's quarto Bible of 1675—the first Bible, by-the-way, printed in Oxford—is the substitution of *i* or *ie* for *y*, as in "eies," "maiest," "daies," "alaieth," "alwaies," "staied," &c. This is one of the distinctive notes of the spelling of the early editions of the Oxford-printed treatises.

Again, in the Hatton Correspondence (published by the same society, and under the same accomplished editorship, in 1878) several of Dr. Fell's letters are printed. In a singularly diplomatic reply to Lady Hatton, who had questioned the Bishop as to the genuineness of a spurious work attributed to the author of *The Whole Duty*, the following unusual spellings occur among others:—"daies," "outdon," "attemt," "enquir," "bin," "uad." In other letters in the same collection Dr. Fell writes "mesures," "temptations," "receite," "infinet," "improvements," "treasure," "equipage," "praiera," "conveiance," "affectionat," "employment," "repete," "gon," &c. The same spellings, or others equally striking, occur in his two sermons of 1675 and 1680, copies of which I have examined in the Bodleian Library. I think that this justifies me in assuming that all these later treatises passed, in some way, through Dr. Fell's hands—that they were at the very least corrected by him—before they appeared in print.

With regard to *The Whole Duty of Man*, the case is not so clear at first sight; but there is, I think, a strong presumption that it likewise was originally printed from MS. in Fell's

spelling. And here I must express my great obligations to Mr. Edward Solly, F.R.S., who has favoured me with some specimens of the comparative spelling of the first three editions of *The Whole Duty*—those of 1658, 1659, and 1659-60—to which I have not had access. There are certain spellings in the *editio princeps*, often repeated, which are in many cases altered in the second edition, and in almost all cases altered in the third. Some of these are obviously misprints, or are possibly due to the traditions of the obscure printing-office where this popular book was first set up. Others are as clearly not the result of ignorance or of carelessness. Of this latter class are:—"acknowledg," "divels," "bin," "injoy," "judg," "injoying," "al," "wil," "abridg," "relie," "imbrace," "grudg," "incom," "sacredledg," "shal," "inrich," "privatly," "knowledg," "wholy," "lest," "meeknes," "fift," "befal." The family resemblance between these spellings and those of the Dean and Bishop is unmistakable; and I would submit that we may, on this evidence, which I have here presented in the merest outline, shrewdly suspect that Fell was in some way connected with the publication of the first edition of *The Whole Duty of Man*, as well as of other treatises of the "pious and learned author" thereof.

Must we then needs rest content with the ground we have gained, without defining further the exact nature of Fell's connexion with the anonymous works? I think not. I have examined the important MS. in the Bodleian of *The Causes of the Decay of Christian Piety*, to which "Foras" has called attention in the *Bibliographer* for November. I have no pretence whatever to the skill of an expert in such matters; but I am decidedly of opinion, especially having regard to the *consensus* of Aldrich and Hearne, that that MS. is in Fell's handwriting. It is *incontestably* in his spelling; and we may therefore pretty safely conclude that this, the longest, the most elaborate, and in many respects the most characteristic of the seven treatises, was transcribed by Fell for the printer. The same is almost confessedly the case with *The Ladies' Calling*, in the letter prefixed to which Fell (for he is admitted to be the writer) expressly states that "it was needful to transcribe the whole before it could safely be committed to the press." So that it may be taken as beyond dispute that two at least of the seven treatises by the author of *The Whole Duty of Man* were printed from Dr. Fell's MS., or from copy prepared under his immediate supervision; while the occurrence of Fell's spelling in the first editions of other works raises a strong presumption that the same was the case with the rest likewise.

And here I have to announce a discovery, or rather an identification, of my own which strongly confirms the view I had already been led to form. In the Bodleian Library is a MS. (Rawlinson 700 C) which is described in the Catalogue as "A Treatise on the Government of the Thoughts [*sic*], by Bishop John Fell." Prefixed is the following note:—

"This which followeth is a true copy of some papers which are in the hands of Mr. Jones, who was amanuensis to the Right Reverend Father in God John, Lord Bishop of Oxford. The original, being all written with the said Bishop's own hand, was not long before his death, which happened July 3, 1686, by him deliver'd to Mr. Jones to be by him transcribed, and from that original was this copy taken and carefully compared. 1687."

"This is the account of my Lord Hatton's manuscript, of which this is a faithful copy."

¹ Doubtless Fell's nephew, Henry Jones. See *Seventh Report of Historical MSS. Commission, Appendix, p. 692a*.

² An error: Fell died July 10.

³ See the Hatton Correspondence, *passim*. Lord and Lady Hatton were among Fell's most intimate friends.

On reading this my thoughts at once recurred to the passage in the Preface to the collected works of the author of *The Whole Duty of Man* wherein Fell thus speaks of an unfinished treatise of which the death of the author had deprived the world:

"Indeed had Almighty God lent longer life to this eminent person, we might have received many and ample benefits by it; and particularly a just treatise, which was design'd and promis'd, of the *Government of the Thought*; an argument which none had more deeply consider'd in its utmost extent, or was better prepar'd fully to comprehend or give direction in; for as 'tis the prerogative of Omniscience to know the thoughts of others; so it requires a great measure of divine assistance and purity of heart to understand ones own. And certainly had this work bin finish'd, 'twould have equal'd, if not excell'd, whatever that inimitable hand had formerly wrote."

A careful examination of the MS. has convinced me, as I am confident it will convince anyone acquainted with the manifold peculiarities of the treatises before us, that this essay on *The Government of the Thought* was assuredly written by the author of *The Whole Duty of Man*. If that essay was indeed written by Fell, there would be no further cause for controversy; for Fell would stand fully identified as the author of *The Whole Duty of Man*. But there is no evidence to this effect in the MS. It was undoubtedly transcribed by him, for, though it is but a copy of a copy of his original, his own spellings (sometimes misunderstood and altered by the copyist) meet us on every page. The importance of this fact as confirming the hypothesis of Fell's intimate connexion with the genesis of the whole series need not be pointed out. I may add that I hope to obtain the consent of the Curators of the Bodleian Library to the eventual publication of this treatise, which, imperfect as it undoubtedly is, is, I think, worthy of Fell's eulogium and of the author. It need hardly be said that it is entirely different from the spurious *Government of the Thoughts* (*sic*) published in 1694.

I hope that we may now regard the closeness and intimacy of Fell's relations with the author of *The Whole Duty of Man* and his works, to an extent hitherto unproved if not unsuspected, as satisfactorily established. The question yet has to be answered, Can we in the matter of authorship get behind Dr. Fell? I was at one time inclined to believe that he was himself the sole author, and that his statements on the subject were not worthy of entire confidence. But further investigation has convinced me that his assertions, in the main, are strictly accurate in their literal sense, and that while Fell did all but write the seven (now increased to eight) treatises, yet the first draft of them, in a more or less complete shape, came to him from another person. Who that person was I hope to indicate next week, by confronting certain acknowledged writings with the internal evidence of the anonymous works, and by an examination of Fell's statements concerning the author, his life, character, and writings.

CHARLES E. DOBLE.

PRIMITIVE MAN.

Salisbury: Nov. 4, 1882.

In noticing the first number of *Longman's Magazine*, you remark that Prof. Owen deals me "a very professorial rap on the knuckles." May I call attention to the fact that one of the two sentences which Prof. Owen makes the text of his article, and which he attributes to me, is a quotation taken directly from Prof. Schaafhausen, and is marked by me as such in my paper? It is scarcely just of Prof. Owen to criticise it as though the words were my own. The other sentence, though not directly quoted from Prof. Rolleston, is yet taken from him,

and his authority is immediately cited for it. It would be presumptuous in me even to possess an opinion upon the anatomical question in opposition to Prof. Owen's. Still I may fairly venture to quote the authority of two such distinguished specialists as Rolleston and Schaafhausen. Surely Prof. Owen would hardly have assumed so very professorial a tone if he had attributed the words in question to their authors, instead of choosing to gain an easy victory over me. It seems to me ungenerous of him not even to mention Schaafhausen's name, who is responsible for the statement, and whose authority may perhaps balance his own. The deep respect which I feel for Prof. Owen's work makes me regret the necessity for calling attention to this matter; but, as he has quoted Prof. Schaafhausen's words and attached my name to them, I feel that a question of principle is involved.

GRANT ALLEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 12, 7.30 p.m. Educational: "How Examinations can be made of Greatest Use in School Work," by Mrs. Bryant.

8 p.m. Royal Academy: Demonstration, "The Knee and Thigh," by Prof. J. Marshall.

8.30 p.m. Geographical: "Exploration through Southern China, from the Mouth of the Shiang to the Banks of the Irawadi," by Mr. A. R. Colquhoun.

TUESDAY, Nov. 13, 8 p.m. Civil Engineers: "Recent Hydraulic Experiments," by Major Allan Cunningham.

8.30 p.m. Zoological: "Additions to the Society's Menagerie," by the Secretary; "Supplementary Notes on the Anatomy of the Chinese Water-deer," by Mr. W. A. Forbes; "Notes on the Habits of the Aye-Aye of Madagascar in its Native State," by the Rev. L. Baron; "The Natural Position of the Family Dipodidae," by Mr. G. E. Dobson.

WEDNESDAY, Nov. 14, 8 p.m. Royal Academy: Demonstration, "The Trunk," I., by Prof. J. Marshall.

8 p.m. Arts: Opening Address by the Chairman of Council, Dr. C. W. Siemens.

8 p.m. British Archaeological: "A Hoard of Bronze Bracelets at Brading," by Mr. G. Roach Smith; "Antiquarian Features of the Recent Meeting of the Horners' Company," by Mr. C. H. Compton.

8 p.m. Geological: "The Drift-Beds of the North-west of England and North Wales, II., their Nature, Stratigraphy, and Distribution," by Mr. T. Mellard Reade; "The Evidence of Glacial Action in South Brecknockshire and East Glamorgan," by Mr. T. W. E. David.

THURSDAY, Nov. 15, 8 p.m. Historical: "Pestilences, their Influence on the History of Nations," by Mr. J. Foster Palmer.

8 p.m. Linnean: "Flora of Madagascar," by Mr. J. G. Baker; "Cerebral Hemologies in Vertebrates and Invertebrates," by Prof. Owen; "Passiflora from Ecuador and New Granada," by Dr. Maxwell Masters; "Pinsch's Fruit Pigeon," by Mr. E. F. Ramsey; "Malurus of the Challenger Expedition," XVI., by the Rev. E. Boeg Watson.

8 p.m. Chemical: "Contributions to the Chemistry of Tartaric and Citric Acids," by the late B. J. Grosjean; "Constitution of Lignin and Bactose," and "Action of Nitric Acid on Cellulose," by Messrs. C. F. Cross and E. J. Bevan; "Contributions to the Chemistry of Plant Fibre," by Messrs. C. F. Cross, E. J. Bevan, and S. S. Webster; "The Constitution of Some Bromine Derivatives of Naphthalene," by Mr. R. Meldola.

FRIDAY, Nov. 17, 8 p.m. Royal Academy: Demonstration, "The Trunk," II., by Prof. J. Marshall.

8 p.m. Philological: "The Dialects in the Anglo-Saxon Dictionary of Prof. Bosworth and Toller," by Mr. James Platt.

SCIENCE.

COUAT'S ALEXANDRIAN POETS.

La Poésie alexandrine sous les trois premiers Ptolémées (324-222 B.C.). Par Auguste Couat, doyen de la Faculté des Lettres de Bordeaux. (Paris: Hachette.)

The author of this important work is already favourably known to scholars by his book on Catullus, reviewed in the *ACADEMY* soon after its appearance in 1875. That he should have been led by his study of the Roman poet to a detailed examination of the literature which largely moulded him will surprise no one; but the views put forward in his earlier volume have been considerably modified in the interval.

So far as is known to the present writer, M. Couat's is the most complete account yet

published of the Alexandrian poets. It contains, indeed, one omission of gravity. There is no mention of Lycophron, whose *Alexandra* represents a unique but, at the same time, un mutilated type of a work which, if rare in Europe, has had various counterparts in Oriental literature. It is true that few, whose special studies have not guided them thither, care to deviate into that obscurest corner of Greek poetry; but the few who have will be disappointed to find nothing in M. Couat's pages on a subject where there was so much to be said that was new.

The work contains an Introduction on the foundation of Alexandria and the Museum, with its celebrated Library, and a second chapter on the chronology of the poets and librarians connected with it. Then follow, in five books—(1) the Alexandrian Elegy, Philetas, Hermesianax, Phanocles, Alexander Aetolus, Callimachus, with a short chapter on the Epigram; (2) a discussion on the Hymns of Callimachus, the circumstances of their composition, their differences of style and argument; (3) the Alexandrian Epics, the *Argonautica* of Apollonius Rhodius, the *Messenica* of Rhianus, the *Hecale* of Callimachus; (4) Theocritus; (5) Aratus and Eratosthenes. As epilogue is appended a chapter on the literary quarrel between Callimachus and Apollonius, which is said to have occasioned the *Ibis* of the former poet, and was thus indirectly the cause of the similarly named poem of Ovid.

The book is written throughout with care, and the last fault which can be alleged against its author is negligence. The latest authorities on Alexandrian poetry have been studied and weighed. These are, as might have been expected, nearly always German; scarcely an English name is to be found among them. In particular, the most recent editor of Callimachus, the late Otto Schneider, is treated with a respect considerably beyond the merits of his performance. We may perhaps be permitted to express a hope that the countrymen of Bentley will sooner or later return to a field in which German philology shines with a very dull light indeed. To pass from Bentley's clear and incisive notes on the Callimachean fragments to Otto Schneider's conjectural piecings and thoroughly non-Greek supplements of the same is as dreary a task as a philologist can well have before him.

M. Couat's chapters on the Hymns of Callimachus are perhaps as good as any part of his work. He shows with considerable ingenuity that each of the six was prompted by some special occasion, and in all probability directly ordered by Ptolemy Philadelphus. This is, we believe, a new theory, and it ought to give new interest to the study of these, for the most part, rather tame compositions. Tame, we mean, as regards poetical inspiration; for rhythmically, and as exhibiting to the full the Alexandrian artifices of language and metre, as well as the Alexandrian condensation of learned allusion, they have an interest of their own. We should, however, have liked to see a more detailed discussion on two questions which they inevitably suggest:—(1) Were they grouped in sectional parts corresponding to the various moments of the religious cere-

mony which they accompanied? (2) Are the allusions to visible phenomena, such as the spontaneous opening of the gates of Apollo's temple, the shaking of the sacred laurel, the nodding of the palm, the singing of the swan, to be interpreted literally, or as the mere fancy of the poet? It is true that to settle such points would need a longer disquisition than M. Couat could well find room for; yet the short remarks which he devotes to the subject are unconvincing, and will, we think, in view of such candid notes as that on p. 248 on the fondness of this school for arithmetical combinations, suggest to many the probability of the antagonistic hypothesis.

Most readers, we think, will consider that too much space has been given to Callimachus as compared with the greater names, Apollonius and Theocritus. Those who have toiled through Schneider's second volume will know what elaborate attempts have been made to reconstruct the *Altra* and *Hecale*; and M. Couat has taken the trouble to discuss these poems at some length and to give a theoretical reconstruction of both. No doubt the erudition of these parts of his work atones to some extent for their want of general interest; for the reconstruction out of a few fragments of originals, which were probably not very great at their best, must needs be somewhat unattractive. The Epic of Apollonius is preserved to us entire; it influenced Roman literature perhaps more than any other poem of antiquity; its importance is attested by a large body of ancient and unusually valuable scholia; its poetical merits are of a very high and, it may be added, of a very rare order. Yet to this fine work M. Couat devotes only a single chapter of little more than twenty pages, and scarcely allows it any merit except in the episode of Medea. There is, indeed, throughout his criticism of Apollonius a tone of unfairness which contrasts singularly with the general candour of his work.

"Supprimez tout à tour du vaste récit d'Apollonius l'histoire de Cyzique, celle des Bébryces, celle des Amazons, celle du séjour chez les Hylléens ou du séjour en Crète, ou tout autre accident du voyage: personne n'en souffrira, ni Jason, ni le lecteur, ni peut-être le poète."

And how, we might ask, will the *Argonautica* be true to its name? Each of the above-mentioned incidents was a familiar and inseparable part of the story; to omit it would have been to damage the character of Jason as a hero, to disappoint the reader of something he looked for, to derogate from the skill of Apollonius as a poet. Nor can the poem in any sense be called *vast*. Four books of 1,500 or 1,600 lines each is far removed indeed from such a title. Nay, it is the very reverse of the truth; Apollonius' narrative is one of the most condensed that have come down to us; its shortness is one of its chief merits. How much longer, for instance, is the far inferior *Argonautica* of Valerius Flaccus; how much longer Morris's *Life and Death of Jason*!

On the other hand, M. Couat is too fond of speaking of lost works as if they were still surviving. Rhianus wrote an epic on the second Messenian war, the hero of which was Aristomenes. Of this poem, six fragments are extant; but the course of the war as

described by Pausanias may (for this is all we can know) have been drawn from it. On the strength of this, M. Couat not only reconstructs for us the poem, but ventures to speak of Rhianus as "wishing to write a modernised Iliad in which history and romance blended with fable" (p. 333), and goes on to compare Aristomenes with Achilles, and *Il. xii. 17 sqq.* with a divinely raised storm which seconded the attack of the Lacedaemonians on Ira and nullified the attempts of the Messenians to repulse them.

These are minor blemishes in a book full of curious information and, on the whole, of temperate criticism. It ought materially to raise the reputation of its author.

R. ELLIS.

NOTES OF TRAVEL.

WE understand that Dr. Coppinger, who was the naturalist on board H.M.S. *Alert*, has written an account of the recent scientific voyage of that ship, which will be published in January by Messrs. Sonnenschein. The book will be illustrated with a large number of woodcuts, from photographs taken on the spot, including several reproductions of curious aboriginal drawings. The *Alert* was commissioned at Sheerness in August 1878 by Capt. Sir George Nares, who had previously commanded her in the Polar expedition of 1875-76; in the following year Capt. Maclear succeeded to the command; and the ship returned to England in the first week of last September. The object of the commission was a voyage of circumnavigation and scientific discovery, which has lasted for just four years. Among the places surveyed and explored were the western coast of Patagonia, the islands of the South Pacific, Torres Straits, and the little-known group of coral islets in the South Indian Ocean called the Amirantes. Special provision was made for obtaining zoological collections; and these (chiefly of marine fauna) have been presented by the Admiralty to the British Museum, where they are now being studied and classified.

PROF. EDUARD SACHAU will shortly publish (with Brockhaus, of Leipzig) the results of his journey through Mesopotamia, which was undertaken with the assistance of the Prussian Government.

THE same publisher has in the press a work by Gerhard Rohlfs, describing his recent travels in Abyssinia.

SCIENCE NOTES.

THE Delegates of the Clarendon Press have determined to issue a series of translations of important original papers in foreign languages on biological subjects, and have committed the editing of these memoirs to Dr. Michael Foster, Dr. Pye-Smith, and Dr. Burdon Sanderson. It is proposed that the series should begin with a single volume of about 750 pages, to be divided into three parts: the first to comprise the treatise of Prof. Heidenhain on "The Physiology of the Process of Secretion;" the second a series of four papers by Prof. Goltz on "The Functions of the Brain," and a memoir by N. Bubnoff and Prof. Heidenhain on "Excitatory and Inhibitory Processes in the Motor Centres of the Brain;" and the third a series of memoirs by Prof. Engelmann on "The Structure and Physiology of the Elementary Contractile Tissues." Each part will be complete in itself, and will also be published separately.

PROF. GEORGE M. MINCHIN will publish very shortly at the Clarendon Press a work on

Uniplanar Kinematics of Solids and Fluids, with Applications to the Distribution and Flow of Electricity. It aims at supplying a deficiency in the course of mathematical physics usually pursued by the higher-class students in our colleges and universities, by enabling them to enter into the study of kinetics with clear notions of acceleration and other leading conceptions which belong to the province of kinematics.

PHILOLOGY NOTES.

THANKS to Emeritus Professor Blackie, the chair of Celtic in Edinburgh University is now definitely constituted. The total endowment amounts to £14,000, which will provide an annual income of about £580. According to the terms of the deed of foundation, the professor to be appointed

"shall be bound to deliver a course of lectures on Celtic languages, history, literature, and antiquities, or some of them, during the winter session each year; and, as part of his teaching, provision shall be made for a practical class in the uses and graces [*sic*] of the Gaelic language, so long as that language shall be a recognised medium of religious instruction in the Highlands of Scotland."

Candidates should send in their names to the hon. secretary to the curators by December 1.

MR. H. SWEET has sent to press nearly the whole of his Introduction to the Epinal MS., together with the transliteration which will accompany the photo-lithographic facsimile of what is probably one of the oldest MSS. containing English words in existence. Mr. Sweet completed his transliteration and collected the material for his notes and introduction more than two years ago, and the delay has been caused by the difficulty he has experienced in getting a facsimile ungarbled and untouched by hand.

WE are able to give some further details about the *Chronicles of the Mayas*, which we announced recently that Dr. Brinton, of Philadelphia, intends to publish as the first volume of a "Library of Aboriginal American Literature." It will contain five brief chronicles in the Maya language, written shortly after the Spanish conquest of Yucatan, carrying the history back several centuries. Four of these have never before been printed. They will be given in the original, with an English translation and notes. An Introduction will precede, treating of the history of the Mayas, their language, calendar, and numeral system; and at the end will be a vocabulary.

THE recent numbers of Bursian's *Jahresbericht* present reports by the following scholars on the progress of research in various departments:—Kussner on the Roman historians, except Tacitus (conclusion); Genthe on the Roman epic poets; Iwan Müller on the rhetorical works and the speeches of Cicero; Reifferscheid on the history of Roman literature (conclusion); Hiller on the Greek lyric poets; Rzach on the post-Homeric epic; Holm on the geography and topography of South Italy and Sicily; Gubrauer on ancient music; Deecke on Latin grammar; Stein on Herodotus; Lorenz on Plautus (conclusion); Friedländer on the Roman satirists; Voigt on Roman private and religious antiquities; Keller on natural history in antiquity; Biese on Ovid; Deecke on the Oyprian, Pamphylian, and Messapian dialects, and on the ancient Italian languages; Georges on Latin lexicography.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, Nov. 2.) LORD TALBOT DE MALAHIDE, President, in the Chair.—In opening the first meeting of the session, the noble Chairman spoke of the loss the Institute

had sustained in the deaths of Mr. E. P. Shirley and Mr. Carthew, and referred in terms of great satisfaction to the meeting that had lately been held at Carlisle, and the cordial support that had been extended to the society by the antiquaries of the great Border city.—The Rev. H. Whitehead sent a paper on an ancient paten from Hamsterley, Durham, which was exhibited. This would appear from the date-letter to be the earliest piece of hall-marked plate that has hitherto been noticed, and to bear the mark of the year 1439, seven years earlier than the Pudsey spoon.—Mr. R. S. Ferguson sent a paper on a parchment pedigree of Raby Coat, Cumberland, which also was exhibited.—Mr. W. M. Flinders Petrie read a paper, the first of a series, on the domestic remains of ancient Egypt, in which he considered the condition of the mass of the people as shown by their dwellings and remains, describing the barracks of the Pyramid masons uncovered by him at Gizeh, the private houses at Memphis and Tel-el-Marna, the barracks of the Theban garrison, and the Ptolemaic and Roman sites near Gizeh; examples of very rude stone implements from the latter sites were exhibited. The general parallel of the history of Italy and Egypt was also sketched, and attention drawn to the great changes in ancient Egyptian history and the importance of studying it at first hand and not through the medium of Greek ideas.—The Bishop Suffragan of Nottingham sent some notes on the discovery of three tree coffins in Grimaby churchyard, which he thought were probably either of the Saxon or Danish period.—Precentor Venables laid before the meeting a sketch of a Roman sepulchral inscribed stone recently found in Hungate, Lincoln, with notes upon it by himself and the Rev. J. Wordsworth. Mr. Venables also sent a sketch of an early sepulchral slab, exhibiting interlaced work, lately found in lowering the ground at the west front of Lincoln Cathedral, with remarks upon this memorial.—Mr. Stuart Knill exhibited a drawing of excavations in Leadenhall Street, showing considerable remains of a Roman pavement lately discovered.—Mr. J. H. Middleton exhibited a drawing of a chalice at Little Faringdon, circa 1470, and made some remarks thereon.—Among other objects exhibited were a bronze mortar lately found at Colchester with Roman remains, by Mr. E. Peacock; a British urn of great size, fragments of two others, and a quantity of bones, discovered a short time ago at Acton, by Mr. Hedges; a beautiful knife handle decorated with *nielli* of Italian character, found in the moat at Kirkstead, Lincolnshire, by Mrs. Cartwright; five old swords by Mr. H. Hems; drawings of the font at St. Peter's, Ipswich, by Miss M. Burton; and a drawing of the west end of Ashford Carbonell church, Salop, showing an arrangement of a very unusual kind, by the Rev. J. S. Tanner.

CARLYLE SOCIETY.—(Friday, Nov. 3.)

A PAPER on the "Personal Relations of Carlyle with Goethe" was read by Dr. Eugen Oswald, who quoted several letters that had passed between Goethe, already an old man, and young Carlyle, who as yet worked without fame or recognition in his lonely home at Craigenputtock. Goethe was one of the first, if not the first, literary man who prophesied for Carlyle a great career.—The second part of Dr. Oswald's paper will be read after the president's address at the annual special meeting of the society on Carlyle's birthday, December 4.

FINE ART.

The Life and Works of Thomas Bewick. By David Croal Thomson. (The "Art Journal" Office.)

MR. THOMSON has brought to his task much enthusiasm and the most patient and painstaking study. His knowledge of the art of the great wood-engraver seems to be both wide and accurate; he has made himself thoroughly acquainted with what Hugo, Bell, Atkinson, and the rest have written on Bewick; he has visited the localities where

the artist spent his life, and realised the surroundings amid which his work was executed; and he has collected not a few new particulars regarding the man and his productions, incorporating in his volume, along with much else that is of value, unpublished letters lent by Mr. Pocock and Prof. Corfield, and an interesting account of a visit to Bewick in 1825, from a MS. of J. C. Bowman's.

The book in which Mr. Thomson has embodied the results of his study and research is certainly the most complete and satisfactory account of Bewick which has yet appeared, and one which for all practical purposes may be regarded as sufficient and final. Its author has steered a middle course between the method of the professed cataloguer, who writes with dry methodical accuracy for the collector alone, and the more popular and purely literary method, which aims exclusively to place before the ordinary cultivated reader some human and realisable image of the artist dealt with, and to explain and emphasise the main tendencies and characteristics of his work. Of the former way of treatment, the *Bewick Collector* of the Rev. Mr. Hugo may be regarded as a typical example. To its production the worthy Rector of All Saints', Bishopsgate, brought the most unwearied research, examining, as he tells us with proper pride, "about seven thousand books and upwards of fifty thousand wood-blocks" in preparation for the Supplement alone; and proceeding to detail with unflinching insistence the five or six thousand items—cuts, good, bad, and indifferent—which enriched or encumbered those shelves and cabinets of his which contained "the largest and most perfect collection ever formed." The work is a monument of painstaking labour, and has its use for the omnivorous Bewick collector. Mr. Thomson has kept his enumeration of the engraver's works within more reasonable limits. His Index specifies some four hundred items; but of these only about a hundred and fifty have been considered of sufficient importance to call for special reference in the letterpress. At the same time, we have not found that any work of real importance, either for artistic excellence or as marking an epoch in the artist's career, has been omitted; and the really great subjects, like those of the *Quadrupeds*, the *Birds*, and the *Fables* receive intelligent and detailed description and criticism. With much that Bewick executed, with much at least that issued from his workshop, the enlightened admirer of the engraver need have no concern; and he would do well to imitate the stout Northumbrian's own contempt for the mere *dilettante*, and refuse to countenance "the whimseys of collectors." For Bewick, widely different in most respects from the early Italian painters, was like them in this, that he was first of all a craftsman—readier than Giotto himself to design the arms of any most plebeian imitator of the Bardi who might seek his aid—undertaking, with much good-will, bar-bills, coal-bills, shop-cards, newspaper-headings, and any homeliest piece of work which his customers might favour him with, and executing his really memorable subjects of the *Quadrupeds* and the *Birds* amid many dis-

tractions, being constantly, as he writes to a friend in his pithy phrase, "taken off with other jobs." Now Bewick was great as an observer and a delineator of Nature and of man; he had no supreme gift as an ornamentalist, no exceptional and precious powers as a master of pure design, and his works dealing with this class of subject have no claim to be preserved as classic of their kind. Even the delicate foliage and herbage with which he so frequently adorned his book-plates, excellent as they always are in their immediate truth to Nature, are inappropriate in their application—want the selection and abstraction proper to a work of decorative design.

There is a close and curious unanimity in the various accounts of the character and personality of the great wood-engraver. His own delightful memoir and the narratives of the present author and of previous biographers all agree in presenting us with a very definite image of the grandly gifted rustic. We seem to see the man, to realise his daily life, to trace the current of his common thoughts. We can picture the stout craftsman, much "like a better sort of gardener or small farmer," who trained himself, with what help might be received from Beilby, the silver-chaser, to be one of the greatest artists of his time; who came to London, and, finding it little to his taste, soon returned to his old provincial ways, and led his life surrounded by the Nature which he had known and loved from childhood, executing much of his most precious work in spare moments saved from the business of the day—after dinner, perhaps, when his friends were chatting with him over their wine, or in the evenings when the candles were lit and the curtains drawn, and recreating himself with pipe and newspaper at "The Blue Bell in the Side," or with sober talk at "Swarley's Club," or in still quieter fashion by his own fireside, watching his daughters dancing to the music that his son made on the Northumbrian pipes. A personality this, fascinating in its sturdy homeliness; a life of blameless probity and simplicity, the life of one reverent towards all that he felt to be worthy of veneration, yet full of self-possession and self-respect, and upheld always by a very real, though most unconventional, trust in the favour and protection of the "God who loves all honest men."

Nothing is more characteristic of Bewick's art than its originality, its directness. He saw Nature for himself; never through the eyes of some bygone master. Filled as his autobiography is with descriptions of Nature and reflections on humanity, its three hundred pages contain, so far as our memory serves us, but one single reference to any of the renowned artists of the past; and here he mentions Dürer only to advance a most untenable explanation of a detail of the German's *technique*. "Art for Art's sake" was never a motto of Bewick's; truth to the thing represented was his first and main aim; and, as he says, "the sole stimulant was the pleasure I derived from imitating natural objects." And so it comes that his style and methods possess the most admirable directness, the most complete and instinctive adaptation of means to end, as has been well

indicated by Mr. Thomson at the very opening of his book.

There is one little point connected with Bewick's *technique* regarding which we should have been glad of more definite information. At p. 88 we are informed that he executed certain engravings on metal by a peculiar method which has been fittingly styled "wood-engraving on copper." We might reasonably have been furnished with such details as would have enabled us to appreciate the appropriateness of the phrase. One remembers the "wood-outs on copper" from which Blake printed the groundwork of his *Songs of Innocence*, and other autographic works; and here the quaint title was not ill chosen, for the design was sketched on the copper in a varnish impervious to the acid which was afterwards used to bite away the surrounding metal, and it remained as a raised surface, which was printed in the manner of a wood-block. But evidently no analogous process was used by Bewick; and, indeed, judging from the example reproduced at p. 89, the result which he obtained does not materially differ from that which is yielded by a plate executed by the ordinary union of engraved and etched lines.

In a volume like the present, dealing with so many and so minute matters of detail, it is of course impossible altogether to avoid inaccuracies. One, which should be corrected in future editions, we observe at p. 223. It is there indicated that the portrait of Bewick recently etched by Flameng was the work of (Isaac) Nicholson, one of the wood-engraver's pupils; but in the announcement of the print it is ascribed to William Nicholson, doubtless with perfect correctness, for the original drawing is identical in style with the many very delicate water-colour portraits painted by the latter artist—a native of Newcastle, and one of the founders of the Royal Scottish Academy—from which he himself etched a selection of the more notable subjects in 1817 and the two following years.

The chapter devoted to the water-colours of Bewick will be read with interest, as this is a department of his work which has been little commented upon by the artist's former critics, and was, indeed, almost unknown to the general public till 1880, when the Misses Bewick exhibited in the rooms of the Fine Art Society that rich collection of drawings which has since been presented to the British Museum by the surviving sister.

The volume is excellently illustrated with many impressions from the original wood-blocks of the brothers Bewick, including such admirable subjects from the *Select Fables* as that charmingly bright, sunny interior, with its excellently posed figures, given at p. 80. The electrotypes and facsimiles from the *Birds* and the *Quadrupeds*, while they inevitably miss something of the last delicacy and refinement of the originals, are yet carefully executed, and sufficiently representative for purposes of reference.

We shall look with interest for future works from Mr. Thomson's pen, and we do not doubt that they will be distinguished by the growing literary power which comes with practice, and by the careful study and research which have given value to the present volume.

J. M. GRAY.

EXHIBITION OF WATER-COLOURS

It is recorded that, by their exhibition in London and the provinces for the space of about a year, the proprietors of John Martin's "Great Day of His Wrath" and its companions made thirty thousand pounds; yet we doubt if these sensational and impressive works are really among the most interesting of the goodly assemblage now gathered at 53 Pall Mall. The exhibition in what has hitherto been the gallery of the Institute is, in truth, more noteworthy by reason of the Copley Fieldings and De Wint—not to say the Leitches, the Wylds, the Carricks, the Charles Greens—which are now upon the walls. One very beautiful De Wint, representing the flowing of a gray and placid river under perturbed skies, may fairly strike the beholder and arrest attention. A charming Copley Fielding, or more than one, is worthy of notice. By the late Edward Duncan there is a singularly luminous view of an English lake. The veteran Leitch betrays what has been his inheritance from the yet older masters of water-colour, Barrett and the rest. William Wyld is admirably represented by a whole series of views of Southern cities and scenes; nor is Bonington—a master from whom in his town views Wyld shows he has learnt something—ignored in an exhibition that is irregular, but at all events extremely comprehensive. Carrick is no juvenile member of the Institute; we are pleased to see so many examples of his control of luminous atmosphere. By Charles Green and by Linton there are drawings which may with interest be compared with their later effort. Here is Green's somewhat elaborate sketch for his yet more elaborate drawing of "The Rehearsal;" and here is his "Morning Post," a glowing little gem of colour. In Linton's work, nothing can possibly be more expressive than his drawing of two girls, of whom one is radiant with expectation of a social triumph, and the other gloomy at her exclusion from it. "Siena" represents Mr. Fulleylove, a colourist indeed, and, in his presentation of architecture, above all things an artist. More than one attractive single figure comes from the hand of Towneley Green. And by George Clausen—to come to an end and make short work of an exhibition whose interest we fully allow—is a characteristic example, seen now not for the first time with pleasure. In it are discovered two rustic figures, a young man and a boy, faggot-laden, making steadily for home, across the fields of advanced autumn. The artist by his choice of types has reconciled the claims of truth and refinement. The quiet colours of his work are not more remarkable than its undisturbed harmony. The show we have been briefly noticing is thoroughly worth a visit.

THE FRENCH GALLERY.

THERE are several interesting pictures here, and one of great power, although of small size; we allude to M. Seiler's "A Freischütz Bargain" (56). Nothing more skilful in design, drawing, and expression can, we think, be imagined than the figures of these two Tyrolean peasants examining an old fowling-piece in the shop of a dealer in odds and ends. We have our doubts about the dealer's legs, but in every other respect the drawing is masterly; and the colour is charming. The companion work by the same artist, "Arguing out the Point" (62), is less interesting, but almost equally faultless in drawing and colour. Prof. Müller's "Guardian of the Sacred Well" (60) is a firmly and admirably painted picture. There is a door behind the guardian's figure the colour of which seems to jar; but, with this exception, the colouring is as pleasing as the execution is

skilful. There is a clever picture by M. Julien Dupré entitled "In the Fields, Brittany—Labour" (15), which gives a peculiar effect of light on hay. The figures are very well painted. Two sketches of heads by M. E. de Blaas—"Ripe for Mischief" (47) and "From the Sunny South" (72)—strike us as careful and original; and Mr. Bartlett's "Mussel Gatherers, Venice" (22), has considerable merits, though the general result is not completely satisfactory. Mr. Edwin Ellis has deserted his favourite ocean waves, and gives us here a piece of river scenery—"An Old World Corner" (170). The subject is a difficult one, and it is dealt with in Mr. Ellis's most vigorous style. Seen from the other side of the room the effect is good, but surely the picture might have been made more truthful in detail without loss of the vigour and freshness which are so valuable in the works of this artist. We must not omit to mention Mr. Johnson's "Laying in Stores for the Winter" (59)—a well-painted and powerful landscape.

THE GUARDI GALLERY.

THERE are some admirable works by Hermann Phillips in this exhibition. "The Troubadour" (4), though inky in colour, is well drawn and well conceived. "A Study" (29) is a charming female head; the flesh tints are especially good. "La belle Fruitière" (40) is, however, we think, the gem of the collection. In grace of figure and combined delicacy and vigour of execution this picture leaves little to be desired. "Une Musicienne vénitienne" (57) is also a brilliant piece of colouring. Among other noticeable works are Mr. W. H. Bartlett's "A Cabaret in Normandy" (3)—a carefully painted and truthful study of a dreary interior, only marred by some bad perspective in the lines of the floor; and "A Street Scene in Holland—Winter" (39), by W. Koekkoek—a rather hard, but finely painted, and singularly elaborate study. The houses on the right should be specially observed. There is also a little picture by Rubens Santoro, "Iachia" (117), in which the glare of the mid-day sun is admirably caught.

CORRESPONDENCE.

A POSTSCRIPT ON PIETER CLAESZ.

Fitzwilliam Museum, Cambridge: Nov. 5, 1882.

Referring to my letter published in the *ACADEMY* of October 21, I have the satisfaction to inform your readers that my proposed identification of the author of certain Dutch still-life pieces bearing the monogram P. O. (the O. passing through the tail of the P.) with Pieter Claesz of Harlem, the father of the famous painter Berchem, was well founded, and may now be taken as beyond doubt. M. A. Bredius, the learned and indefatigable Director of the Nederlandsch Museum at the Hague, informs me that, in the beginning of this year, he had established the same identification on the strength of ancient inventory-papers and other documents, and had set forth his conclusions in an article which still awaits publication in Lützow's *Zeitschrift für bildende Kunst*. The third and quite recent (abridged) edition of M. de Stuers' Catalogue of the Royal Museum at the Hague, which I had not seen, contains, in a foot-note on p. 30, a brief reference to M. Bredius's discovery. M. Bredius further calls my attention to the fact that pictures by the same master are catalogued at Dresden under the name of C. Pottenburg, and at Berlin under that of Christoffel Pierson (this attribution being queried in the last edition of the official Catalogue); while three, one of them dated 1653, are in the well-known collection of Dutch pictures belonging to the Marchese Mansi at Lucca; others at Deesau, &c. So that in the new name of Pieter Claesz thus added to

the history of Dutch art we have that, not merely of a recognisable and characteristic, but also of a busy and prolific, painter. I should still be glad if any of your readers could give me information of other pictures by his hand existing in England.

SIDNEY COLVIN.

WOODEN COFFINS AT GREAT GRIMSBY.

Barnoldby-le-Beck Rectory: Nov. 4, 1882.

In digging the foundations for a new chancel at St. James's, Grimsby, the men have recently stumbled upon the remains of two wooden coffins, hollowed out of an oak's stem, with a covering of oak planking over them, fastened down (as joiners yet pin together oak) by means of oaken pins. The workmen had destroyed all traces of bones or stone implements when I saw these singular relics. The bark yet remains on the longer fragments (about two feet in length); the pins also remain. At the two ends of the coffin (or coffins) which I saw, the upper rim was cut into a handle with much symmetry, running nearly the whole length of the foot-board or head-board. Of what age are these wooden coffins? They came out of a close bed of clay. Wilson (*Prehistoric Annals of Scotland*, ed. 1851, p. 462) quotes from Mr. R. Gray an account of the removal of a tumulus, a few years since, on the estate of Cairngall, Aberdeenshire, when two oaken cists, which exactly correspond to these remains, were discovered.

"They had been hollowed out of solid trees; the sides were parallel, and the ends were rounded and had two projecting knobs to facilitate their carriage. The bark of the trees of which they had been formed remained on them, and was in the most perfect state of preservation."

Wilson, following Worsaae, ascribes such interments to the end of the later Scotch Iron age, very nearly corresponding with the introduction of Christianity into Scotland, say about the end of the fourth century. Can any closer approximation be made to the age of these oaken coffins at Grimsby?

M. G. WATKINS.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that several new features will be introduced into the new issue of *The Year's Art*, which is now in preparation, Mr. D. O. Thomson joining Mr. Huish in the preparation of the annual. There will be, among other things, a record of some interest in the history of art—that is, a complete list of members and associates of the Royal Academy since the year 1768. The publishers are Messrs. Sampson Low.

THE winter exhibition of water-colour drawings and etchings at the City of London Fine Art Gallery, in Gracechurch Street, will open on Monday, December 4. The private view is on the previous Saturday.

MR. W. W. STORY, the eminent American sculptor, has been commissioned to execute a statue of Chief Justice Marshall, to be placed at Washington. The history of the proposal, which has now at last been put in execution, as related by the American journals, is extremely remarkable. Nearly fifty years ago a committee of the Philadelphia Bar issued a circular asking for subscriptions towards the statue. Only 2,500 dollars were raised; and, as this was quite insufficient, the money collected was placed in the bank, and the matter went to sleep for nearly half-a-century. Recently it was discovered that the sum deposited in the bank had increased to nearly 20,000 dollars, and Congress thereupon added 5,000 dollars to the fund. It is further remarkable that the work of executing the statue should have been entrusted to the son of the eminent judge who was Chief Justice Marshall's colleague and intimate friend.

M. GUSTAVE DORÉ has just finished the monument to Alexandre Dumas destined to be placed in the place Malesherbes. The unveiling of it is postponed until April of next year.

THE School of Art Wood-Carving held at the Royal Albert Hall continues to make good progress. The amateur element, so largely visible at the beginning, is giving place to sound professional work. Indeed, many even of the lady pupils have now adopted wood-carving as a profession, in spite of the hard work it involves, and are executing panels, &c., for decorators and cabinet-makers. We have lately seen a book-cover that one of these pupils—Miss Amabel Cane, who took the silver medal at the Peterborough Exhibition—has executed on commission from the Queen. It is carved in low relief, with a rich Renaissance tracery, and in the centre is the head of Athene. The work is very delicate and true, and shows not only taste, but considerable skill.

AN important and interesting head of Apollo in the archaic style, of Parian marble, has been lately discovered in a shed at The Cottage, St. Lawrence, Ventnor. It evidently belonged to the collection of Sir Richard Worsley, by whom The Cottage was built. In the arrangement of the hair it bears a close resemblance to the head of the Ochoseul-Gouffier Apollo in the British Museum. The head is surrounded with a plaited diadem, while the hair falls in curls on the forehead; the hair is well preserved, but the nose and mouth are, unfortunately, greatly injured. A marble pedestal has been also discovered, richly ornamented with carved acanthus leaves on four sides.

THE Council of the Shetland Literary and Scientific Society have resolved to sell their valuable collection of antiquities and curiosities, now at Lerwick, to the Edinburgh Antiquarian Museum. The reason assigned is lack of funds to maintain the collection properly. But, if we are not mistaken, a large sum of money has recently been expended upon decorating the Lerwick Town Hall. Surely the Shetlanders have enough local feeling to keep in their own islands the memorials of their own history. On the other hand, there is no museum whose contents are put to better use than that at Edinburgh.

THE severe line engraving that forms the chief illustration of the *Portfolio* this month carries us back to the old days when the *Art Journal* gave the best that could be had of this kind of work. The present engraving is not, however, by any of our brilliant English engravers, but by a Frenchman named Simon Rochard, who died at the beginning of the century. This plate, left in the hands of his widow, has never been published before. It is from an academic picture by Gérard representing "Belisarius." The reproduction of a rough pen-and-ink sketch of two fishing boats by Mesday offers a complete contrast to the smoothness and finish of the engraving. The text of the *Portfolio* contains very little beside the continuations of "Yorkshire Abbeys" and Julia Cartwright's "Assisi."

THE current number of the *Revue archéologique* opens with an article by Miss Margaret Stokes, explanatory of a map showing the distribution of the principal Irish dolmens. It is pointed out that they are, for the most part, to be found along the river valleys, thus corroborating the conclusion which M. Bertrand had arrived at for France—that these megalithic monuments are the work of an invading race.

THE subject chosen by the Académie des Inscriptions for the prix Fould to be awarded in 1884 is "the history of the arts of design up to the age of Pericles." This prize is of the value of 20,000 frs., and is open to foreigners.

THE third of the series of monographs on the

medallists of the Renaissance is devoted to the medallists of the House of Este—Marescotti, Lexignolo, Petrecini, Baldassare, Estense, Coradini, and anonymous medallists working at Ferrara in the fifteenth century. It is from the pen of M. Alois Heiss. The monographs already published deal with Pisano, and Francesco Laurana and Pietro da Milano.

VEUVE A. MOREL ET CIE, of Paris, are publishing in ten livraisons a series of compositions and designs by the late Viollet-le-Duc. The price of the complete work is 125 frs.

THE new part of R. Eitelberger von Eidelberg's *Quellenschriften für Kunstgeschichte* contains a translation of Leonardo da Vinci's "Book of Painting" from the Codex Vaticanus by H. Ludwig.

MESSRS. W. A. MANSELL AND CO. have sent us a print of an etching by Mr. T. B. Kennington after a painting by Mr. Edwin Hughes entitled "The Rivals." The subject is cleverly hit off for popular illustration, and the general effect of the etching is good. Of the technical skill of Mr. Kennington we could speak better if we had an earlier state before us.

ADOLF LIER, the distinguished German landscape painter, and professor at Munich, died recently at the age of fifty-five. A short, but appreciative, obituary of him is given in last week's *Kunst Kronik*. Lier paid two visits to England and one to the Scottish Highlands, where the severe melancholy character of the scenery greatly impressed him, and was for some time reflected in his works. He was, while in Paris, a pupil of Jules Dupré's, and his landscapes have much of the poetic feeling of that master. Several of them have been seen at our London exhibitions. His "Evening on the Iser," which was much noticed at the Paris Exhibition of 1878, was bought for the Berlin National Gallery.

THE STAGE.

"RIP VAN WINKLE" AT THE COMEDY.

"RIP VAN WINKLE" at the Comedy Theatre is at least the best comic opera we have had since the "Cloches de Corneville," whether one judges it by story or by music; and one may say this, and yet be fully alive to the faults that disfigure it. What the chief faults are we will say to begin with. It is feeble in comedy if it seldom verges upon farce; and yet its serious interest, though largely insisted on, is never worked up quite strongly enough to hold attention as a drama. People have compared it with the "Cloches," not so much because it is by the same composer as because in the "Cloches" likewise much was made of the serious interest, and the "Cloches" has been praised for those almost tragic passages which were really of questionable taste amid their inevitable surroundings. Now, as a matter of fact, the graver interest in "Rip Van Winkle" is of a much more appropriate order than in the "Cloches," though it is less considerable, not to say less overpowering. That was a wonderful scene in the earlier opera in which the miser is beheld sordid and miserable, but it was too dreadful for *opéra comique*—what had it to do with sparkling scenery, shapely figures, tights, cheerful jigs, romantic music? In "Rip Van Winkle" there is no such forced and tremendous contrast; but, on the other hand, that great scene did hold you in the earlier piece, and what is meant to be the corresponding interest of the later piece fails to hold you. Another fault—what we have been already speaking of is, perhaps, only a deficiency—in the newer drama is the stupidity of the part of the Innkeeper, played by Mr. Lionel Brough with patiently heroic effort to create something out of nothing. Patiently heroic effort, we said,

and yet effort sometimes horribly misplaced, for something of the dialogue uttered by Mr. Brough is vulgar without art; was any joke ever more repulsive, for instance, than that wretched one about the woman who was so inconveniently fat? For our part, we hold that it is a mortal pity that an actor like Mr. Brough, who is clever if uncouth, and experienced if not always of fine judgment, should be given such a part in such a piece. Let him play low comedy, like Mr. Toole, in its proper place, and be welcome. Mr. Leslie, the other actor of note and popularity at the theatre, is far better provided for. Rip's is an excellent part, a part of many opportunities and of startling surprises, and Mr. Leslie, on the whole, makes the best of it. What he fails to do, as we almost hinted at the beginning in saying that the serious interest was never quite absorbing, is to force on us a complete acceptance of the changes wrought in Rip by the long sleep from which he at last awakes. But then it would be ridiculous to ask Mr. Leslie to be Mr. Joseph Jefferson—to ask the hero of comic opera to be the quite pathetic artist that comes to us once in a generation. On the whole, Mr. Leslie is good. He is gallant and engaging at the first, and tender afterwards; and, at all events, discreet and restrained where the work waxes more difficult. Miss Sadie Martinot, who plays the village coquette, is not altogether coquettish. She was chosen, perhaps, for her singing. But in singing, as well as in acting, she must, not to say it disagreeably, be allowed to be outdone by the impersonator of Gretchen, Rip's young wife, in the first act, and of Alice, Rip's young daughter, in the last. We mean, of course, Miss Violet Cameron, whom even French criticism asserts to be, as a heroine of comic opera, superior to all but the very heads of the profession in France, and who, in England, as "The Mascotte" and now again "Rip Van Winkle" prove, is easily chief. Miss Cameron was agreeable to begin with. But in "The Mascotte" she showed that she had developed her talent; and in "Rip Van Winkle" she shows that she has developed her voice. Her voice is of excellent power, of sufficient compass, of admirable flexibility and expressiveness. Her acting is not only irrepressibly vivacious where vivacity is to be suffered at all. It has moments of seriousness, and is on the way to become an art. Without over-stating the matter, it may be said that from her first entrance to her last exit she gives people exactly the kind of pleasure for which they nowadays repair to the theatre. Her performance and her appearance retain freshness and charm. The music in the piece is not very catching, but it is full of grace and expressiveness. Among the more memorable numbers are the "Legend of the Kaatskills" for Gretchen; the pathetic air, "These little heads, now golden," for Rip; the ballad for Gretchen, "Now the twilight shadows are stealing;" and the admirable letter song for Alice, "True love, from o'er the sea." There is likewise a very little ballet music that is undeniably pretty and fanciful. "Rip Van Winkle," interpreted as it is at the Comedy, will be heard for a long time on the same boards, and upon its own merits it may be said of it that M. Planquette has endowed the stage with another comic opera that will live and circulate.

MUSIC.

RECENT CONCERTS.

THE programmes of the Crystal Palace concerts are, as a rule, strictly carried out. On October 28, however, owing to the sudden illness of Mr. Carrodus, Weber's clarinet concerto in F minor, dedicated to his life-long

friend, Heinrich Baermann, was put in place of Mendelssohn's violin concerto, and performed in a most successful manner by Mr. G. A. Clinton. The slow movement is very charming; and the whole work is written in an effective manner for the solo instrument. The magnificent rendering of Schumann's symphony in D minor (No. 4) deserves special mention. The loud and prolonged applause testified to the delight of the audience. It is, indeed, scarcely possible to realise the fact that only a few years ago Robert Schumann's music was considered dry, diffuse, and difficult of comprehension; that it was rarely performed, and, when given, was received with indifference or coldness, or even hostility. Schumann is now rapidly becoming one of the classics. The first performance at these concerts, and in England, of the prelude to "Parsifal" excited great interest. The rendering of the piece was exceedingly good; and, with lowered lights and the orchestra removed from sight, one might almost have imagined one's self at Bayreuth.

The changes of programme at the concert on November 4 were somewhat unfortunate. A movement from Mendelssohn's MS. symphony No. 10 was played instead of the one from No. 12 indicated in the book; and the recitative and air from Mr. A. C. Mackenzie's dramatic cantata "Jason," recently performed at the Bristol Festival, were omitted. Only the instrumental *intermezzo* "On the Waters," from the same work, was played. This is one of the composer's most successful efforts; the scoring is interesting, and the tone-picture of the voyage of the Argonauts to "the home of the rising sun" very graphic and effective. It is programme-music of a high order and of a legitimate kind. The programme, in commemoration of the anniversary of Mendelssohn's death, included, besides the movement mentioned, the "Fingert's Cave" overture, the "Hymn of Praise," and the *scherzo* in E (op. 16, No. 2) scored for orchestra by H. Hoffmann. The last-named is one of the composer's most characteristic piano-forte pieces; and, though the transcription for orchestra is skilfully effected, we much prefer to hear the *scherzo* in its original form. As a proof of the popularity of Mendelssohn's music, we may mention that the concert-room was filled in every part.

Mr. Walter Bache gave his annual pianoforte recital on Monday afternoon, November 6, at St. James's Hall. Last year part of the programme was devoted to Beethoven and part to Liszt; but this year the whole to Liszt. Mr. Bache has, for a long period, sought to incline the heart of the public to the compositions of his master and friend. He should, however, be careful not to carry matters to excess. Variety is pleasing; and a programme entirely from the works of one composer, even the greatest (Beethoven), is open to the charge of monotony. Liszt's music has not yet been accepted as of equal value with that of the great classical writers; but time works wonders, and may prove a revealer of secrets hidden from many of the present generation. The programme commenced with a prelude and fugue on the name of Bach; a rhapsody or free fantasia would have been, we think, a more correct title. This was followed by the sonata in B minor. An able analysis from the pen of Mr. C. A. Barry which was given with the programme enabled the audience to understand the plan of the work and the peculiarity of the developments. Two characteristic songs were well rendered by Mr. A. Oswald, and charmingly accompanied by the concert-giver. After these came some lighter pieces, including the "Pesther Carnival." Mr. Bache's playing was all that could be desired; he is certainly one of the best interpreters of Liszt's music in this country. The recital was well attended.

J. S. SHEDLOCK.

SATURDAY, NOVEMBER 18, 1882.

No. 550, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Renewal of Youth, and other Poems.
By F. W. H. Myers. (Macmillan.)

To the lovers of Mr. Myers' poetry this volume will, in one sense, be a disappointment. It is, in large measure, a reprint of the poems with which they are already agreeably familiar. Nearly all the old favourites (except "S. Paul," now as, I think, at first, separately published) re-appear, and form a large part—I am inclined to think, the finest part—of the volume. "The Renewal of Youth," from which the volume takes its name, stands at the very end, closing the second part, and forming a reply to an earlier poem, "The Passing of Youth." These two poems are in Mr. Myers' most characteristic manner, which may be defined as the enthusiastically didactic. To each of them he has prefixed an argument, tiresome because purely unnecessary to poems of such very moderate length, and adding somewhat to the discomfort of feeling ourselves instructed while hoping to be fascinated.

"The Passing of Youth" consists of reflections arising in the Campo Santo of Pisa—"that dejected city," as Landor happily called it—before Orcagna's fresco of "Death at the Festival." Let us die young, before the time of disillusion: there is no pain like the consciousness of our emotions being exhausted. And yet the sense of approaching annihilation forces on us the eternal question:

"Crushed, as by following wave the wave before!
To have lived and loved so little, and live no more!

Call this not sleep; through sweet sleep's longest scope

Rans in a golden dream unconscious Hope;
Hope parts the lips and stirs the happy breath,
And sleep is sleep, but endless Death is Death.
Hereat the soul will evermore renew
To that great chance which makes herself for her;

If but the least light glimmer and least hope glow
From that unseen place which no soul can know—
Whereof so many a sage hath spun in vain
Thoughts fancy-fashioned in a dreaming brain—
Whereof the priests, for all they say and sing,
Know none the more, nor help in anything;

If by some gleam uncertainly indeed be lit
That land, and God the sun and moon of it,—
How easy then, how possible to bear
The thoughts that come at night and are despair."

If this be not poetry, it is at least rhetoric of a very imaginative and eloquent sort. Its defect, so far as I can judge, is one common to all Mr. Myers' didactic poems. The thought, always elevated, is constantly expanded and reiterated, precept upon precept, antithesis after antithesis, till one finds the book rather cloying than satisfying.

The stronger hand of Mr. Browning has shown us identically the same thought as the above extract, but in a form far more restrained, far less verbose, and therefore, as it seems to me, far more impressive:—

"I, I the feeling, thinking, acting man,
The man who loved his life so overmuch,
Shall sleep in my urn. It is so horrible,
I dare at times imagine to my need
Some future state revealed to us by Zeus,
Unlimited in capability
For joy, as this is in desire for joy,
To seek which, the joy-hunger forces us."

("Oleon.")

"The Renewal of Youth" is an attempt to answer some of the problems which "The Passing of Youth" left unsolved except by the expression of a stern Lucretian resolve—

"There is a courage that from need began,
And grows with will and is at last the man;
Which on thro' storm, thro' darkness, thro' despair,
Hopes, and will hope, and dares, and still can dare."

In the "Renewal of Youth," an "assured hope of immortality" has taken the place of a faint anxious wish for it; and the spiritual, as opposed to the material, conception of the universe is treated as attainable, if only by an inward discipline the soul be purged—

"On her own deeps must the soul's gaze begin
And her whole Cosmos lighten from within—
Showing what once hath been, what aye must be,
Her Cause at once and End, her Source and Sea."

Here, as in other passages, the influence and manner of Pope are clearly discernible; their admixture with Mr. Myers' fuller enthusiasm creates an unpleasant and grating discord. It is pleasant to turn to a simile, contained in the most striking passage of the poem, and perhaps of the whole volume, in which the soul's final hope is compared, by an imaginary doubter, to the Isle of San Borondon, the Aprositus of Ptolemy, seen, but never reached, from Teneriffe:—

"Too happy! hard to find and hard to keep
Such mythic haven in the guideless deep!
Ye think ye find; and men there are who thus
Themselves the enchanted Isle Aprositus
Have seen from Teneriffe; to them was known
The eastward shadow of its phantasmal cone,
And the blue promontory, and vale that fills
That interspace of visionary hills:
They saw them plain, yet all the while they wist
That San Borondon is but of the mist,
And such bold sailors as have thither prest
Come bootless back from the unrewarding quest;
Or if, they say, they touch it, they are driven
Far forth by all the angered winds of heaven,
And nevermore win thither, nevermore
Tread with firm feet that legendary shore,
Retrack the confluent billows, or survey
From poop or prow the innavigable way."

All the latter part of the poem is verse of this high and fascinating kind. "In Memoriam" showed us what poetry lay in the attitude that "faintly trusts the larger hope." Mr. Myers here trusts the larger hope without any faintness at all, but with an ardent and rhetorical devotion. Always didactic, he is never oppressively dogmatic, and dwells on the hopes, and not the horrors, of his creed. Here is a passage that cannot fail to touch many hearts aching from this year's experiences in Switzerland and Egypt:—

"Their peace no kings, no warring worlds destroy,
No strangers intermeddle and mar their joy;
These lives can neither Alp on Alp upborne
Hurl from the Glooming or the Thundering Horn,

Nor Nile, uprisen with all his waters, stay
Their march aerial and irradiant way;
Who are in God's hand, and round about them
thrown
The light invisible of a land unknown;

What matter if thou hold thy loved ones prest
Still with close arms upon thy yearning breast,
Or with purged eyes behold them hand in hand
Come in a vision from that lovely land,—
Or only with great heart and spirit sure
Deserve them and await them and endure."

"The Renewal of Youth" can hardly, perhaps, be regarded as a great poem; two-thirds of its ideas are perfectly trite and familiar. But it would be difficult to point to any recent volume, either in verse or prose, where trite and familiar ideas have been treated with such wealth and pomp of language and rhythm.

Of the other poems, the already well-known "Translation of Faith" is perhaps the most powerful. "Ammergau" is distinctly disappointing. A subject admirably fitted, one would have said, to Mr. Myers' bent of thought, is here treated as merely suggestive of other and personal trains of ideas and reminiscence, eloquently expressed, as always, but with no special relevance to a subject and spectacle well worthy of the full devotion of a *vates sacer*.

Few painters of the present day have had the good fortune of Mr. Watts in obtaining the poetical interpretation of Mr. Myers. The "Stanzas on Mr. Watts' Collected Works" breathe the very inmost spirit of that impressive exhibition. The fascination of those wonderful portraits can hardly be realised better, by those who have not seen them, than in these verses.

"Faces there were that won him yet,
Fair daughters of an Iron Age:
In Iron truth portrayed he set
Warrior and statesman, bard and sage.
From hidden depths their past he drew,
The ancestral bent of stock and stem;
More of their hearts than yet they knew
Thro' their own gaze looked out on them."

And the supreme effect of Athenian art, and poetry, and scenery, even upon the ordinary mind, may surely be recognised and felt in the stately close of this remarkable poem:—

"So gazed on Phidias' warrior-maid,
Methinks, Ægina's kingly boy:—
She stood, her Gorgon shield displayed,
Too great for love, too grave for joy.
All day her image held him there;
This world, this life, with day grew dim;
Some glimmering of the Primal Fair
Pre-natal memories woke in him."

"Then as he walked, like one who dreamed,
Thro' silent highways silver-hoar,
More wonderful that city seemed,
And he diviner than before:—
A voice was calling, All is well;
Clear in the vault Selene shone,
And over Plato's homestead fell
The shadow of the Parthenon."

I can only hope these verses may give to many as pleasant and as keen a reminiscence of that unique scene as they bring to the present writer.

The shorter poems seem hardly to have the stuff of immortality about them. There is a delicate rhythmic grace in the studies of national beauty, such as "Elodia," "Gabrielle," as there is in "Nora" and "Hesione." The best, perhaps—one regrets in the case of Mr. Myers to find the best

among the earlier poems—is the untitled poem (p. 166) beginning "When summer even softly dies." The "Stanzas on Shelley" give one rather an inadequate picture of the poet—too much of his voluptuous sense of beauty, too little of his more generous enthusiasm; yet the last verses will be read with pleasure:

"Yet, with an Orphic whisper blent,
A Spirit in the west-wind sighs;
Gaze from the conscious firmament
Some God's unfathomable eyes:
He saw, he felt them: 'Thou be mine
As I am thine, thou primal whole!
Ye elements, my life enshrine,
Enfold, entomb me, soul in soul!'

"He called; they heard him; high in air
The impetuous Winds came whirling free;
Dashed on his brow, swept through his hair
Untamed carresses of the Sea;
The Fire up-leapt in ardent birth
To her thin substance his to win;
That heart of hearts the dead Earth,
Her own unfolding, drew therein."

What an old-world scene that seems; and how strange to think that it is little more than a year since the leading and most devoted actor in it left the land of living men! One might wish that Trelawny could have read this graceful elegy. But when shall another "Adonais" be written for Shelley?
E. D. A. MORSEHEAD.

Asiatic Studies, Religious and Social. By Sir Alfred C. Lyall. (John Murray.)

UPON another occasion it might be worth while to protest against the growing habit of making books out of magazine articles, which is no less hurtful to the interests of serious literature than the kindred practice of publishing lectures. The reading world, as representing more than a single generation, has a right to ask of those who claim to be its teachers not only that they shall give it of their best, but also that they shall arrange what they have to give in a continuous and ordered form, fitted for permanency. But in the present case such a complaint would be most unjust. Sir Alfred Lyall has for twenty-five years devoted himself to the business of Indian administration; and neither the work nor the climate of India allow so much leisure and ease as our own civil servants enjoy. If he has been able to snatch some hours for the composition of occasional papers upon subjects outside the scope of his daily duties, we are thereby pure gainers. So much might be said of the by-work of every Indian official. But all who have read even one of these papers on its original appearance know that Sir Alfred Lyall's literary recreations would suffice to found the reputation whether of a philosopher or of a professional man of letters. By republishing these scattered articles, he has put us under a fresh obligation to acknowledge them as the most valuable contributions to the history of religious thought and social development that have yet reached us from India.

Englishmen have ruled India for more than a century; but it is only within comparatively recent years that we have either recognised the weight of our responsibility, or attempted to study seriously the immense complications of our position. To our forefathers the fact of conquest was enough, and the elementary

duties of civil government were somehow performed. Yet no one should blame the early race of Anglo-Indians. They did their duty, as they saw it, and with the means at their disposal. Occasionally there arose an administrator like Munro or Thomason, or a scholar like Colebrooke or Prinsep; but sympathy and devotion were often misdirected because knowledge was lacking. Sir Alfred Lyall, we believe, was one of the last batch of Haileybury students, and landed in India before the outbreak of the Mutiny. Yet none the less may he be taken to represent the new order of things which dates from the transfer of the government to the Crown, and is associated with the competition system. The political revolution has brought with it a far more direct and more burdensome sense of duty; the comparatively small change in the mode of appointing civilians may be said to have introduced into India the influence of Western learning and culture. J. S. Mill and Comte, Max Müller and Maine, are the teachers, not only of the natives educated in English colleges, but also of the great body of their rulers. From such teaching sprang the late Dr. Burnell, whose brief life was devoted to learning everything that could be learnt about Southern India, with the fatal enthusiasm of Browning's "Gramscarian." From such teaching has sprung Sir Alfred Lyall, Burnell's senior by some few years and still in harness, whose good fortune it is to unite administrative talent of the highest order with the temperament of the philosopher. To continue the contrast further. Just as Burnell found it necessary first to clear away the mist that hangs over the beginnings of Sanskrit literature before he could commence his own proper work, so Sir Alfred Lyall is no blind disciple of any of those teachers named, but has struck out original truths of his own by following their methods of research in a new field.

By far the larger number of these eleven essays deal with the history of religion, as illustrated by what the author has seen passing under his own eyes in India. Of the Vedic beliefs of the primitive Aryan immigrants, and of the marvellous revivalism associated with the name of Buddha, philologists have lately told us much, and doubtless have much more to tell. But the religion of India is not a dead creed, to be studied only in books. Being based upon polytheism, rather than upon Nature-worship or morality, it is like a fountain ever gushing forth in fresh streams. Some of these streams, out of an infinite number, Sir Alfred Lyall has watched as they flow; has analysed their component elements; and has demonstrated that their source is to be found in the universal tendency to anthropomorphism. Another set of essays, by no means less interesting though only two in number, treat of the social organisation of the Rajputs. This subject likewise has not been neglected hitherto, though it may have been misunderstood. We have here the oldest aristocracy in the world, the bluest blood of the Aryan family (if there be such a thing as an Aryan family), who have preserved both their independence and their institutions from the remotest antiquity. When Tod wrote his *Annals of Rajasthan*, the romantic glamour

of Scott was predominant; and it was natural that he should find among the Rajputs all the apparatus of mediæval feudalism. Sir Alfred Lyall writes as a sociologist, who has studied Maine and McLennan. With him agnates take the place of barons, and exogamy has superseded knight errantry. But while he finds the clan everywhere, he has not failed to notice the influences that tend to decompose it. Specially instructive are the words of warning in which he points out the probable result of English imperialism in breaking up the old State system, and reducing to Oriental serfdom almost the only race of political free men yet remaining in India.

In reading this book, it is always necessary to bear in mind that the author, though disposed to extend his generalisations to the whole of Asia, has yet drawn most of his materials from a comparatively limited tract of Central India in which he happens to have been stationed. We do not urge this as a reproach, but only as a caution. India is so vast and so multiform that no one can pretend to know it all. Very rarely, indeed, has anyone attained in any single part of it to that intimate acquaintance with currents of religious thought and with changes of society which our author evidently possesses. Not only is his knowledge so great, but he possesses the yet rarer gifts of being able to discriminate between what is worth repeating and what not, and of bringing all his facts into harmony with the widest philosophical principles. Add to this a pure English style, which frequently rises into eloquence and never fails to be both rich and precise, and we have a combination of qualities which ought to make Sir Alfred Lyall at once the most popular and the most trusted of writers upon the deeper questions stirred by the name of India. That his views are always correct we do not believe, still less that they will hereafter all be accepted as final. But this is not the time or the place to criticise them. Enough to have pointed out that here is a book at once as learned and as interesting as Lecky's *History of Rationalism*, which took us all captive now seventeen years ago.

As it is the privilege of a reviewer to find some fault, we will content ourselves with calling attention to a strange misprint on p. 202, by which *Mazzini* is represented as the typical prime minister under a queen regent. And we must not conclude without expressing a hope that the success of this venture may induce Sir Alfred to prepare for the press a second volume, containing those poems of Indian incident and thought which live in the memory of everyone who has once read or heard them.
JAS. S. CORROX.

The English in America: Virginia, Maryland, and the Carolinas. By J. A. Doyle. (Longmans.)

THIS volume, while forming a distinct work in itself, is intended as an instalment towards a complete History in three volumes of the English colonies in North America during their period of dependence on the mother country. The next volume, Mr. Doyle tells us in his Preface, will deal with the New England colonies to the end of the seven-

teenth century; and the third and concluding volume will comprise the remaining colonies, and the history of the whole group from the beginning of the eighteenth century down to the separation. Mr. Doyle has already shown his capacity to write the history of our American colonies by the publication of two smaller books the substance of which he has in some measure incorporated with this work.

We may at once say that the volume before us—because of the author's knowledge of the subject, based upon study and thorough research—the best and most authentic History of these Southern American colonies that we have yet met with. Mr. Doyle is never satisfied with accepting a statement at second-hand; but, like a thorough historian, invariably goes, whenever practicable, to the fountain-head of all history, the contemporary MS. records themselves. Nor does he ever rely upon printed authorities so called, without, in the first place, thorough examination, and then telling his readers his own estimate of their value. One of the most notable instances of this excellent practice is that the name of the greatest living historian of America is not once mentioned in Mr. Doyle's book—and for the simple and obvious reason that Mr. Doyle has made a complete study of all (and more than all) the early MS. records which were available, or had been brought to light, when Mr. Bancroft wrote his *History of America*.

There is, and always will be, a peculiar charm in reading a book conscientiously founded upon the evidence of contemporary writers and actors in the scenes set before us. But, while making due allowance for an amount of enthusiasm in his subject—without which, we believe, no author can accomplish his task successfully—we think that one who has worked so hard as Mr. Doyle to instruct and amuse would do well to avoid as much as possible statements of opinion at variance with those of other historians who have laboured in the same field, unless such opinions are sustained by the clearest possible evidence. Otherwise, their expression tends to shake the confidence of readers in other statements which are not open to the same objections, because founded upon indisputable authority. In illustration of these remarks, we will quote the following vigorous passage at pp. 242, 243:—

"When we think of James' public crimes, of the death of Raleigh, of the living entombment of Arabella Stuart, still more when we recall his private life, and that Court where the foul creatures of Eastern despotism—the intriguer, the favourite, the poisoner—found honour and reward, we may well echo the prayer of the Roman satirist, and wish that such trifles as the overthrow of the Virginia Company had furnished full work for that mean mind and bad heart."

We have no wish to become a champion of King James I.; nevertheless, history has not yet taught us that the first of the Stuarts, with all his faults, had a "mean mind and bad heart."

To read the history of the early settlement of Virginia is to read an historical romance, so full is it of every kind of incident. Stories of hardship and suffering, of starvation and massacre, appear side by side with deeds of

heroism and examples of all the great and good qualities of our race struggling and battling against some of the worst of humanity, many of whom, fresh from gaol and steeped in vice, were sent over by the Home Government, in their want of prudence and foresight, to help people the infant colony. It says much for men like Dale, Yeardley, and Wyatt that they set themselves vigorously to work, and were able ultimately to remedy the evils which ensued from such a state of affairs. Their letters, while giving full descriptions of the difficulties with which they were beset, are likewise full of schemes for the advancement of Virginia, which in the end were successful, and "left the colony in great prosperity and peace."

Capt. John Smith comes in for a large share of Mr. Doyle's attention; and his arguments in reference to the trustworthiness of Smith's narrative are clearly and fairly stated, and are, we think, conclusive. As Mr. Doyle pertinently remarks, no impostor or mere adventurer, however plausible, could have held the position that Smith did and retained the good opinion of competent judges. To those especially interested in Capt. John Smith's credibility, we would also refer the address of Mr. William Wirt Henry, Vice-President of the Virginia Historical Society, at their annual meeting in February last (printed in their *Proceedings*), in which he completely disposes of "the late attacks upon Capt. John Smith, Pocahontas, and John Rolfe" made by Charles Deane and those few who have followed in his wake. Mr. Doyle draws attention to a singular mistake made by Dr. Palfrey in his *History of New England*, who says, in his account of Smith, that Capt. John Smith found his way to Tattersall's in London, drawn thither probably by his love of horses. The "Tattersall" of Smith's story was a place in Lincolnshire, the country seat of the Earl of Lincoln. The better-known "Tattersall's" did not come into being till Smith had been in his grave for more than a century.

It is well known that when a fresh charter was granted to the Virginia Company in 1612 that company was not only released from the payment of all import or export duties whatsoever, but it was empowered to increase its funds by the establishment of lotteries. In the collection of printed broadsides belonging to the Society of Antiquaries of London—a Catalogue of which (compiled by the late Robert Lemon) was printed in 1866—there are notices of two of these lotteries, one of which was drawn on May 10, 1613, "for the establishing of the gospel there and the honour of our King and Country a little standing Lotterie consisting but of 12 pence for every Lot;" the other "the Great Standing Lotterie for Virginia," the drawing of which took place on June 26, 1616. On this last notice is a curious wood-cut, given in facsimile in the Catalogue, showing some of the principal prizes—viz., a large sack containing £1,125 and two smaller sacks with £500 in each sack. There is also a man seated upon a stool showing how the tickets were to be drawn from two barrels, one on either side of him. On the other side of this broadside are portraits of the Indian chief Elakintomine and his wife Matahan.

For the early history of the Carolinas, Mr. Doyle has had the advantage, not enjoyed by any previous writer, of consulting a mass of original papers generously given by the Earl of Shaftesbury to the Public Record Office. We notice at p. 446 a misprint, 1667 for 1669, when Locke, on behalf of the Lords Proprietors of Carolina, drew up the first set, as they were called, of the Fundamental Constitutions for the government of the settlement. The open question, so long discussed, of the authorship of these Constitutions was finally set at rest by the discovery among these "Shaftesbury Papers" of a priceless miniature MS. volume in a vellum cover, in the handwriting of John Locke, which is full of alterations and corrections, also in Locke's own hand. It is certain, from the many copies of letters from the Lords Proprietors to the governors of Carolina in Locke's writing among the "Shaftesbury Papers," as also by his endorsements on almost every letter received from the colony, that the great philosopher was not only the chief author of its Constitution, but that he took a prominent and active part in the administration of its government and in everything tending to the welfare and prosperity of the settlement.

That Mr. Doyle's book will be widely read and sharply criticised we have no doubt. An author who uses the newest and best materials for his work is sure to command attention; and when at the same time he expresses boldly his own convictions, they must sometimes clash with those of others. We shall look forward with pleasure to the publication of Mr. Doyle's second volume.

W. NOEL SAINSBURY.

Specimen Days and Collect. By Walt Whitman. (Philadelphia: Rees Welsh & Co.)

"ECHOES AND ESCAPADES," "Drifts and Cumulus," "Notes of a Half-Paralytic"—these and other titles for his bundle of jottings, made during and after the war, were rejected by Whitman; and for a while he hovered about a title which would have suggested a comparison between this cluster of open-air thoughts and observations and the berries of the wild cedar-tree of America.

"A melange of loafing, looking, hobbling, sitting, traveling—a little thinking thrown in for salt, but very little—not only summer but all seasons—not only days but nights—some literary meditations—books, authors examined, Carlyle, Poe, Emerson tried (always under my cedar-tree, in the open air, and never in the library)—mostly the scenes everybody sees, but some of my own caprices, meditations, egotism—truly an open air and mainly summer formation—singly or in clusters—wild and free and somewhat acrid."

The acrid taste is no more than a pleasant sharpness now and again; and in the main these "Notes of a Half-Paralytic" are sweet and sane and nourishing, more, perhaps, than their writer knows or can know. No diary of an invalid is wholesomer reading than this; never a groan or a growl, never a word of complaint; but every bright hour, every breeze of health, every delight in flower and bird and stream and star, and in the kind voice or hand of a friend, remembered and

recorded. Always, in this invalid's diary, the pure, fresh air, and the sky overhead; never the blinds drawn down, the table crowded with medicine bottles, and the foot of the spiritual medicine-man upon the threshold:

"Doubtless in the course of the following, the fact of invalidism will crop out (I call myself a *half-Paralytic* these days, and reverently bless the Lord it is no worse) between some of the lines—but I get my share of fun and healthy hours, and shall try to indicate them. (The trick is, I find, to tone your wants and tastes low down enough, and make much of negatives, and of mere daylight and the skies.)"

From 1876, when Whitman began to get over the worst of the tedious and baffling illness, ascribed by physicians to his exertions in the hospitals during the war, he spent portions of several seasons at a secluded haunt in New Jersey—Timber Creek, its stream (almost a river) entering from the great Delaware twelve miles away, "with primitive solitudes, reclusive and woody banks, sweet-feeding springs, and all the charms that birds, grass, wild-flowers, rabbits and squirrels, old oaks, walnut-trees, &c., can bring." Down the long farm-lane he would hobble to a lonely pond, where the creek expands and the kingfishers dart and turn; and so, still sauntering on, "to the spring under the willows—musical as soft-clinking glasses—pouring a sizeable stream, thick as my neck, pure and clear, out from its vent, where the bank arches over." And here, enveloped for the month of May in the droning of bumble-bees, listening to the clear quail-notes in June, or the roulades and pensive refrains of the hermit-thrush, Whitman would take his seat on log or stump, and (the journalist's ruling passion strong in age and disablement) would jot down his notes—notes not for the buoyant and healthy alone, but meant just as well for ailing folk:—

"Who knows (I have it in my fancy, my ambition) but the pages now ensuing may carry ray of sun, or smell of grass or corn, or call of bird, or gleam of stars by night, or snow-flakes falling fresh and mystic, to denizen of heated city-house, or tired workman or work-woman?—or may-be in sick room or prison—to serve as cooling breeze, or Nature's aroma, to some fever'd mouth or latent pulse."

Sometimes he would run down by rail to the New Jersey sea-shore; and on those flat and odorless sea-prairies, their sedgy perfume in his nostrils, he would revive the sights and sounds and smells of his Long Island youth, the "stretch of interminable white-brown sand, hard and smooth and broad, with the ocean perpetually, grandly rolling in upon it, with slow-measured sweep, with rustle and hiss and foam, and many a thump as of low bass drums." Or, back again in his Camden home, he would cross and recross the Delaware, helped by the friendly pilots ("Eugene Crosby, with his strong, young arm so often supporting, circling, conveying me over the gaps of the bridge, through impediments, safely aboard"), and would enjoy the stir and play of the delightful "human comedy," or would invite his soul, and absorb the spectacle of the starry heavens.

"A January Night.—Fine trips across the wide Delaware to-night. Tide pretty high, and a strong ebb. River, a little after eight, full of ice, mostly broken, but some large cakes making

our strong-timber'd steamboat hum and quiver as she strikes them. In the clear moonlight they spread, strange, unearthly, silvery, faintly glistening, as far as I can see. Bumping, trembling, sometimes hissing like a thousand snakes, the tide-procession, as we wend with or through it, affording a grand undertone, in keeping with the scene. Overhead, the splendor indescribable; yet something haughty, almost supercilious, in the night. Never did I realise more latent sentiment, almost *passion*, in those silent interminable stars up there. One can understand, such a night, why, from the days of the Pharaohs or Job, the dome of heaven, sprinkled with planets, has supplied the subtlest, deepest criticism on human pride, glory, ambition."

We have record of visits to New York, and a sail in the bay, with a little lyrical cry at sight of the schooner-yachts going in a good wind—"those daring, careening things of grace and wonder, those white and shaded swift-darting fish-birds (I wonder if sea or shore elsewhere can outvie them), ever with their slanting spars, and fierce, pure, hawk-like beauty and motion." But the procession of gentility and wealth in Central Park is not altogether to Whitman's liking; and in his criticism of modern society, although at bottom he believes that the American people remains sound, there are pages (to quote Mr. Ruskin's words with respect to Whitman's writings) "deadly true—in the sense of rifles—against our deadliest sins." More than once Whitman voyaged up the Hudson to the honeysuckle-and-rose-embowered cottage of John Burroughs, the delightful writer of *Wake Robin and Pevacton*; and in September 1879 he found himself strong enough to begin a long jaunt to the West, seeing Missouri, Kansas, and Colorado, at Denver turning south, and then east again. The sea-like spread of prairies, the wild gorges, the streams of amber and bronze, brawling along their beds with frequent cascades and snow-white foam, the fantastic forms of mountains bathed in transparent browns, faint reds and grays, the free handling and absolute uncrampedness of the landscape, the superb physique of the miners, their character shaped by their victorious tussles with savage nature (but alas, the genteel ladies of the West, copying unsuccessfully their Eastern sisters!)—these, with a few inevitable reserves, were all acceptable to, and accepted by, the author of *Leaves of Grass*. A later journey to Canada, the sight of Niagara, a visit to the hospitable house of his friend Dr. Bucke at London, then up the black waters of the Saguenay a hundred miles, the region more grim, more wildly beautiful, "with a sort of still and pagan *scaredness*," than any he had seen yet, comprised the last of Whitman's wanderings. A Sunday service with the insane at the asylum under the care of Dr. Bucke brought Whitman face to face with some of those "laggards" in the race who have ever been dear to his heart:

"I was furnish'd with an arm-chair near the pulpit, and sat facing the motley, yet perfectly well-behaved and orderly, congregation. The quaint dresses and bonnets of some of the women, several very old and gray, here and there like the heads in old pictures. O the looks that came from those faces! There were two or three I shall probably never forget. Nothing at all markedly repulsive or hideous—

strange enough I did not see one such. Our common humanity, mine and yours, everywhere—

"The same old blood—the same red, running blood; yet behind most, an infer'd arriere of such storms, such wrecks, such mysteries, fires, love, wrong, greed for wealth, religious problems, crosses—mirror'd from those crazed faces (yet now temporarily so calm, like still waters), all the woes and sad happenings of life and death—now from everyone the devotional element radiating—was it not, indeed, the *peace of God that passeth all understanding*, strange as it may sound?"

Connected with the notes of convalescence in this volume are Whitman's previously published memoranda of the war; and the national frenzy and agony (with underlying sanity and strength) of the one period goes well with the tender calm and restorative happiness of the other. His lecture on Lincoln, a record of his visits to Emerson and Longfellow, a reminiscence and a criticism, severe, yet sympathetic, of Edgar Poe, will interest readers who care to see great or distinguished persons through a poet's eyes. At Emerson's grave he muses:

"A just man, poised on himself, all-loving, all-inclosing, and sane and clear as the sun. Nor does it seem so much Emerson himself we are here to honor—it is conscience, simplicity, culture, humanity's attributes at their best, yet applicable, if need be, to average affairs. . . . How shall I henceforth dwell on the blessed hours when, not long since, I saw that benignant face, the clear eyes, the silently smiling mouth, the form yet upright in its great age—to the very last, with so much spring and cheeriness, and such an absence of decrepitude, that even the term *venerable* hardly seemed fitting?"

The tribute is made of more worth by Whitman's keen perception of the limitations of Emerson's genius. Elsewhere there is eloquent recognition of the work done for American literature by Longfellow, Bryant, Whittier. I miss from this collection of notes an admirable piece of criticism on Burns, published in *Our Land and Time* (January 25, 1875). In Edgar Poe, Whitman finds neither the genius for perfect and noble living and thinking, morally without flaw, happily balanced in activity, nor "that other shape of personality dearer far to the artist-sense (which likes the strongest play of lights and shades) where the perfect character, the good, the heroic, although never attain'd, it never lost sight of, but through failures, sorrows, temporary downfalls, is return'd to again and again" (so with Burns, Byron, George Sand):

"Almost without the first sign of moral principle, or of the concrete and its heroisms, or the simpler affections of the heart, Poe's verses illustrate an intense faculty for technical and abstract beauty, with the rhyming art to excess, an incorrigible propensity towards nocturnal themes, a demonic undertone behind every page—and, by final judgment, belong among the electric lights of imaginative literature, brilliant and dazzling, but with no heat. . . . In a dream I once had, I saw a vessel on the sea, at midnight, in a storm. It was no great full-rigg'd ship, nor majestic steamer, steering firmly through the gale, but seem'd one of those superb little schooner-yachts I had so often seen lying anchor'd, rocking so jauntily in the waters around New York, or up Long Island Sound—now flying uncontrol'd with torn sails

and broken spars through the wild sleet, and winds and waves of the night. On the deck was a slender, alight, beautiful figure, a dim man, apparently enjoying all the terror, the murk, and the dislocation of which he was the centre and the victim. That figure of my lurid dream might stand for Edgar Poe, his spirit, his fortunes, and his poems—themselves all lurid dreams."

Beside "Democratic Vistas," known to all who value Whitman, this volume contains the recent articles by him in the *North American Review* ("Poetry to-day in America" and "A Memorandum at a Venture"), the prefaces to the several editions of his poems, and some pieces written in early youth—short tales and poems—printed now to avoid the annoyance of a surreptitious issue which had been announced.

Among other restoratives of health one could wish that Whitman would some time try a voyage across the Atlantic. With Mr. Tennyson, Mr. Ruskin, Mr. Rossetti, Mr. Symonds, Mr. Swinburne, Mr. W. Bell Scott, Mr. R. Hengist Horne, Mr. Robert Buchanan, Mr. Robert L. Stevenson, the Hon. Roden Noel, and others known and unknown, desirous to give him friendly greeting, he might have among us, in American phrase, "a good time." EDWARD DOWDEN.

CAGNAT'S TAXATION UNDER THE ROMANS.
Etude historique sur les Impôts indirects chez les Romains jusqu'aux Invasions des Barbares. Par M. R. Cagnat. (Paris: Imprimerie nationale.)

By confining to his title-page and Preface the distinction between direct and indirect taxation, M. Cagnat tacitly recognises that such purely modern ideas are useless instruments in historical investigation. No matter how well applied, they would have been out of place in a work of this kind; but it was doubly fortunate that M. Cagnat abandoned them, for he has so far misconceived the distinction as to include among indirect taxes the *vicesima libertatis* and the *vicesima hereditatum*. This very confusion, however, has had one good result. It has led him to discuss those parts of the subject of Roman taxation of which English histories give the least satisfactory account. At every step he cites the works of German and French specialists; but a casual reference to Gibbon or to Smith's Dictionary is the only indication that Englishmen have done anything in what Gibbon himself called the more useful as opposed to the splendid parts of history. In gathering together, as it does, everything at present known about a somewhat inaccessible subject, this work, therefore, cannot fail to be of considerable service to English students.

In a modern sense, the most interesting part of the book is the account of the *portorium*—that is, of Roman customs, octrois, and tolls. Much more is known about this than about the two *vicesimae*, which seem to have been abolished by Diocletian, while the *portorium*, which dates from the time of the Kings, was still in vigour in the Middle Ages. In many points it recalls the system of to-day. Like us moderns, the Romans preferred it to a direct tax, being moved, no doubt, by Montesquieu's reason that a duty on merchandise

makes people pay taxes without knowing it. So the vital distinction between articles of commerce and articles for personal use is probably as old as the *portorium* itself; travellers and traders declared their goods at the custom-house, and had to submit to search; they smuggled as we do, used the same artifices, ran the risk of similar penalties; and, thinking more of the manner in which a tax is levied than of its amount, they grumbled at the officiousness of their *portitores* as we do at that of ours. But the tax was levied upon them more oppressively than it is upon us. There was no bonding system in those days, and no right of free transit was recognised. Consequently, the same article might pay duty over and over again. And such was the case:—

"On ne se contentait pas de réclamer un droit une seule fois, à l'entrée dans la circonscription ou à leur sortie: on multipliait les stations sur la limite des différentes provinces qui la composaient, sur les fleuves et les rivières qui la traversaient, sur les routes qui la sillonnaient, bref partout où le Trésor pouvait espérer tirer quelque profit du commerce et des commerçants."

Realising how heavily such a system, when fully developed, and administered with a notorious rigour, must have borne upon commerce, we cease to receive with incredulity the well-known statement of the elder Pliny that merchandise coming from India to Rome increased in price a hundredfold.

M. Cagnat traces back the *portorium* to an octroi for the city of Rome. Similar isolated octrois were found existing in various countries—in Gaul, for example, in Egypt, and in Illyricum—at the time they came under Roman sway; and, except in the case of certain favoured towns, the revenues of these native octrois were diverted into the Roman treasury. New stations were established, no longer as octrois at the gates of cities, but as custom-houses at frequent intervals along the commercial routes. Finally, great districts or provinces were sketched out for the purposes of taxation, binding together these stations into a vast network that stretched to the farthest limits of the Roman world. This division into provinces seems to have been determined purely on geographical considerations; but, as bearing on the theory that Roman taxation had a political as well as a financial side, it is worth noting that the vast district called Illyricum, extending from Belgic Gaul to the shores of the Black Sea, differed from the others in this respect, that each of the provinces of which it was composed was separated from the neighbouring provinces by an internal line of customs. In the case of Italy, which formed one of the districts, there is satisfactory proof that, at any rate after their re-establishment by Caesar, *portoria* were levied only on articles of luxury. If this be so, it makes perfectly intelligible Marcian's otherwise strange list in the Digest. That list contains the names of such articles as cinnamon, silks, precious stones; and the probability is great that it was meant as a list of the articles which paid duty in Italy, and that it was copied from a *lex censoria*.

Of the *portorium* in the later Empire not much is known with certainty. If M. Cagnat is right in his opinion about the *octava*, a

great change must have taken place. Following Marquardt, he holds that the *octava* is not older than the immediate predecessors of Justinian, and that it was intended as a uniform substitute, applying to the whole Empire, for the various rates of two, two and a-half, and five per cent. To account for the passages of earlier date in which it occurs in Justinian's Code, M. Cagnat considers that the word has been interpolated. His argument, unfortunately, is marred by the statement that the *octava* is not mentioned in the Theodosian Code, a circumstance which he rightly feels to be of great weight. But among the portions of the Theodosian Code deciphered by Peyron from the Turin palimpsest, there occurs, almost exactly as it stands in Justinian's Code, one of the suspected passages; and the *octava* is still present. In substance, however, M. Cagnat's view is probably sound. The *octava* may have at first existed with a limited application, and may have at length become universal. In the fifth century the revenue from the *portorium* began to fall off; the growing strength of the outlying tribes made its collection more and more difficult, the fruitful *vicesima hereditatum* and the less important *vicesima libertatis* had long since been abandoned, and to impose higher dues may well have seemed the only way of keeping the treasury full.

M. Cagnat's book covers a much wider ground than I have yet indicated; but of the rest the mere headings must suffice. Having sketched the history of the *portorium* and told us all that is known of each province and even of each station, M. Cagnat goes on to describe the farming out of the tax, the way in which it was collected, and the officials employed in the service. Next he treats of the merchandise and the persons exempted from the tax, of the checks upon smuggling, of the measures taken to restrain the extortion of the *publicani*, and of the destination of the revenues, concluding his account of the *portorium* with a short notice of tolls and octrois. I stop to notice only one point. The usual statement that the *societates vectigalium* were composed of *equites* holds good only up to the time of Hadrian. In his reign, whether owing to the abandonment of the *lex censoria*, or more probably from the growing necessity of supervising with greater strictness the collection of the taxes, special procurators (distinct from the regular provincial procurators) were appointed, partly to assist the *publicani* and partly to act as a check upon them; and these procurators were chosen from among the *equites*. Thenceforth the names of freedmen appear in the inscriptions as members of the *societates*. The account of the *vicesima libertatis* and the *vicesima hereditatum* is traced out in similar lines, but much more briefly; and the volume ends with some meagre notes upon the taxes on sales by auction, on sales of slaves, and on lawsuits. It is of some importance to observe that in the case of the taxes on manumissions and inheritances the system of farming was abandoned about the beginning of the second century A.D. There is no later reference to *publicani* in connexion with them, and about that time imperial procurators appear as direct collectors. G. P. MACDONELL,

GIFT-BOOKS.

Pan-Pipes: a Book of Old Songs, Newly Arranged, and with Accompaniments by Theo. Marzials; Set to Pictures by Walter Crane; Engraved and Printed in Colours by Edmund Evans. (Routledge.) It is only by setting out the title-page—or at least the printed portion of the title-page—that we can apportion our gratitude to the three makers of this book, which is destined to be the gift-book of the season, so many tastes does it gratify. Not that we can say that it reaches throughout the high standard which it has set to itself. Upon the musical setting of Mr. Marzials a constitutional incapacity forbids us to pronounce; and Mr. Marzials' reputation is in no need of praise from such a one. The words we know and love—barring an unfortunate misprint on p. 9. While on this point, we may mention that the printed type is frequently "battered," and not easy to read. But it is to the pictures that everyone will turn first, and look longest. Never before has Mr. Crane lavished upon us more profusely the treasures of his facile pencil. Paper cover, binding, fly-leaves—all witness to his inventiveness. Indeed, some of the plain pencilled outlines seem to us among his happiest designs. In truth, as well as in grace, he has rarely done anything better than the lady on the preface page. But Mr. Crane is deplorably unequal, as another modern lady on the same page may show. And it is not to be denied that his pictures to the songs—though all showing both labour and invention—vary much in their success. It may be only an individual opinion, but we may say that "The Hunt is Up," after the style of tapestry painting, is the most perfect; next we should place "The Girl I've left behind me" and "Sally"—though not Sally's young man. Indeed, we cannot admire Mr. Crane's men in general, with a doubtful exception in favour of "We be Soldiers Three." His "Sweet William" is quite bathetic. But it is only when judged by a reference to himself that Mr. Crane can thus be criticised. There is no one else who would have dared to do what he has done here; or, if he had dared, would have done it one quarter so well.

Stories from Livy. By the Rev. Alfred J. Church. With Illustrations from Designs by Pinelli. (Seeley.) All who have been accustomed for half-a-dozen years to welcome each Christmas a volume of "Stories from the Classics" from Mr. Church will be grieved to hear that he has been ill and unable to give the last touches to the present book. But, even after making some deduction on this score, we cannot think that *Stories from Livy* is equal to certain of its predecessors. Mr. Church himself admits that the ornate diction of Livy is not easily transformed into his own simple paraphrase. It is not only a question of style, but of matter as well. The old legends of Rome, as we know them, are really literary creations as much as the myths of Oharlemagne and Arthur. They cannot stand being reduced to the bald narrative form which sets off the genuine storytelling of Homer or Herodotus. The phraseology of the Old Testament, which Mr. Church affects, is felt to be out of place. It must also be said that the illustrations after Pinelli show a falling off. We doubt about the faithfulness of the Roman armour. The Gauls certainly are not in their traditional garb. And the wolf that suckled the twins, and the horse on which Curtius leaped into the gulf, are both conspicuously out of drawing. Yet we ought not to part from this book with harsh words. Its subject can never stale, and we know no one who could have treated it better—at least in prose—than Mr. Church.

Monthly Maxims. By Robert Dudley. (De La Rue.) Nothing has been spared that could make this volume luxurious. The binding,

though cloth, is a very good imitation of vellum, and is stamped in gold with a graceful design; the pages are of the finest ivory card-board, and linen hinged; the style of printing and of chromo-lithographic reproduction leaves nothing to be desired. But, we add with reluctance, the contents are not worthy of this superb setting. Of the poetry we cannot suppose that even the author himself feels very proud. It is simply doggerel, pervaded by an unsuccessful attempt at wit. The illustrations are another matter. Not a few of them are open to the objection that they do not illustrate the poetry. But, at least, Mr. Dudley can draw; and, when fortunate in his subject, he can compose a very pretty design—as witness the frontispiece and the coloured plate for December. But here again he has laboured under the temptation to be funny. His humorous pictures are almost as poor as his humorous poetry.

THE imagination must be somewhat sluggish that requires to be stimulated by pictures of Sir Roger de Coverley and his friends and servants, and of his surroundings, especially nowadays when curiosity-shops are so common and Queen Anne is more popular than at any date in her popular reign. But if Sir Roger was to be illustrated, Mr. C. O. Murray has done it well, with his etched frontispiece and many cuts in the text—well and sympathetically, and so thoroughly that he has commented on almost every incident of the knight's career. Messrs. Sampson Low, who publish the volume, have done well to give us the spelling and capitals of the early editions; but we should have liked a bolder type and a less modern style in the letterpress, that the divinity of Queen Anne might have been more present. Many will buy the volume, and it must be owned that they could scarcely do better, for Sir Roger is a *très bon* *et* *est*.

THE handsomest *édition de luxe* which has yet reached us is that which Messrs. Rivingtons have published of the well-known *Sacred Allegories* of the late William Adams. It is enough to say that the volume contains "The Shadow of the Cross," "The Distant Hills," "The Old Man's Home," and "The King's Messengers." Of these, by-the-way, "The Old Man's Home" is an allegory only by interpretation. The illustrations, we fancy, have appeared before, though probably not in a single volume. As is so often the case, the landscapes are better than the figures; and among the landscapes, the bits by Mr. Birket Foster are pre-eminent. For the engraver, at least, Mr. Birket Foster has no rival among living landscape painters. We have also received from the same publishers four dainty little waistcoat-pocket volumes, each containing one of the allegories mentioned above.

UNDER this category we may fairly notice the last addition to Messrs. Kegan Paul, Trench and Co.'s "Parchment Library," which is *The Christian Year*, with an etching by Lowenstam after the familiar portrait by the elder Richmond. Besides the superfine print, paper, and binding to which the publishers of this series have now accustomed us, the pages are here set off with the additional grace of red head-lines and initials. Altogether we can imagine no more appropriate setting, and no more beautiful gift, than this.

MR. R. CALDECOTT'S "Picture Books" for this Christmas, which Messrs. George Routledge and Sons have sent us, show no falling off either in the grace of his pencil or the fertility of his imagination. To the former we have become accustomed; the latter is always a fresh surprise. He differs from all other illustrators by the creative genius with which he breathes new life into an old-world story; and, fortunately, there are many of these old-world stories

that he has not yet touched. One of the subjects he has chosen this year is "My Pretty Maid;" and we venture to say that he has transformed the verses henceforth for all English-speaking people. The way in which the lover deteriorates as the milk-maid improves—both culminating in the "Nobody asked you"—is itself a stroke of genius. Notice also the by-play represented all through by the "two dogs." But, despite the immortal "Mad dog," and the no less immortal dog in "The House that Jack Built," we cannot think that Mr. Caldecott is so uniformly successful in his dogs as in some of his other animals. In his other book this year, the little dog that laughed to see such fun is an absolute failure; but the cat and the dish and the spoon make up for all. The "Baby Bunting" will be specially charming both to children and mothers. The picture "Gone" is in Mr. Caldecott's happiest vein; so also is the conception of the quarter from which the rabbit-skin was fetched.

AFTER Mr. Caldecott, all else palls, especially when the attempt to imitate him is apparent. And this is apparent in both of two "Picture Books" we have received from Messrs. Tho. De La Rue and Co. *Bumpelstiltskin*, by Mr. George R. Halkett, is sometimes both quaint and pretty; but the illustrator has erred in adding new features to the story, which confuse rather than strengthen the familiar outlines. *The May Pole*, by G. A. Konstam, E. Casella, and N. Casella—which we take to be the names of three young ladies—is both a bolder and a more successful enterprise. The subject is the old English ballad, of which at least the first lines, "Come, lasses and lads," are known to all. The costume is, of course, that of a century back; but there is something perplexingly Irish about the men. The scenes are too crowded, and occasionally incongruous elements have been introduced. The uncoloured sketches in pen-and-ink are by no means the least elaborate. The cover of this book is an admirable example of what chromo-lithography can do.

Grandma's Garden; with many Original Poems. Suggested and Arranged by Kate Sanborn. Illustrated by Walter Satterlee. (Boston, U.S.: Osgood.) The text of this does not come to much. The first idea seems to have been to collect some American verses which should all refer to a grandmother who had a garden, and who appears in rather glaring colours on the cover. Afterwards—and not unwisely—the collection must have been extended to include passages upon old-fashioned gardens generally, whether in prose or verse, and mostly by English writers. Hence we have Milton, Bacon, Miss Mitford, and George Milner side by side with Edna Dean Proctor and Hezekiah Butterworth. But the real value of the book lies in the consummate finish of the production. The initial letters, and the head- and tail-pieces, are models of both drawing and printing; and the paper is worthy of them. Not less admirable are the flowers on the back of the cover. These are surrounded by the autographs of the American contributors, which suggests the remark that they must one and all have had excellent writing masters. The binding is effected by means of a silk cord. We have seen this plan before in an American art book. It is very pretty, but we more than doubt whether it will be permanent. The publishers in England, provided that no question of copyright arises, are Messrs. Trübner.

Curfew Must not Ring To-night. By Rosa Hartwick Thorpe. Illustrated. (Boston, U.S.: Lee and Shepard.) It appears that this poem has had such a vogue in America as to claim an *édition de luxe*. This success it must owe to its subject rather than to any exceptional merit of

execution. The illustrations, which are by Messrs. F. T. Merrill and E. H. Garrett, have been engraved in the finest style of American wood-cutting, and possess considerable value in themselves. The binding and printing also deserve a word of praise.

Red Cloud, the Solitary Sioux: a Story of the Great Prairie. By Col. Butler. (Sampson Low.) This is sure to be a popular book with all boys and girls who care for tales of travels among Red Indian tribes. Col. Butler not merely narrates the adventures that befell his heroes in an interesting and graphic manner; he has himself been in the country which he describes, and is acquainted with the life of its inhabitants. Hence he can tell us minutely and accurately, in a way impossible for writers who have only their imaginations and the accounts of others to rely upon, the means by which the Indian in the chase outwits the deer and the buffalo, the spot which he selects for his winter quarters, and other characteristics of the same kind. What lends an additional charm to his book is his own genuine love of adventure and his sympathy for all living animals, extending not to the hunter alone, but also to the hunted beast. The following description of the great prairie is clearly written by a man who has had the scene before his eyes:—

"The sight upon which we gazed was, in truth, almost sublime in its vast desolation. The sun, just descended beneath the rim of the western prairie, cast up into the sky one great shaft of light. The intense rarity of the atmosphere made the landscape visible to its most remote depths. A few aspen clumps and the three trees already mentioned grew near the standpoint from which we looked; but in front no speck of tree met the eye, and the unbroken west lay waiting for the night in all the length and breadth of its lonely distance. Never before had I beheld so vast an extent of treeless ground. The other prairies over which we had journeyed were dwarfed in my mind by the one now before me. I seemed to be standing upon the shore of a rigid sea—an ocean whose motionless waves of short mown grass appeared to lie in a vast torpor up to and beyond the sunset itself; and this sense of enormous space was heightened by the low but profound murmur of the wind as it swept by our standpoint from vast distance into distance still as vast."

Heroes of Science. "Botanists, Zoologists, and Geologists." By Prof. P. Martin Duncan. (S. P. O. K.) This is the first of a series intended to attract the young to science by means of the interest that always attaches to biographical details. The idea is a good one, but we cannot congratulate Prof. Duncan upon the manner in which he has made a beginning. That he should have limited himself to the work of a compiler, we do not complain; and he deserves credit for scrupulously indicating his authorities. But he has not expended sufficient labour upon his materials to make the result interesting. We miss also that literary skill which sometimes succeeds in producing an original book out of second-hand information. In aiming at simplicity of expression, he has sometimes become slipshod. Such comments as the following seem to us out of place. Murchison "was knighted in 1846, an honour which was appreciated in those days, but which is not compatible with the proper simplicity and nobility of science at the present time." In the chapter on Lyell are two misprints—"Dean Coseabear" (p. 314), and "Ruffelhorn" (p. 337). It is curious to observe how large a proportion of the men distinguished in these branches of science have been of good family, if not wealthy. This has been especially the case with the Frenchmen—Buffon, Tournefort, and Lamarck; and scarcely less with the Englishmen—Willoughby, Pennant, Hutton, Murchison, and Lyell. Darwin does not have a place in Prof. Duncan's book,

Old-Fashioned Fairy Tales. By Juliana Horatia Ewing. (S. P. O. K.) Mrs. Ewing takes pains in her Preface to defend her book against the attacks of those who disapprove of placing fairy tales in the hands of children. Such tales, she maintains, convey wider ideas than can be acquired from stories dealing merely with the nursery and the school-room, while they at the same time inculcate moral lessons. Possibly her youthful critics may find in some of her own stories the attempt to teach them a moral lesson too evident. She writes, however, always in a simple and pleasing manner; and her book, which is both illustrated and well printed, may be safely recommended as an acceptable gift to children of nine years of age and under.

A Brave Fight. By the Rev. E. N. Hoare. (S. P. O. K.) The author here tells the story of the invention of the stocking-frame, and the trials which its inventor encountered. A slight thread of romance runs through the book, rendering its somewhat dry details more palatable to the youthful reader.

Under the Blue Flag, by Mary E. Palgrave (S. P. O. K.), gives a brief, but interesting, sketch of Monmouth's rebellion, which ought to charm the young folks. The illustrations are the best we have seen of this series.

The Rosebud Annual. Containing Three Hundred Illustrations. (James Clarke and Co.) This is the bound volume of a children's periodical which is new to us, and the origin of which has, we confess, puzzled us a good deal. The illustrations, which are lavished most bountifully, are unmistakably American—we have nothing so good in England—but the letter-press seems as unmistakably English. However, the country of domicile does not so much matter provided that the product is satisfactory. And we are glad to say that we have been entirely satisfied with this annual. The pictures are simply first rate. The subjects are intelligible to the youngest capacity, the designs are clearly conceived, and the reproduction is a model of wood-cutting. The stories also appear to be excellently adapted to a juvenile taste, having chiefly to do with incidents of daily life and domestic animals. Altogether, this is a capital book. Our only complaint is that words of more than one syllable are unnecessarily divided, which we have not found to be of any advantage to beginners.

African Discovery and Adventure. By O. Bourne. In 2 vols. Illustrated. (Sonnen-schein.) These two volumes give an account of the discoveries made in Africa, beginning with those mentioned by Herodotus, and carrying on the narrative down to a very recent period. The larger portion is taken up with the travels of Livingstone and Stanley; but a considerable space is given to other African explorers, Englishmen and foreigners. The author's style would have been much improved had he made a less frequent use of the ambiguous "he." Both volumes are copiously and well illustrated. Unfortunately, our first volume is spoilt, through the binder having inserted two copies of pp. 113-28, the second being substituted for pp. 145-60.

Nat the Naturalist; or, a Boy's Adventures in the Eastern Seas. By Geo. Manville Fenn. Illustrated. (Blackie.) This is a capital book for boys, especially for those who have a taste for "collecting," though they cannot all expect to have such an uncle as Nat had. This uncle is a sort of Carl Bock, who takes his nephew with him to find birds of paradise in the Spice Islands. There they fall in with a man Friday, without whose constant help they would have fared but badly. We doubt whether all the scenes are quite true to nature in that little-known quarter of the globe; but who shall

correct our author? At least he has made a most interesting story of it. The pictures, as we have remarked before of Messrs. Blackie's books, are far above the average, both in drawing and in reproduction.

Battle and Victory. By Mrs. O. E. Bowen. (Griffith and Farran.) This is a tale that has Salvator Rosa for its hero, but it ought to be distinctly understood that it is a story and not a history, there being very little foundation for the romantic legends that have gathered round Salvator's name.

The Adventures of the Pig Family. Illustrated. By Arthur S. Gibson. (Griffith and Farran.) This belongs to a very old class of children's books, in which animals are habited like men and suffer human vicissitudes. The rhymed story and also the pictures are by Mr. Gibson; and both are fairly creditable to him. The only picture that really lives is that of the fight between the father pig and the mastiff.

The Baby's Museum of Rhymes, Jingles, and Ditties. Newly Arranged by Uncle Charlie. (Griffith and Farran.) Another book of an old-fashioned type, but none the less welcome. Some of the rhymes have fared badly at the hands of the arranger, and not a few of the pictures are manifestly inappropriate. Still, for the price, this is a wonderfully good book.

MESSRS. SONNENSCHNHEIN have sent us a very large parcel of books for the young, which it will take us some time to digest. Some, however, do not seem to require elaborate notice. Four of them, each published at sixpence in quarto boards, form a sort of series. —*The Book of Shadows*, unless we are mistaken, originally appeared in *Punch* (either in whole or in part) about thirty years ago. It is well worth re-issuing; but even children's books ought not to be totally destitute of bibliographical hints. —*Cat and Dog Stories, as Told to One Another*, is a re-issue, in a fresh form, of a book which reached us last year; but we speak under correction, for this may be the same book. As usual with Messrs. Sonnen-schein's publications, there is no date on the title-page. We recollect thinking both the text and the pictures very clever. —*The Three Foolish Little Gnomes* is possibly new, but more probably based on a German original. —*The illustrations to Pussy Cat Purr* are undoubtedly by a German artist. We venture to conjecture that the text of these three last is from the same pen.

NOTES AND NEWS.

M. FR. LENORMANT has returned from his archaeological tour in Southern Italy; but we regret to hear from him that the fatigues there incurred have prostrated him with a serious illness, which threatens to confine him to his bed for a long time. He still promises to let the ACADEMY have the first-fruits of his discoveries, which have been as important and interesting as we ventured to predict.

We also regret to learn that Dr. Schliemann has again been laid up by his Troad fever since his return home to Athens. Archaeological exploration is not free from its own risks.

MR. OLIVER WENDELL HOLMES, who is now in his seventy-fourth year, has resigned the chair of anatomy in Harvard University.

THE appearance of the late Dr. Burnell's translation of *Manu* is now quite ensured, the MS. having been found absolutely perfect in a fair copy with the translator's final revisions. The important Introduction which Dr. Burnell lived to finish has also been found ready for the press.

THE *English-Persian Dictionary* left by the late Prof. Palmer in an unfinished state will be

completed and carried through the press by Mr. Guy Le Strange, one of the joint-editors of the Persian play entitled "The Vazir of Lankuran."

MR. EDWIN ARNOLD's new poem, *Pearls of the Faith*, will be published by Messrs. Trübner on December 20. The American publishers will also have a large edition ready for Christmas sale.

MR. EDWIN WALLACE is, we understand, preparing a third edition of his *Outlines of the Philosophy of Aristotle*. The work, which will include a fuller analysis of Aristotle's Logic than was given in the last edition, will be published in the "Pitt Series" of the Cambridge Press, and will probably appear early in 1883.

WE believe that Walt Whitman's *Specimen Days and Collect*, reviewed in another column, is now published by Mr. David Mackay, and not by Messrs. Rees Welsh and Co. The first edition was sold out before it was actually issued. Is there no English publisher who will undertake the responsibility?

A CORRESPONDENT has sent us a poem from an American paper, the *Christian Guardian*, signed "Robert Browning," entitled "Sometime, Somewhere," beginning

"Unanswered yet? The prayers your lips have pleaded
In agony of heart these many years?"

and ending

"Faith . . . knows Omnipotence has heard her prayer,
And cries, 'It shall be done,' sometime, somewhere."

Our correspondent asks us if it is genuine. On the authority of the poet himself, we can assert that Mr. Browning never heard of the poem before, and never wrote a word of it. This is not the first time that such liberties have been taken with his name.

DR. GORDON HAKE's new poem, *The Serpent Play*, will be published almost immediately by Messrs. Chatto and Windus.

MR. HENRY CRAIK's *Life of Swift* will be published immediately. Among the more notable features of it will be some hitherto unpublished letters, fresh light upon the origin of the "Battle of the Books," and a careful analysis of the evidence bearing on Swift's presumed marriage with Stella.

MR. S. L. LEE is preparing a bibliography of the fugitive Shakespearian literature that has appeared in England and America during the present year for the *Shakespeare-Jahrbuch*, to be published by the German Shakespeare Society at Berlin early in 1883.

AMONG forthcoming additions to the Clarendon Press series is a volume of *Selections from the Dialogues of Plato*, with Introductions and notes, by Mr. John Purves, and a Preface by the Master of Balliol. The object of this work is not to encourage any premature study of philosophy, but to enable the young scholar to make himself acquainted with the style of Plato in its most perfect form.

THE Hon. D. A. Bingham has now ready for the press the whole of the MS. of a new work which may be regarded as a sequel to his *Marriages of the Bonapartes*. It will probably be published in the course of 1883.

MR. GEORGE SAINTSBURY has edited, for the French section of the Clarendon Press series, Corneille's play of "Horace," with Introduction and notes. A prominent feature of the book is the Prolegomena, which consist of short essays on the life and writings of Corneille, French tragedy before Corneille, the tragedy of Corneille and Racine, French tragedy after Racine, and the stage in the time of Corneille.

MR. CORNELIUS WALFORD has just completed

a new work on *Ancient and Modern Fairs*. It will be published shortly by Mr. Elliot Stock in the first series of the "Antiquary's Library."

MESSRS. HURST AND BLACKETT will issue shortly a new novel by Mary A. M. Hoppus, entitled *A Story of Carnival*; and, during December, *Fettered yet Free*, by Alice King. Both will be in the orthodox three volumes.

The Gospel of the Secular Life is the title of a work by Canon Fremantle, Rector of St. Mary's, Bryanston Square, which will shortly be published by Messrs. Cassell, Petter, Galpin and Co.

THE first number of the new quarterly, *The Scottish Review*, which is to appear on Monday, will have articles on "The Progress of Theology in Scotland" and "Letters in America." A special feature is made of the summaries of foreign Reviews. The publisher is Mr. Alexander Gardner, of Paisley.

DR. GEIKIE's *Life and Words of Christ*, of which no less than twenty-four editions have already been sold, will in future be published by Messrs. Hodder and Stoughton, who will issue a new edition in a few days.

ANOTHER volume of the works of Mrs. G. Linnæus Banks will shortly be issued by Messrs. Heywood, of Manchester. It is a collection of her shorter stories, and is called *The Watchmaker's Daughter*.

MR. JOSEPH HUGHES will publish, on November 22, a new educational monthly entitled *The Little Learner*, specially adapted for the first three standards of elementary schools.

"THE name of Ellenor SHAKESPEARE is among the Marriages of 1593"—in the first volume of the Registers of the parish of Amwell Magna, Hertfordshire—says the *Hertfordshire Mercury* of November 11. "The name of Wicliffe occurs in 1632;" and

"There is a long note on the occasion of the burial of William Warner, the friend and contemporary of Shakspeare:—'Mr. William Warner, a man of good years and of honest reputation; by his profession an attorney at the common pleas: author of *Albions England*; who dined suddenly in the night in his bedde without any former complaynte or sickness, on Thursday night, being the 9th daye of marche [1609], was buried the Saturday following, and lyeth in the Church at the upper end under the stone of Gwallter Fader.'"

AT the meeting of the Clifton Shakspeare Society held on November 11, Reports in connexion with "Hamlet" were presented from the following departments:—Animals, by Dr. J. E. Shaw; Sports and Pastimes, by Mr. L. M. Griffiths; and Rare Words and Phrases, by Mr. Francis F. Fox. A paper by Miss Constance O'Brien, on "Lucianus' 'Charm-Lines,'" was also read.

THE Rev. Alfred Ainger will read and comment upon Shakspeare's play of "Richard II.," in a course of five lectures to be given at Queen's College, Harley Street, on Fridays, beginning November 17, at 4 p.m.

AT a recent meeting of the Cambridge Antiquarian Society, a communication was read from Dr. Pearson, calling attention to the fact that the "Three Pigeons" inn, at the point where the road from Thame to Abingdon crosses that from London to Oxford, is probably the site where Goldsmith laid the scene of "She Stoops to Conquer."

MR. RUSKIN has changed the subject of the lecture he is announced to deliver at the London Institution on December 4. It will not be on "Crystallography," but on "Cistercian Art."

MR. GLADSTONE has recommended Mr. David Wingate, a Lanarkshire poet, for a pension of £50 on the Civil List; and it is also stated that he did not do this until he had first read Mr. Wingate's poems.

PROF. BUTCHER has printed as a pamphlet (Blackwood) the inaugural address which he delivered on opening the Greek class at Edinburgh University on October 31. The subject chosen is "What we owe to Greece," and it is treated with not a little both of freshness and eloquence.

THE December number of the *Viestah Evropu* will contain a new production by Ivan S. Turghéniev, entitled "Stikhi v Proze" ("Prose Poems"). These "poems" were written by the author during his late serious illness, and consist of a series of imaginative sketches based on the events of the past six years. It is expected that they will contain, at the same time, a good deal of autobiographical material.

A NEW novel by Georg Ebers, entitled *Zin Wort*, will be published next week by the Deutsche Verlags-Anstalt, at Stuttgart. The scene is laid in the sixteenth century, and the hero is a banished German.

A POEM by Heine, hitherto unpublished, is said to have been found in his autograph copy of the *Buch der Lieder*, which is now advertised for sale at Berlin.

THE second portion of Prof. von Treitschke's *History of Germany in the Nineteenth Century* has just appeared (Leipzig: Hirzel).

A NEW German version of Ariosto's "Orlando Furioso" is in preparation by Herr Otto Gildemeister, the translator of Byron. It will fill four volumes. The first is nearly ready.

ROMAGNOLI, of Bologna, announces a reprint of the *Bibbia Vulgare*, following the very rare edition of Niccolò Jenson (Venice, 1471).

SIG. BONGHI, formerly Italian Minister of Public Instruction under the Right, has in preparation a series of school-books, dealing with ancient history, literature, and art. They will be published by Morano, of Naples.

MESSRS. LETTS, SON AND CO. (LIMITED) have sent us a parcel of their diaries, calendars, and pocket-books for 1883, containing fourteen articles in all. It is not easy, or necessary, to say more than that no better are published. Quite apart from the contents and the general style, a word of praise must be given to the plain but strong binding. This is a matter that many publishers unduly neglect.

Correction.—In the paragraph about the Countess of Warwick in our last number, p. 345, col. 2, for "grandmother" read "mother-in-law" of the king-maker.

FRENCH JOTTINGS.

THE Académie française has fixed December 7 as the date for filling the two *fauteuils* vacant by the deaths of Charles Blanc and the Comte de Champagne. Up to the present, MM. Pailleron and Charles de Mazade are the only candidates.

As was expected, M. Jules Simon has been elected permanent secretary to the Académie des Sciences morales et politiques, in room of M. Mignet, the historian, who has held that post since 1837, and is now in his eighty-fifth year. The remuneration is a salary of £240 a-year, with rooms in the Palais Mazarin.

THE Prince de La Moskowa, the son of Marshal Ney, who died recently in Paris, is said to have left a volume of autobiographical reminiscences, with instructions that it shall not be published for some years.

A FRENCH paper claims M. Duclercq, the present Prime Minister, as having at one time been "reader" in a newspaper office. Pierre Leroux, François Buloz, and Proudhon are also in the same category.

It is announced that the private papers of the duc de Morny will shortly be given to the world

by his two secretaries, MM. Fournier and de Morpon.

M. ALPHONSE DAUDET has written yet another novel of Parisian life, which is to appear in the *feuilleton* of the *Figaro*, beginning in December.

M. ALBERT WOLFF, of the *Figaro*, announces for publication next February *Un Quart de Siècle à Paris*, mainly based upon the *chroniques* he has contributed to that paper during the past twenty-five years. It will be in two volumes, the first dealing with Paris under the Empire, and the second with Paris under the Republic.

PROF. EMILE DE LAVELEYE, of Liège, has published (Paris: Hachette) a text-book of political economy—*Éléments d'Économie publique*—for use in schools. He has not scrupled to depart somewhat from the usual lines, with the object of showing the close connexion between his subject and the kindred "études humanitaires"—philosophy, ethics, history, and geography. To every principle he has appended an illustration, a fact, a maxim; and he has paid special attention to the burning questions of socialism, capital, commercial crises, and population.

M. ALBERT SOREL, the well-known historian, has just published a volume of Essays in history and criticism, dealing with Metternich, Talleyrand, Mirabeau, Elizabeth and Catherine II., England and the French Emigration, the diplomacy of Louis XV., the Prussian colonies, the Russian alliance and the Restoration, the policy of France in 1868-67, and diplomacy and progress.

M. PH. TAMIZEY DE LARROQUE, as a byework of the great undertaking he is engaged upon for the resuscitation of Pèirese and his friends, has reprinted as a pamphlet (Bordeaux: Chollet) the funeral oration pronounced upon Gassendi in the cathedral church of Digue, where the philosopher at one time held the post of Provost. The original is excessively rare, no copy of it being in the Bibliothèque nationale.

BUSTS of the following have recently been placed in one of the vestibules of the Institut:—Jules Favre, Michelet, Littré, de Saey, Vicomte de Rougé, Olande Bernard, Deville, and Félicien David.

EPIGRAMS.

XXV.

Shelley and Harriet Westbrook.

A GREAT star stoop'd from heaven and loved a flower
Grown in earth's garden—loved it for an hour:
Let eyes which trace his orbit in the spheres
Refuse not, to a ruined orbend, tears.

XXVI.

The Ruined Abbey.

Flower-fondled, clasp'd in ivy's close caress,
It seems allied with Nature, yet apart:—
Of wood's and wave's inensate loveliness
The glad, sad, tranquil, passionate, human heart.

XXVII.

An Epitaph.

His friends he loved. His fellest earthly foes—
Cats—I believe he did but feign to hate.
My hand will miss the insinuated nose,
Mine eyes the tail that wagged contempt at Fate.

XXVIII.

A Parable.

A deft musician does the breeze become
Whenever an Aeolian harp it finds:
Hornpipe and hurdygurdy both are dumb
Unto the most musicianly of winds.

XXIX.

Anthony at Actium.

He holds a dubious balance:—yet that scale,
Whose freight the world is, surely shall prevail?
No: Cleopatra droppeth into this
One counterpoising orient sultry kiss.

XXX.

On Longfellow's Death.

No puissant singer he, whose silence grieves
To-day the great West's tender heart and strong;
No singer vast of voice: yet one who leaves
His native air the sweeter for his song.

XXXI.

"Subjectivity" in Art.

If, in the Work, must needs stand manifest
The Person, be his features, therein shown,
Like a man's thought in a god's words expressed—
His own and somehow greater than his own.

XXXII.

The Cathedral Spire.

It soars like hearts of hapless men who dare
To sue for gifts the gods refuse to allot;
Who climb for ever toward they know not where,
Baffled for ever by they know not what.

XXXIII.

Written in a Volume of Miss Christina E. Rossetti's Poems.

Songstress, in all times ended or begun
Thy billowy-blossomed fellows are not three.
Of those sweet peers the grass is green o'er one;
And blue above the other is the sea.

XXXIV.

The Metropolitan Underground Railway.

Here were a goodly place wherein to die:—
Grown lately to sudden change averse,
All violent contrasts fain avoid would I
On passing from this world into a worse.

W. W.

MAGAZINES AND REVIEWS.

THE *Journal* of the National Indian Association for November (Kegan Paul) is exceptionally interesting. It opens with a full analysis of the last Administration Report of Travancore, the model native State in Southern India. Then we have a history of the vernacular press in Bombay, contributed by a Parsi gentleman, which is deficient only in dates and figures. It is curious to learn that there are several monthly magazines in Guzerati, half-filled with translations from English. A translation from the German upon "The Diamond Fields of India" is full of learning, and we shall be glad to read the continuation of it.

THE *Revista Contemporanea* of October 30 reproduces an inedited "General Project of Reform," by the first Marquis of Victoria in 1747, which remarkably anticipates many modern improvements. The writer advocates a general national synod to deal with ecclesiastical abuses, especially with the exemption of the Church property from taxation; he inveighs against the false ode of honour in Spain, especially as regards the nobility not engaging in commerce; he defends the luxury of the rich, which promotes manufacture and art; and lays down the principle of free trade "of buying in the cheapest foreign market the things which it would cost Spain more to produce, and selling there that which she can produce the cheapest." A few lines of "Contemporary History" by Gen. de Letona mark the date of Serrano's government of Cuba, and of his own post as civil governor there under him for six months. Señor Muñoz y Manzano concludes his study of Goya by assigning him a very high place as a colourist, realistic painter, and satirist, but utterly lacking in tenderness and religious sentiment. The scientific paper is on "The Life of a Plant," by Maximo Laguna.

OBITUARY.

E. H. PALMER.

FROM day to day I have waited for news that might relieve me of a sorrowful task; but at last the faint hope that remained of Professor Palmer's escape is destroyed. It seems that his Syrian dress and his wonderful command of Arabic deceived his murderers, and gave rise to that persistent report of only two Englishmen having been killed in which Palmer's many friends have tried to find comfort. There is now no doubt that he fell with his companions, Gill and Oharrington, and that his death was to the full as gallant as any that are recorded among the golden deeds of Englishmen. To calm the fanaticism and lull the suspicions of the Bedawis was his mission; and it was given to him because there was no other man in Europe who could execute it. Alone, and trusting solely to his marvellous influence with the desert Arabs, he undertook that perilous first journey by which our army was secured from an attack in the rear of its position on the Suez Canal. The chief work and danger was over when he started on the second expedition, which ended so disastrously and so unexpectedly. No true sons of the desert took his life we may be sure; but rascally Turks, acting under orders from Constantinople or Cairo. It was no case of robbery, for the gold they carried was found untouched: it was political murder after the Turk's own heart. The little party, which faced the dangers of desert travelling with no adequate escort, met the tragical fate which Palmer in his earlier solitary journey had braved and escaped. They were overwhelmed, captured, and murdered:—shortly, I trust, to be avenged in the true Arab fashion; for this once, at least, let the blood-revenge sleep not! Meanwhile, scholars may be proud to remember that this was no trained soldier, but a scholar like themselves—weak, too, and small of stature—who faced death undaunted in his country's service, and fell triumphing that he had done something "for our side." He did, indeed, "for our side" what none other could do; he turned back a Bedawy invasion of the Suez Canal; and he never counted the cost. Such gallantry and courage demand more public recognition at the hands of those who entrusted him with his perilous task than has yet been given. The Government have had no truer or braver soldier in the Egyptian campaign than this Cambridge Professor. Let them not forget it.

The loss of a brave heart is enough to grieve for; but we who are students and Orientalists have another cause for sorrow. Palmer was the rarest of men, a born linguist. It would be hard to say what language within reach of the North Sea and the Mediterranean and the Indian Ocean he did not know. He was so perfectly at home in Arabic that the Bedawis took him for an Eastern born. Persian and Hindustani were as English; and all the tongues of modern Europe seemed to come naturally to him. Readers of Mr. Leland know that "the Palmer" was wholly at his ease in Romany. I never met his equal as a linguist, and I do not believe that equal lives. And I may quote the opinion of one who was admittedly the chief of Arabic scholars and the most Eastern of Orientalists, and say that Lane frequently told me that he had the highest expectations of Palmer, and knew he would do great things, because he had a "genius for Arabic"—an instinctive apprehension which is beyond all book-learning and grammatical precision. Palmer was the reverse of precise, the most careless of writers—he could never detect misprints and inconsistencies. There is scarcely a book of his that I have not reviewed, in the *ACADEMY* or elsewhere, and not one in which I could help noticing the host of trifling slips and

overnights. This was a part of his nature. He could not grind at grammar, and, indeed, he was more fitted to teach it than to learn. As soon as he had gained an insight into one language, he was off to another. Those who prize literal scholarship more than linguistic genius shook their heads at him, and it was no wonder. But others, like Lane, saw deeper. In Arabic, genius is the first thing. Without the spirit of the East—the Oriental instinct—mere scholarship avails little. You may know all the rules and exceptions and learn the dictionary by heart, and yet be confounded by a phrase which to men of Lane's and Palmer's stamp is perfectly simple and natural. I couple the two names together because, though Lane was accuracy and precision itself in his scholarship, they had this in common, that they both knew the East, so to speak, from the inside, and went by nature and not by syntax.

I have written thus much on Palmer's Arabic scholarship because it was his chief study, and because it is that part of his work on which I am best entitled to speak. His Arabic Grammar, in its three scales, is brilliant, luminous, thoroughly natural and native—native, too, in method and want of precision—but emphatically an admirable book to begin upon, if some other scholar would add a list of *errata*. His *Qur'an*, again, in "The Sacred Books of the East," often as I am compelled to disagree with individual renderings, is a work of genius—it gives a new insight into the Mohammedan Bible. His books on Arabic literature are simply charming. The translation into easy and spirited English verse (in itself a remarkable feat) of the poetry of Bahâ-ed-dîn Zuhayr, of Egypt, is an admirable example of Palmer's genius for Arabic; and his Life of Harun Er-Rashid in the "New Plutarch Series" is one of the most delightful of books. His insight into mediæval Arabian society, and his sympathy with the Golden Prime of Arab literature, were unmatched; and the various articles he contributed to magazines and weekly and daily papers would form a most instructive, and not less amusing, study of the Augustan age of Mohammedan letters. The middle period of Arabic literature attracted him more than the ancient poets of the desert, and his most successful pieces in the *Song of the Reed*—a little volume containing many gems of verse—are from the later Arab or Persian writers. In Persian, indeed, he was as completely at home as in Arabic; and it is devoutly to be wished that his translation of Hafiz, which has long been announced by Messrs. Tribner, is sufficiently advanced to be published. None, I believe, could render Hafiz more appreciatively than Palmer.

But of his varied work I have no space to write; of his labours for the Palestine Exploration Fund, and his *Desert of the Exodus*, the results of two journeys (in 1869 and 1870) into Sinai and the Tih desert (the latter in company with Mr. Tyrwhitt Drake, on foot, without escort or dragoman) during the *Wanderjahre* which divided his early student life, of which we know so little and would like to know so much, from his last ten years of unremitting production. Until 1867, when he took his degree at the age of twenty-seven, and St. John's College, Cambridge, honoured itself by electing him to a fellowship on the ground of his Oriental scholarship, he was a hard student, even during the period when he essayed a commercial career. Then, for a few years, he was a bold and venturesome traveller, picking up new dialects wherever he went, and making friends with the rough desert tribes as though an Arab born. Finally, with his appointment to the Lord Almoner's Professorship of Arabic in 1870, he entered upon his last phase of activity. He became a university lecturer, an examiner, a writer of many books, and, for the last year, a journalist. I believe there was

nothing that Palmer could not have done, if he had given his mind to it. He was a barrister for the amusement of going on circuit, an actor, a conjuror, a "thought-reader," something of a draughtsman; at once, a man of learning and a thorough Bohemian; a Cambridge professor who taught the Koran, and an improvisatore who delighted the Rabelais Club; a man who could preach in a mosque, sing Persian ghazels, and chaff gipsies in their own tongue. And, with all this, Palmer had no grain of conceit or self-importance. He was the quietest and most unassuming of men of genius; he never set himself to shine or spoke for effect. To other students, as I can heartily testify, he was ever helpful and kind; he would take any trouble to explain what to others, but not to him, were difficulties; and I have always found his illustrations and comments luminous and suggestive. Orientalists must mourn a leader; but there are many, and every week swelled their number, who grieve for the loss of a true and generous friend—one who in learning forgot not human-kindness, who could be both a scholar and a noble-hearted man, who could love and enjoy life well, and yet, when his hour came, knew how to die.

STANLEY LANE-POOLE.

RITTER FRANZ VON KOBELL died at Munich, his native city, on Sunday last. He was the son of a Bavarian privy-councillor, and was born in July, 1803. He has been Professor of Mineralogy in the University of Munich for nearly half-a-century. He was appointed in 1834, but he held a post in the Konservatorium der mineralogischen Sammlungen as early as 1823. He received his earlier education in Munich, but studied natural science at the University of Landshut. He made repeated journeys in Greece, Italy, and elsewhere in the interests of his science. As a mineralogist, however, F. von Kobell was known only to a limited circle; but as a poet, and especially as a dialectic poet, his name is renowned throughout Germany. His first volume of poems, *Gedichten in oberbairischer Mundart*, appeared in 1839, and an eighth edition was published about six years ago. In 1844 he issued a volume of poems in the dialect of the Rhenish Palatinate, *Gedichten in pfälzischen Mundart*, a sixth edition of which appeared in 1876. His "High-German" poems, of which he published a succession of volumes, were less original and less successful.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BIGNARDI, G. O. *Le belle Arte nel Territorio varese*. Milano: Vallardi. 40 fr.
MALVENDI, L. *Le Glorie dell' Arte lombarda*. Milano: Agnelli. 5 fr.
MANKONI, A. *Epistolario*. 1803-59. Raccolto e annotato da G. Botta. Vol. I. Milano: Carrara. 4 fr.
MILA Y FONTANALS, M. *Romancillo Catalán*. Segunda Edición refundida y aumentada. Barcelona. 8 fr.
MUELLER, W. *Europäische Geschichte u. Politik 1871-81*. Berlin: Springer. 5 M.
PERLACH, M. *Vermischte Geschichte der Universitäts-Bibliothek zu Graubwald*. 1. Hft. Bis 1785. Graubwald: Bamber. 3 M.
REICHENBERGER, P. *Erlebnisse e. alten Parlamentariers im Revolutionsjahr 1848*. Berlin: Springer. 5 M.
SIGILLANI, P. *Storia critica della Teoria pedagogica*. Bologna: Zanichelli. 5 fr.
VANDUCCI, A. *Proverbi ladini illustrati*. Vol. II. Milano: Brigola. 6 fr.

HISTORY, ETC.

- Aus den Papieren d. Ministers u. Burggrafen v. Marienburg, Theodor v. Söhn. 3. Thl. 5 Bd. Berlin: Simon. 8 M.
BROGLIE, le Duc de. *Frédéric II et Marie-Thérèse, d'après des Documents nouveaux*. 1740-43. Paris: Olsmann Lévy. 18 fr.
CHRONIKEN, die, der deutschen Städte vom 14. bis ins 16. Jahrh. 18. Bd. Die Chroniken der mittelh. Städte. Mainz. 2. Bd. Leipzig: Hirsel. 11 M.
GESCHICHTSQUELLEN der Prov. Sachsen u. angrenzender Gebiete. 15. Bd. Halle: Hendel. 22 M.
GUONENNE, M. *Die Bedeutung der Forderung im attischen Prozesse*. Zürich. 1 M. 60 Pf.
HROEL, C. *Verfassungsgeschichte v. Mainz im Mittelalter*. Leipzig: Hirsel. 4 M.

- LEHMANN, H. O. *Der Rechtsschutz gegenüber Eingriffen v. Staatsbeamten nach altindischem Recht*. Kiel: Homann. 2 M. 40 Pf.
MARXI, C. *La Congrega del Rosci di Siena nel Secolo XVI*. Firenze: Le Monnier. 8 fr.
SALFELD, G. A. *Italographien. Kulturgeschichtliche Studien auf sprachwissenschaftliche Grundlage*. 2. Hft. Hannover: Hahn. 2 M. 40 Pf.
TONIOLI, G. *Dei remoti Fattori della Potenza economica di Firenze nel Medio Evo*. Milano: Hoepli. 4 fr.
ULRICH, A. *Geschichte d. römischen Kleins Wilhelms v. Holland 1247-56*. Hannover: Hahn. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ABICH, H. *Geologische Forschungen in den kaukasischen Ländern*. 2. Thl. Geologie d. armenischen Hochlandes. I. Westhlfte. Wien: Holder. 72 M.
CASPARI, O. Hermann Lotze in seiner Stellung zu der durch Kant begründeten neuesten Geschichte der Philosophie. Breslau: Treves. 3 M.
CAUVIN, Ch. *Mémoire sur les Races de l'Océanie*. Paris: Doct. 5 fr.
DORLTER, O. *Die Vulkane der Capverden u. ihre Produkte*. Graz: Leuschner. 6 M. 80 Pf.
GERLACH, L. *Die Entstehungsweise der Doppelkeimbildungen bei den höheren Wirbelthieren*. Stuttgart: Enke. 10 M.
HOFFMANN, C. K. *Zur Ontogenie der Knochenfische*. Fortsetzung. Amsterdam: Müller. 2 M. 40 Pf.
LOTZE, H. *Geschichte der deutschen Philosophie seit Kant*. Leipzig: Hirsel. 1 M. 80 Pf.
MARSHALL, L. *Botanique cryptogamique*. 2^e Part. Les Fungus. Paris: Doct. 8 fr.
MERLING, A. *Die elektrische Beleuchtung in systematischer Behandlung*. Braunschweig: Vieweg. 18 M.
PAOLI, A. *Stime e il Principio di Causa*. Milano: Hoepli. 5 fr.
STUVE, O. *Observations de Poulkova*. Vol. 13. Observations faites au Cercle vertical. St. Petersburg. 30s.

PHILOLOGY.

- BALKENHOLL, J. *De partitulum seu Thucydides*. Hildesheim: Borgmeyer. 1 M.
BURNICH, G. *Leitfaden f. den Elementarunterricht d. Sanskrit*. Wien: Konegen. 5 M.
TROBERT, E. *Questions Hyperides et Dinarchos*. Berlin: Mayer & Müller. 2 M. 40 Pf.
WERNER, C. *Prolegomena ad papyrum graecorum novam collectionem edendam*. Wien: Gerold's Sohn. 3 M.

CORRESPONDENCE.

WHO WROTE "THE WHOLE DUTY OF MAN"?

II.

12 Park Crescent, Oxford: Nov. 14, 1882.

It will probably now be conceded that Fell was, from the first, fully in the confidence of the author of *The Whole Duty of Man*. It is also pretty evident, from the existence of the MS. of *The Government of the Thought* in his handwriting in 1687, combined with his own language concerning that treatise, that he was the anonymous author's literary executor, as well as his intimate friend during life. The reader who has any acquaintance with Fell's biography will at once perceive to whom these facts point. Fell, through the exigencies of his position, and, doubtless, partly through natural temperament, dwelt very much apart; yet there was one friend with whom his earliest years were spent, with whom he seems to have shared every thought, and who, dying a few years before him, left his papers and remains to his disposal. But, before proceeding further, let me quote those passages of the Preface to the collected works which refer to the unknown author.

"Our excellent Author having wrote the Tracts which make up these Volumes, at several times, as the exigence of the Church, and the benefit of Souls directed their compoensure; did likewise publish them apart, in the same order as they were made. . . .

"... it is here solemnly declar'd; that these Tracts which we here exhibit, are the genuine and the only Writings of our Author."

Taking this with the context, I do not understand Fell to state that the author of the seven treatises wrote nothing else; but simply that these are all his works *qua* author of *The Whole Duty of Man*. It is impossible to say whether Fell had, when he wrote this Preface, transcribed and determined to suppress *The Government of the Thought*, or whether that tract was taken up and put into shape in the interval between the publication of the works and Fell's death,

"Indeed had Almighty God lent longer life to this eminent Person, we might have receiv'd many and ample benefits by it; and particularly a just treatise, which was design'd and promis'd of the Government of the Thought. . . .

"Therefore it may justly be esteem'd as a particular recommendation of what is here deliver'd, that it was practis'd before it was speculation, and that we literally have the authors works. *The whole Duty of Man* had its first, and most correct edition in life and practice; and the *Tongue was Govern'd* and *Contentment* gained before they were describ'd; nor was there any thing in this whole Volume wrote by guess and at adventure, but from long experience and evidence of fact. . . .

"The pious Votary will by this method, more intimately acquaint himself with the Writings of these Tracts, than he could do by any the most punctual account of his Name and Family and Person, that a Herald, Historian or Painter could contrive. Let him be wise and humble, temperate, chaste, patient, charitable, and devout; live a whole age of great austerities, and maintain an undisturb'd serenity in the midst of them; and then he will himself become a lively picture of our Author."

It is here distinctly implied that the author was recently dead; and certain definite qualities are attributed to him. The "whole age of great austerities," at all events, is a characteristic that could scarcely be ascribed to everybody in the reign of Charles II.

In 1684 there was printed at the Theatre in Oxford a small folio volume entitled *Forty Sermons, whereof twenty-one are now first publish'd, the greatest part preached before the King and on solemn occasions*. The author is RICHARD ALLESTREE, D.D., "King's Professor in the Chair of Divinity in the University of Oxford, Provost of Eton, and Chaplain to his Majesty." Prefixed is his Life, confessedly written by Fell, and in this and in the Sermons I am persuaded that we have the key to the authorship of *The Whole Duty of Man*.

It has often been pointed out that Allestree died in 1691, and so far satisfies Fell's description in the Preface. He had lived a life of uncommon austerity. Fell shall speak for himself on this point:

"In the evening after he had wearied himself with the studies of the day, which he generally continued till eight of the clock at night, during the many years he held the Chair, soon after which he was to be call'd away to the night prayers of the College; this short interval he made as easy as he could to himself and those that were with him: and he had great reason to relax his mind at this time with a little cheerful discourse, there being no person who more literally verified the saying of the wise Man, that much study was a weariness to the flesh. After his daily work he was wont to be as faint and spent, as if he had bin laboring all the time with the sieve or flail; and his intention of thought made such wast upon his spirits, that he was frequently in hazard, while at study, to fall into a swoon, and forc'd to rise from his seat, and walk about his room for some time, before he could recover himself.

"To render secure from the inordination of intemperance, he frequently abstain'd from lawful satisfactions, by the stated returns of fasting and abstinence; and continuance in celibacy during his whole life. Nor had his singular abilities and endowments the usual effect to make him proud and contentuous; all his discourses were with deference and respect, and were spoke with weight becoming a Professor, but the softness of a Learner."

So then, both the author of *The Whole Duty of Man* and Dr. Allestree were "wise and humble, temperate, chaste, patient, and devout;" both "lived a whole age of great austerities." As to Allestree's charities, Dr. Fell gives many particulars:—

"His content of the world was very extraordinary, as in his large and constant Charities, both by settled Pensions to indigent persons and families, and occasional Alms; so also his bounteous

hospitality. . . . Yet a higher instance hereof will be his giving away a fixt and constant revenue that he might have fairly retain'd, to the value of above three hundred pounds by the year. . . . But the uncontrollable proof of content of the world, is the dying poor, and not to have collected any thing against the hazards of fortune, and commonly pretended exigences of old age and sickness; which was in a remarkable manner Dr. Allestree's case."

Nine days before his death, in reply to an enquiry from Fell concerning the disposal of his MS. lectures, Allestree wrote—Fell quotes his exact words, only casting them into the *oratio obliqua*—

"that if the Bishop had not writ, and for that he himself would not go out of the world without satisfying him in every thing, he had resolv'd to have sent for his papers and burnt them; but that now he gave them up all to the Bishop upon this inviolable trust, that nothing of them should be publish'd as a Scheme of his, but to be made use of to serve any other design the Bishop should think fit."

In the Life of Prideaux, we are told that Fell's description of the author quoted above was "generally understood to be meant of Dr. Allestree, who was then lately deceased." I think that it would be difficult to understand it otherwise.

There is only one passage in the entire works of the author of *The Whole Duty of Man* where the writer throws off the mask, and makes a definite statement with regard to his own personal experience, which at once excludes many of the competitors for the authorship. It occurs in the seventh tract, *The Christian's Birth-right*, sect. vii., paragraph 2, and is important enough to be quoted *verbatim*:—

"I would not be hasty in charging Idolatry upon the Church of Rome, or all in her communion; but that their Image-worship is a most fatal snare, in which vast numbers of unhappy souls are taken, no man can doubt who hath with any regard travaill'd in Popish Countries, I myself and thousands of others, whom the late troubles, or other occasions sent abroad, are and have been witnesses thereof."

Dr. Fell records several visits of Allestree to the Continent; first, to France soon after the end of the war to settle the affairs of Lord Newport; secondly, to Charles II. at Rouen after his defeat at Worcester; and, thirdly, "after several difficult journeys successfully perform'd, in the Winter before his Majesties happy restauration he was sent over into Flanders." I cannot help remarking, as one of the many indications that all the seven treatises are from the same hand, that Saint-or Image-worship is the one practice of the Roman Church which is condemn'd in *The Whole Duty of Man* (Sunday v., § 37). When *The Whole Duty* was published, Allestree had paid at least two visits to the Continent.¹

I think, then, that we may here regard it as established that Fell, solemnly and by unmistakeable indications, points to Dr. Allestree, then dead, as the author of *The Whole Duty of Man*. Is there documentary evidence to confirm his statement? In other words, do Dr. Allestree's acknowledged writings carry on the face of them evidence of various kinds, derived

¹ It is a curious instance of the inattention with which the internal evidence has been examined that Hearne says (*Reliquiae*, iii. 88), "the author had been at Rome;" and Dr. Michael Lort (whose remarks quoted in Nichols' *Literary Anecdotes* are among the best contributions to the investigation of the subject hitherto published) quotes the author as "mentioning" that he had been in France eighteen years before. He no doubt was; but he does not say so. Dr. Lort remarks casually (*L. A.* ii. 603) that Dr. Allestree's sermons may be compared with the treatises; but he seems to have carefully avoided taking his own hint.

from similarities of language and expression, "undesigned coincidences," identity of view, resemblance of literary form and method, sufficient in quantity and quality to turn the presumption raised by Fell's statements into certainty? I would submit that they do. That Fell manipulated the MS. after it left Allestree's hands there can be no manner of doubt. Prideaux (Life, p. 8) noticed that, while one of the treatises was printing at the Theatre at Oxford, "he often found whole lines, and sometimes two or three together, blotted out, and interlineations in their stead which he knew to be of Bishop Fell's handwriting." But if we wished to form a correct notion of Fell's view of the rights and duties of an editor, we should only have to put Anthony Wood in the witness-box (see, e.g., Life, p. 237). I have no doubt that Fell edited, and edited severely; and yet I have as little doubt that the first draft came from Allestree. A very rapid and imperfect sketch of the internal evidence which has led me to form this opinion I hope to be allowed to lay before the readers of the ACADEMY next week. CHARLES E. DOBLE.

COPYRIGHT IN TITLES.

The inconvenience, and sometimes the loss, entailed on authors and publishers by the adoption of titles which have been previously used for books or periodicals, or for articles contained in the latter, will, I hope, speedily inspire those who are most interested to make an earnest and united effort to remedy the evil. The remedy will be found in the establishment of such a system of registration of titles as will protect the rights of their inventors, and, at the same time, be so readily comprehensible as to avoid the duplication of them within the term of copyright. The uselessness of Stationers' Hall for this purpose is well known.

The importance of a title is in many instances so great, and it is so frequently invented before the work to which it is to be attached is completed, that there should be distinct recognition of property in a mere title when duly registered. At present no such right exists, although there is a common belief that it does. I have not got the papers here to enable me to give the exact date, but I believe it was on November 9, 1876, that the Master of the Rolls decided, in the case of *Henderson v. Macnall*, that a book or a periodical was non-existent until after publication. Therefore the registration of a title at Stationers' Hall even five minutes before publication did not secure copyright; but the registration, even one minute after publication, did secure it. So that titles registered before publication must be registered again after publication in order to become property in the eye of the law. To meet this difficulty it is allowable to register again at Stationers' Hall any time before commencing an action, and even when in court on payment of a penalty. A title ought to have protection as soon as it is discovered; but only for a limited period, say two years. If publication of the book or periodical did not follow within that period, all rights to the title to lapse. If publication ensued within the period, the proprietorship to continue for the usual term of copyright.

I would suggest that there should be a meeting of authors and publishers at an early date to consider the whole question of the best means of securing copyright in titles and of establishing an efficient system of registration.

CHARLES GIBBON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 20, 7.30 p.m. Aristotelian: "Locke to Berkeley," by Mr. G. White; "Berkeley to Hume," by Mr. A. M. Ogilvie.
8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.

TUESDAY, Nov. 21, 7.45 p.m. Statistical.
 8 p.m. Civil Engineers: Discussion, "Recent Hydraulic Experiments," by Major Allan Cunningham.
 8 p.m. Colonial Institute: "The Indebtedness of the Australasian Colonies in Relation to their Resources," by Sir Francis D. Bell.
 WEDNESDAY, Nov. 22, 8 p.m. Royal Academy: Demonstration, "The Fore-arm and Hand," by Prof. J. Marshall.
 8 p.m. Society of Arts: "Ice Making and Refrigeration," by Dr. John Hopkinson.
 THURSDAY, Nov. 23, 8 p.m. Telegraph Engineers: "The Telegraphs used during the Operations of the Expeditionary Force in Egypt," by Lieut.-Col. Webber.
 FRIDAY, Nov. 24, 8 p.m. Royal Academy: Demonstration, "The Neck, Head, and Face," by Prof. J. Marshall.
 8 p.m. Browning: "What is *The Flight of the Duchess*?" by Mrs. Owen; "The Songs in *Pippa Passes*," by the Rev. John Sharpe.
 8 p.m. Quaker: "The Stateblasts of the Freshwater Sponges," by Mr. B. W. Priest.
 SATURDAY, Nov. 25, 8 p.m. Physical: "Liquid Slabs," by Dr. F. Guthrie; "Rainbows formed by Reflected Light," by Mr. W. Achroyd.

SCIENCE.

The Concepts and Theories of Modern Physics. By J. B. Stallo. "International Scientific Series." (Kegan Paul, Trench & Co.)

THIS is a book which every physicist and chemist ought to read. No one who reads it, however much he may differ from many of the conclusions which the author arrives at, can fail to be impressed by the brilliancy of the style and the ingenuity and incisiveness of many of the arguments. It is designed, we are informed, as a contribution, "not to physics, nor certainly to metaphysics, but to the theory of cognition." The common belief among men of science in this day is that modern science has not only made its escape from the cloudy regions of metaphysical speculation and discarded its methods of reasoning, but that it has likewise emancipated itself from the control of its fundamental assumptions. Mr. Stallo's conviction is that this belief is but partially conformable to the fact. The scientific mind is still fettered by the metaphysical prepossessions of the Middle Ages. And this he endeavours to show by examining the foundations of the theory of physical action, known as the atomo-mechanical theory—which, in some form or other, is held by all modern physicists—and by enquiring how far the postulates of that theory are in agreement with the data of observation and experiment. The present volume is a proof that the author is well qualified to carry out this enquiry. His wide and intimate acquaintance with philosophical and scientific literature enables him to speak with equal force and ease, whether he is discussing the laws of thought or the theory of Laplace's invariable plane or the properties of pseudo-spherical space.

The early chapters of the book are occupied by a statement of the mechanical theory of the universe, and a comparison of its demands with the results of sensible experience. The theory makes the assumptions that the primary elements of all natural phenomena are *mass* and *motion*, that these are indifferent to and independent of each other, and that they are constant. From these assumptions follow certain consequences (e.g., that the elementary units of mass are hard, inelastic, and absolutely inert), which are examined in detail. Here the theory of gravitation comes under consideration. The hydro-mechanical theory of Challis, Lesage's impact theory, and other theories are examined, and the total inadequacy of any and all of them to explain the facts of gravitation pointed out. Gravita-

tion is as inexplicable as is mass or motion. The seventh chapter treats of the theory of the constitution of matter. One of the postulates of this theory is that matter must consist of discrete parts, the constituent atoms being separated by void interstitial spaces this requirement being necessary to account for the phenomena of the dispersion and polarisation of light. This gives the author an opportunity of discussing the undulatory theory of light, and exposing its weak points. One of these is the following:—If matter is continuous, rays of light of all colours ought to pass through it with the same velocity. Now, white light, in passing through a refracting medium, becomes coloured, and the theory accounts for this by assuming the different coloured rays to be unequally retarded in passing through such a medium. But how is this to be reconciled with the cogent requirement of the theory that rays of all refrangibilities must travel with the same velocity? The difficulty is (*quoad hoc*) found to be removed by the assumption that refracting media are not continuous, but consist of discrete parts. Cauchy found, from mathematical analysis, that in such media the velocity of the propagation of a ray depends upon its colour. But here another question arises:—Have we any direct evidence that rays of different colours travel with unequal velocities? No, next to none. And so the difficulty—and it is a formidable one—remains.

In the chapter on the kinetic theory of gases, the author begins by discussing the true nature and function of a scientific hypothesis, and lays down not only the criteria of its value, but also the conditions of its validity. These conditions, he maintains, are not fulfilled by the kinetic theory. The theory assumes that a gas is composed of perfectly elastic solid particles. The property of elasticity thus assumed in the constituent solid includes the very fact to be accounted for in the gas.

"The resilience of the gas against reduction of volume is obviously a simpler fact than the rebound of a solid against both diminution and increase of volume, in addition to the reaction against change of figure. The resistance to several kinds of change implies a greater number of forces, and is a more complex phenomenon than the resistance to one kind of change."

The assumed free rectilinear motion of the particles is declared to be not only unwarranted by experience, but out of all analogy with it; and a protest is entered against the extraordinary assumption of discontinuity between the violent action attributed to the particles during the few instants of time before and after the collisions, and their total freedom from mutual action during the comparatively long periods of their rectilinear motion in free paths. The author also objects to the statistical method applied by Maxwell to the velocities of the particles in order to account for the laws of Boyle and Charles, and asks, "On what logical, mathematical, or other grounds is the statistical method applied to the velocities of the particles in preference to their weights or volumes?" And he concludes his examination with the condemnation—

"The kinetic theory has none of the character-

istics of a legitimate physical theory. Its premisses are as inadmissible as the reasoning upon them is inconclusive. It postulates what it endeavours to explain. It is a solution in terms more mysterious than the problem," &c., &c.

Chaps. x., xi., and xii. treat of the character and origin of the mechanical theory. The author attributes many of the erroneous and inconsistent assumptions previously discussed to the fact that our minds are still tram-melled by the metaphysical prepossessions of the Middle Ages. He points out that neither motion nor mass (*i.e.*, inert matter) can by itself be an object of sensible experience, and asserts that neither of them is substantially real, but both are concepts, or, rather, constituents of a concept—the concept *matter*.

"The mechanical theory is guilty of one of the old fundamental errors of metaphysical speculation; it takes not only the concept matter, but its two inseparable constituent attributes, and assumes each to be a distinct and real entity. It is a survival of mediæval realism."

"A body cannot indeed move itself, but this is true for the same reason that it cannot exist in and by itself. The very existence of a body in space and time, as well as its motion, implies interaction with other bodies, and therefore *actio in distans*. Consequently all attempts to reduce gravitation and chemical action to mere impact are aimless and absurd."

Another metaphysical error into which, as the author alleges, the mechanical theory has fallen is that which identifies the genesis of the order of concepts with the genesis of the order of things; and an illustration is derived from the theory of the constitution of matter, the argument being as follows:—It is assumed that of the three states of matter—the solid, liquid, and gaseous—the two last are simply complications of the first; that a gas is a cluster of solids, like a cloud of dust; and that if these three states are considered as evolved the one from the other, the order of evolution is from the solid to the gas. But this view is inconsistent with facts. Evolution proceeds from the indeterminate to the determinate, from the simple to the complex. A comparison of the gaseous state with the solid shows that the former is not at the end, but at the beginning of the evolution. A gas is not only comparatively indeterminate, without fixity of volume, without crystalline or other structure, but, in its functional manifestations, exhibits that simplicity and regularity which are characteristic of all primary forms. This is seen at once by comparing the physical and chemical aspects of a gas with those of a solid or liquid. "What, then, is the origin of the prevailing delusion respecting the constitution of matter?" The following is the answer given to this question:—The intellect is liable, by reason of the laws of its growth, to confound the order of the genesis of its ideas respecting natural objects with the order of the genesis of those objects themselves. The most obtrusive form of matter is the solid, and in the early stages of history the solid alone was apprehended as material. It was long before the *air* came to be known as a form of matter. Thus, while the progress of evolution in nature is from the æiform to the solid, the progress of the evolution of knowledge in the minds of men was the converse.

"What does the demand of the atome-

mechanical theory—to admit no interaction between bodies other than that of impact—imply? Nothing less than this—that the first rudimentary and unreasoned impressions of the untutored savage shall stand for ever as the basis of all possible science.”

In chap. xiii. is discussed the theory of the absolute finitude of the world and of space. It is shown that the assumption of the atom as an absolute minimum leads to the assumption of an absolute maximum of material existence. The views of Lobatchewsky, Riemann, Clifford, &c., on many-dimensional and curved space are discussed, and afford our author an opportunity of condemning “another flagrant instance of the reification of concepts.” Chap. xiv. treats of cosmological speculation. Sir Wm. Thomson’s theory of the dissipation of energy is discussed somewhat fully, and the difficulties and discrepancies involved in the nebular hypothesis pointed out.

The conclusion stated by the author in the final chapter is that the atomo-mechanical theory cannot be the true basis of modern physics. The theory is not only (as is conceded) incompetent to account for the phenomena of organic life, but proves to be equally incompetent to serve as an explanation of the most ordinary cases of inorganic physical action. And the claim that it resorts to no assumptions and operates with no elements save the data of sensible experience is wholly inadmissible.

Mr. Stallo has shown that it is easy to pick holes in the mechanical theory. He has urged with force and ingenuity many valid objections against the kinetic theory of gases, the undulatory theory of light, and other applications of the general theory. But he cannot deny the enormous services these theories have rendered to science. They have led to new facts and discoveries, opened out fresh fields of research, and extended the boundaries of our knowledge in many directions. They may not be true; but they have proved themselves to be admirable working hypotheses, and in this lies their value.

A. W. REINOLD.

PHILOLOGY NOTES.

MR. E. A. SONNENSCHNEIN has recently found another volume of MS. notes and emendations by Bentley upon Plautus. They are inscribed in a copy of the Vulgate (1669), which passed from Bentley’s library into the possession of Gilbert Wakefield, and was purchased by the Bodleian at the Wakefield sale (1802) for the sum of 2s. 6d. The notes form a recension of the text parallel to that of the copy of Pareus in the British Museum, and will be shortly issued by the Clarendon Press.

THE Bishop of Durham is preparing a notice of eleven Coptic MSS. in the Cambridge University Library, which have been entrusted to him for that purpose.

MR. JAMES PLATT has undertaken to copy and edit for the Early-English Text Society, from the unique MS. in the old royal collection in the British Museum, Bede’s *Liber Scintillarum*. This treatise contains many Anglo-Saxon words which are found in the dictionaries of Lye and Somner, but which have not yet appeared in any printed text.

MR. PLATT is also preparing a paper, for the Philological Society, on the changes which the

genders of Latin words undergo in becoming Anglo-Saxon. These depend partly on the endings of the words, and partly on the gender of the words they supplant. Thus the Latin neuter *participium* is treated as a masculine, because the Anglo-Saxon noun for which it was substituted was masculine.

Two new volumes of “The Sacred Books of the East,” edited by Prof. Max Müller, will appear immediately. Vol. xiv., being part ii. of the Sacred Laws of the Āryas, contains the *Vasishtha* and *Baudhayana*, translated by Dr. George Bühler; and vol. xviii., or part ii. of Pahlavi Texts, the *Dādistan-i Dīnīk* and the *Epistles of Mānāskīhar*, translated by Dr. E. W. West.

THE new part of the “Anecdota Oxoniensia” is *Aristotle’s Physics*, Book VII.: a Transcript of the Paris MS. 1869, collated with the Paris MSS. 1861 and 2633 and a MS. in the Bodleian Library; with an Introductory Account of these MSS., by Mr. R. Shute.

IN the course of a paper on the Hittites recently read before the Académie des Inscriptions, M. Georges Perrot announced his intention of publishing the Hittite seals, eighteen in number, brought from Constantinople by M. Schlumberger, which have never yet been properly studied. M. Casati read a paper on Etruscan, in which he argued that the well-known Etruscan words “Lar” and “Lucumo” were not titles, but *praenomina*, the latter corresponding to the Latin “Lucius.” M. Desjardins exposed the forgery of a leaden plate, with an inscription, which had been sent from Sardinia. M. Oug read the first part of a paper on the Consilium principis from Augustus to Diocletian.

KONEGEN, of Vienna, announces the publication of treatises on Sanskrit Grammar, by Dr. G. Bühner; and on the structure of the Sophoclean chorus, by Dr. H. Gleditsch.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Nov. 7.)

SAMUEL BIRCH, D.O.L., President, in the Chair.—A paper was read from M. Eugène Réville on “A Demotic Papyrus containing the Malediction of an Egyptian Mother on her Son embracing Christianity.” This papyrus, belonging to Mr. Dodgson, had been placed at the disposal of M. Réville at the request of the president. It is unique of its kind, and may be considered as showing the struggle of Egyptian paganism in its decline against Christianity at its dawn. It tells of a man, Petosor, who, having been converted to Christianity, had, according to custom, changed his pagan name, which means “the gift of Osiris,” into the Christian name Peter. It appears that the zeal of the new convert carried him so far as to utter threats against paganism, then still in power. M. Réville was of opinion that he probably held a high position among the clergy. His mother reproaches him because, since he had made for himself a god that could kill, he lived with others in abundance and abandoned his pagan relatives. She speaks of his threats against the temples, and of his sacrilegious parodies of the sacred rites. She represents him always as a kind of chief of a sect. She wishes by her maledictions to avenge the cause of the gods outraged by her son; and it is for this reason that, acting in her own name, as well as for her dead husband, she wrote this solemn protestation. She refuses to call her son by the sacred name Petosor, which she had given him at his birth, and she shrinks also from accepting the profane name assumed when he was converted. Hence she calls him Petu, or Tu simply, “The Gift.” M. Réville, after giving a translation of this document so far as possible, made some remarks on the contents of another papyrus he was about to publish, detailing the discussion between the jackal Koufi and the Ethiopian cat. No positive state-

ment could be made as to the exact date of this papyrus; but he pointed out that in the character of its writings it agreed with certain Demotic receipts of the second century A.D., and was certainly posterior to the Rhind bilingual papyrus of the age of Augustus.—Mr. Theo. G. Pinches then read a paper on “Some Recent Discoveries bearing on the Ancient History and Chronology of Babylonia.” He took as his text a cylinder bearing the name of the King Nabonidus which was recently brought to light by Mr. Hormuzd Rassam in the course of his excavations on the site of Sipara, or Sepharvaim. It has chiefly to do with the building of temples, but incidentally there occurs the following passage of great historical interest:—“In the third year he [the god Marduk] caused Cyrus, King of Anzan, his young servant, to go with his little army; he overthrew the widespreading Sabmanda [the Medes], he captured Satumega [Astyages], King of Sabmanda, and took his treasures to his own land.” This is not absolutely identical with the account given by Cyrus himself, which latter agrees more closely with the story told by Herodotus. In another passage Nabonidus tells how, in restoring, at the command of the god Marduk speaking to him in a dream, the temple at Bit-hulhul, he lighted on the foundation-cylinders of the Assyrian kings Assurbanipal and Shalmaneser II., son of Assurnasirpal. But the Babylonian king’s most marvellous find of the sort was in burrowing beneath the famous temple of the sun-god at Sipara, forty-five years after Nebuchadnezzar had sought for the ancient cylinders in vain. Nabonidus probed to a depth of eighteen cubits, and then there was revealed to him, he said, “the cylinder of Narasim, son of Sargon, which for 3,200 years no king going before me had seen.” As Mr. Pinches remarked, adding to the date of Nabonidus, say, B.C. 550, these 3,200 years, we get for the date of Narasim B.C. 3750, which is two millenniums higher than the epoch assigned to these two celebrated kings of Agane by the late Mr. George Smith in his posthumous *Babylonian History*. Again, this interval of 3,200 years is nearly double the 1,635 interposed by Assurbanipal between his own reign and that of the Elamite king Kudurnakhundi, which still now was the earliest known from the onefield inscriptions.—M. Oppert opened the discussion, and took occasion to call attention to the recent discovery at Tello, near Hillah, by the French archaeologist, M. Salzer, of the inscribed statues of two of the very earliest Chaldean kings. M. Oppert’s renderings of the inscriptions made it clear that in the time of Gudea, one of the two sculptured monarchs, there was already lively intercourse between Chaldees and Egypt.—Communications were also received from Mr. Le Page Renouf, questioning, on grounds of textual interpretation, Dr. Brugsch’s identification of Pihahiroth, in his theory of the Exodus; from M. G. Bertin on “The Character and Influence of the Accent in Akkadian and Assyrian;” and by Mr. Pinches on “Assyrian Grammar,” the last being the first instalment of a series of papers.

FINE ART.

Demv 4to. 296 pp. 250 copies, each numbered. £1 2s. THE LIFE AND WORKS OF THOMAS HEWICK. By D. C. THOMSON. A few copies of this volume still remain for sale, and may be had from the AUTHOR, 10, White-road, N.W.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromo., and Oeographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. REES, 115, Strand, near Waterloo-bridge.

JEAN COUSIN’S “LIVRE DE FORTUNE.”

IT has before been stated (ACADEMY, October 7) that a curious work of early French wood-engraving is now being published in *L’Art*. It is a so-called Book of Fortune—*Emblemata Fortunae*—the text being written by a certain Imbert d’Anlezy, Seigneur de Dunflun, who states that he undertook this work in his old age, after a life of war and turmoil. He evidently considers his own part in the work of the greatest importance; but he says he has employed an excellent artist, to whom he gave

"a very rich salary." This artist M. Lalanne considers to be none other than Jean Cousin, who has supplied as many as two hundred emblematical designs of Fortune under various aspects. Here we see the goddess flying on the back of an eagle, or standing at the turning point of two roads, or balancing a beam; sometimes blind, sometimes far-seeing; as Father Time, turning round on a wheel; as "Inconstant," resting one arm on a ball, and holding forth the other with a chalice in her hand; as "Misfortune," driving in a triumphal car over human woes. The Book of Fortune was discovered by M. Lalanne in the Bibliothèque nationale, where it had not been much regarded, because the designs were supposed to have been by the same hand as the text, although the writer expressly explains that they are only his in the sense of his having paid for them.

It is curious to compare this early French rendering of the subject with the many representations we have of it in early German art. The ideas expressed are often the same, though the French master is freer and more ornate in his style. The confusion of the classic conception of Nemesis with the goddess Fortuna which is seen in Dürer's print commonly known as the "Great Fortune" is also to be found here. Jean Cousin does not, it is true, endeavour to express both ideas in one figure; but amid his various Fortunes is one styled *Nemesis Triumphas*, in which the goddess is represented driving a car drawn by eagles in the clouds. She holds in one hand a ball, or apple, and in the other a cornucopia of flowers. A city lies beneath.

MARY M. HEATON.

THE BOTTICELLI "PETRARCH" IN THE SUNDERLAND SALE.

At the Sunderland sale last Saturday a book was sold of which little has been said in the Catalogue, but on which the attention of a few connoisseurs was directed with intense eagerness. The volume itself was of slender value—a Petrarch printed at Venice in 1488, in folio, with six wood-cuts—but it contained six leaves of illustrations to the *Trionfi*, of which only three other copies appear to be known, and one of them imperfect. These are copper-plate (or silver-plate) engravings which Ottley, Passavant, and Nagler, correcting by conjecture the erroneous description of Bartsch, ascribed to the hand presumably of Sandro Botticelli. The superb MS. of Dante which passed away with the rest of the Hamilton collection into German hands lately was said to have been illustrated with his drawings; but the evidence originally relied upon (apart from the artistic likelihood) was a mere mistake, the so-called inscription of the name of "Sandro" being simply the words "*Laudi di Maria*" (Hymns to the Virgin) on the outside of a book borne by an angel in one of the pictures. As for the six engravings to Petrarch, the judgment of the critics harmonises with the probability that Botticelli, after having furnished the designs engraved by Baccio Baldini in the 1481 Dante, would, when he took the graver in his own hand (according to Vasari) a year or two later, choose the text of the other great Italian poet for illustration. There is a copy of this series in the British Museum, but it has lost its margins, and is of considerably later impression, being probably taken from the yet extant plates in the sixteenth century. On the contrary, the Sunderland copy is large, fine, and wholly in its original state. We have to congratulate Mr. Quaritch as the fortunate acquirer of the precious volume, even at the startling price of £1,950, at which it fell to him; and we are glad to know that it has not been carried out of the country.

"VENICE" IN PICTORIAL ART.

If only the Fine Art Society could have obtained a larger and yet more varied representation of Venice as she has been seen by the painters, an exhibition might have been complete which is now interesting. It has been, however, sufficiently pointed out elsewhere that much is wanting to the thoroughness of the present collection, and it may more properly be our province to remark on what is present. We cannot, however, forbear to observe, with regard to the contributions of Van Haanen and Miss Clara Montalba, that Van Haanens of finer colour, if not of more vivid effect or of subtler grace, than the one now exhibited might presumably have been obtained; and that one memorable picture of Miss Clara Montalba's, such as her admirable vision of St. Mark's Square in time of flood, would have been worth more than the present large enough assemblage of her drawings, with which one may become familiar in nearly every gallery nowadays. From Van Haanen we should have liked at least more work, and from Miss Montalba more exceptional work. But yet the exhibition, taken on its own merits, and not as presuming to exhaust its theme, is undeniably attractive. As it is, the Van Haanen is the most satisfactory picture. It is a bit of common life, where common life is beautiful; it is called "The First Dip." The child is about to be immersed in the somewhat turbid waters of the canal, and behind him are a group of picturesque Venetians: an elder brother, slim, brown, and nude; a young mother, with relaxed figure that yet has not lost its beauty; a couple of young gossips—grisettes, work-girls, or what-not. The colouring is not very pure or noteworthy for so great a master of colour as Van Haanen is; but, when that has been said, the only deficiency on which one can put one's finger has been sufficiently noted.

The exhibition would appear to have been held in great measure to spread the reputation of a young Russian who paints Venice very brilliantly, and to gather up what fragments of fame may be possible for an Englishman who was painting Venice half his life with no other encouragement than that which came from Mr. Ruskin's support and from his own joy in the themes of his choice. Mr. Bunney is the Englishman, M. Roussoff the Russian. By Mr. Bunney there are very numerous works. They should have been grouped more together. There is his large, glowing-hued, carefully drawn, and immensely meritorious picture of the façade of St. Mark's. In its own way—the way of faithful and obedient and reverent record—this is really triumphant. Then there are drawings by him proving not always his sense of colour—for sometimes he lacked a sense of colour, though at other times he displayed it—but his skill and patience in elaborate draughtsmanship. Gothic architecture he drew exquisitely. Mr. Wedderburn, to whom we owe the collection of Mr. Ruskin's *Arrows of the Chase*, has furnished to the Fine Art Society's Catalogue an interesting statement respecting Mr. Bunney; who was by no means too fortunate a man, and—waiting a promised statement from Mr. Ruskin himself—we commend these observations of Mr. Wedderburn to the reader. Regarding Roussoff, a few words will on the present occasion suffice. He has been painting only five or six years, and, though he is at present a water-colour painter, the influence of M. Van Haanen is to be discerned in his figures. These are vivacious and individual. By facial expression and by gesture they tell the story of the business on which they may be engaged. As a painter of pure landscape M. Roussoff is not yet on the road to eminence, but as a delineator of the picturesque interior, or of the long perspective of the narrow canal, he is already excellent. His work is not only pic-

turesque, it is easily understood; nor are we surprised that among the buyers of contemporary drawings he should already be popular. Among the works by other artists which should not go unnoticed is one excellent example of Mr. Henry Woods, a charming *genre* picture; an agreeable and harmonious transcript by Mr. Talbot of an autumn scene in Venice, when the rare foliage has become golden and russet; and several pieces of oil painting by Mr. Munger, whom we understand to be an American. Mr. Munger works with force and with some originality of observation. Over and above the Venetian pictures, the society is exhibiting a series of fresh and vigorous sketches of Egyptian life by Mr. Carl Haag. If the human subjects of Mr. Haag's choice are not invariably of general interest, there is yet some good artistic reason why they should have been portrayed. Mr. Haag knows the strange population minutely, and all his records of it have the value of faithful portraiture and of forcible painting. Here, then, is a sufficiently engaging material for a minor winter exhibition, though, concerning the "Venice," we may end, as we began, by chronicling our sense of its perhaps inevitable incompleteness.

MINOR EXHIBITIONS.

MESSRS. ARTHUR TOOTH AND SONS have on view at their gallery one of the most charming of Mr. Millais's series of impersonations of childhood. The picture, which is entitled "Pomona," is, we understand, a portrait of the sister of the little girl who sat for "Cherry Ripe;" but the treatment of the present subject seems to us greatly to surpass in interest that well-known work. A fair-haired, slightly sunburnt, and rosy-cheeked child, dressed in white, with light blue sash, and large mob cap, stands by the side of a barrow full of apples, holding an apple in her hand. The pose of the figure is graceful and natural, and it stands out wonderfully from the background of trees. The execution shows even more than Mr. Millais's usual dexterity. Mr. Samuel Cousins, R.A., has executed an admirable mezzotint of the picture.

MESSRS. SHEPHERD BROS., in their winter exhibition at 27 King Street, St. James's, show some examples of the work of the self-taught artist, Henry Dawson, sen.; an excellent Danby, entitled "Barmouth;" a picture of "A Welsh Valley," by J. Syer, interesting for the carefully drawn rocks; a work by Max Schödel, showing marvellous technical skill in the representation of an inlaid casket; and many other pictures of various degrees of merit.

CORRESPONDENCE.

PROF. JEBB ON THE RUINS OF TROY.

Queen's College, Oxford: Nov. 11, 1882.

In the ACADEMY of October 28, in the report of the meeting of the Hellenic Society, it is recorded that, in place of a paper of mine which had been announced,

"Prof. Jebb gave an account of his recent visit to Hisarlik in company with Mr. Calvert, Prof. Goodwin, and others, and stated it as the unanimous opinion of the party that no such stratification of the ruins as is implied in Dr. Schliemann's theory of successive cities exists."

I read this with astonishment, as only three years ago, when I visited the excavations, the existence of the successive cities was visible enough to everyone who had been trained in practical archaeology. I could only suppose that the section laid bare in the great trench which I explored in 1879 had been destroyed by Dr. Schliemann's recent diggings; but, even so, I could not understand how good archaeologists like Prof. Goodwin and Mr. Frank Calvert, who had both been adherents

of Dr. Schliemann's "theory," and the latter of whom was my companion in 1879, could have forgotten what had once been so plain, and have changed their views. I now find that they have not done so. Prof. Goodwin writes:

"I have read with much astonishment the notice in the ACADEMY. . . . The report misrepresents what I understood to be Mr. Calvert's opinion, and what I am sure is my own. . . . I can only say now that I think I agree perfectly with the article in the *Allgemeine Zeitung* by Dr. Dörpfeld. No such opinion as is imputed to me in the ACADEMY can be correct; and I am sure that Mr. Calvert will be of the same mind as regards what is said of him."

That Mr. Calvert is of the same mind I learn from Dr. Schliemann.

Besides Prof. Goodwin, Mr. Calvert, and Prof. Jebb, the party consisted only of Mrs. Goodwin, the two Miss Calverts, Dr. Schliemann's servant Nikóla, and two Turkish gendarmes, by whom, Dr. Schliemann states, Prof. Jebb was unable to make himself understood. As the ladies agree, not with him, but with Prof. Goodwin and Mr. Calvert, "the unanimous opinion of the party" resolves itself into that of Prof. Jebb, Nikóla, and the two gendarmes. Nikóla accompanied me over the Troad, and, with all his merits, I never discovered that he was an archaeologist; while as for the Turkish gendarmes, I can only say that my experience of them as a class does not inspire me with that confidence in their authority upon archaeological matters which Prof. Jebb seems to feel.

A. H. SAYCE.

THE FLOWER-WREATHS OF THE PHARAOHS.

Westbury-on-Trym : Nov. 8, 1882.

I beg leave to return, very briefly, to a subject upon which I addressed a note to the ACADEMY on September 23—viz., the wreaths found with certain of the royal mummies discovered at Dayr-el-Baharee. I have lately come upon a reference to the works of Athenæus, which seems to throw some light upon these curious garlands.

Writing of Naukratis, which was his birth-place, Athenæus states that the two chief manufactures of this town were porcelain and wreaths of flowers. These wreaths, described as made of myrtle, and also of "flowers entwined with filaments of papyrus," were in his time largely exported to Italy, and much patronised by the ladies of Rome. The manufacturers must, therefore, have dried, or otherwise preserved, the flowers thus made up for exportation. Now, although Athenæus is supposed to have written his *Deipnosophistæ* in the first quarter of the third century A.D. (i.e., about 1,200 years after the Her-Hor vault was finally closed), it is not unreasonable to conclude that the special industries of Naukratis may have existed as far back as the time of the XXist Dynasty, and possibly much earlier. I am not aware that the date of the Milesian settlement at Naukratis is even approximately known; but we have monumental evidence to show that there had been intercourse between the natives of the Greek isles and the Egyptians for a century before the period of the XXist Dynasty. In any case, the resemblance between the garlands described by Athenæus and those discovered with the mummies of Amenhotep I., Rameses II., and others is exceedingly curious. And when it is remembered that among the faded blossoms buried with the priest Nebamun there was found a specimen of the *Parmelia furfuracea*, a lichen indigenous to the islands of the Greek Archipelago, we seem to have something very like evidence that the Greek colonists were already established at Naukratis; and that in the funerary garlands with which the piety of Her-Hor and his

descendants adorned the remains of their illustrious predecessors we may possess actual specimens of the art of those ancient florists whose export trade is celebrated by Athenæus.

AMELIA B. EDWARDS.

NOTES ON ART AND ARCHAEOLOGY.

EVERYONE will hail with approval the appointment of Gen. Pitt-Rivers to be inspector of ancient monuments under the new Act.

THE winter exhibition of the Society of British Artists will open on Monday, November 27. The private view is fixed for this day week.

In addition to his lectures on "Early Florentine Painters" at Hampton Court, Mr. W. M. Conway has undertaken to deliver a second course, on "Mediæval Art," at Bedford Park. Both courses are in connexion with the London Society for the Extension of University Teaching.

THE large selection of their Christmas and New Year cards which Messrs. Marcus Ward and Co. have sent us—numbering more than 120—enable us to state that they still stand at the head of their many rivals in this branch of art publishing. The qualities in which these cards excel are the uniformly high standard maintained and the exquisite finish of their reproduction. By some motto or verse they are all brought into connexion with the season, though it cannot be said that all of the subjects suggest winter time. Still, there are none of those flagrant violations of congruity of which we have more than once had occasion to complain. Most of the poetry is from Miss Haver-gal, but the use of Mr. Tennyson's well-known lines from "In Memoriam" has also been permitted. The flowers are very numerous and also very good, the butterflies and moths are still better, and we have been specially pleased with a triptych illustrating Miss Keary's "A Greeting in the Three R's." Altogether, though there may be no exceptionally elaborate attempts at art or luxury, we do not recollect that Messrs. Marcus Ward have ever done better than this year.

M. LENOIRMANT has sent to the Académie des Inscriptions a report of his archaeological tour in Magna Græcia. In company with Prof. Barnabei and Sig. Luigi Viola, he traversed the two provinces of Basilicata and Calabria from Lucera to Reggio, the greater part of which country had not previously been explored by any archaeologist. Of inedited inscriptions, he has collected more than two hundred Latin and about thirty Greek. He has obtained new materials for determining the site of Terina; and he has discovered the ruins, hitherto unknown, of Medma (with a fountain mentioned by Strabo and a theatre) and of Hipponion. He has accumulated much fresh evidence in favour of the existence of an Apulian pottery, with geometrical ornaments, closely resembling that of Cyprus. He also thinks that he has succeeded in establishing that several sites of Greek colonies, such as Metapontum and Hipponium, had already been important places in the neolithic age; and that a period of black pottery, of a primitive Italic type, once extended over the entire south of the peninsula. Finally, he has observed many interesting traces of mediæval civilisation, and especially of the architecture of the Normans and the Hohenstaufen.

M. REINACH, who has spent two months in Delos this year excavating for the French School at Athens, has just returned to Paris from Constantinople, where he has compiled a Catalogue of the valuable antiquities preserved in the Imperial Museum. The Catalogue was much needed, if for no other reason, to preserve the antiquities from being destroyed or surreptitiously removed. As was to be expected, M.

Reinach has done his work well, and the Catalogue is a model of what such a guide-book ought to be. Every assistance is given to the scholar, references to the best works illustrative of the several objects described are added, and attention is drawn to the curious and unique sculptures from Tripoli contained in the museum as well as to the well-known Hittite stones from Hamath.

THE collection of Indian pictures by the Russian painter Verechagin is now being exhibited at Brussels by the electric light.

THE death is announced of two aged Continental painters—Julius Hübner, director of the Royal Gallery at Dresden, who excelled in sacred and historical subjects, and who was also something of a poet; and Emile-François Dessain, a landscapist best known in the North-east of France, who won a *grand prix* as long ago as 1827.

AN exhibition is now open, in the Berlin National Gallery, of the works of Christian Wilberg, a German painter who died suddenly in Paris last June. As usual with these exhibitions, it endeavours to show not merely the best of the artist's work, but his whole life-work—his early efforts and his late failures, if such there be—so as to give the world an opportunity of judging of his true place in art history. Such exhibitions are singularly instructive, and it is to be hoped that the forthcoming Rossetti exhibition will be of this nature; for though much of Rossetti's work may be open to scornful criticism, still the public would wish to judge the man by the whole of it, and not by any careful selection, such as we see advocated by some of his admirers.

THE *Zeitschrift für bildende Kunst* opens this month with a long article on Rimini and the Malatesta family, by Ludwig Geiger. It is based on Yriarte's work, *Un Condottiere au 15^e Siècle*, but is not exactly a review of it. A description and criticism of Peter Janssen's wall-paintings in the new Rath-haus at Erfurt; a learned discussion concerning the so-called school of Kalkar and its principal painter, Jan Joest, who, however, is not proved to have belonged to it; and some pleasant remembrances of Tunis, by Hans Fischer, make up the rest of the number as far as the text goes. But the illustrations are so good this month that they claim separate notice. As frontispiece, we have a portrait full of character of Franz Liszt, drawn and etched by W. Lining, jun. There is a bitter, defiant expression on the face; but the old man's powerful head is admirably rendered. Music does not seem to have succeeded in soothing him. A clever study of a monk reading, by J. Holzappel, and an amusing illustration of three dry old Dutchmen of the seventeenth century listening to a new book, are also given. Both are original etchings.

M. QUANTIN announces a series to be entitled "Bibliothèque de l'Enseignement des Beaux-Arts," edited by M. Jules Comte, and published under official patronage. The following eight volumes will appear immediately:—*Anatomy*, by Dr. M. Duval; *Greek Antiquities*, by M. M. Collignon; *Engraving*, by the Vicomte H. Delaborde; *English Painting*, by M. E. Cheneau; *Dutch Painting*, by M. H. Havard; *Mosaic*, by M. Gerspach; *Modern Processes of Engraving*, by M. A. de Lostalot; *Tapestry*, by M. Eugène Müntz. Twelve more volumes will be issued in the course of next year. Each volume will consist of about three hundred pages, with one hundred illustrations, and will be published at a price not exceeding four francs.

M. EUGÈNE PLOU will publish shortly a monograph upon Benvenuto Cellini, as a jeweller, medallist, and sculptor, with researches on his life and works.

M. JULES BRIVOIS' work, entitled *Biblio-*

graphie des Ouvrages illustrés du XIX^e Siècle, principalement des Livres à Gravures sur Bois, which has been long in preparation, will be published by Messrs. Conquet and Bouquette, of Paris, next week. M. Brivois is the founder of the Société des Amis des Lettres, and author of the *Bibliographie de l'Œuvre de Béranger*.

THE STAGE.

TENNYSON'S PLAY.

SEVERAL interesting questions arise out of the performance of "The Promise of May," and are independent of the success or failure of the piece. The piece, as it now stands, cannot, I fear, be successful; the ill-mannered commotion of Saturday night having been followed by a perhaps yet more fatal sign—the unmoved coolness of the audience of Monday. And yet it seemed the audience of Monday tried to be fair, tried even to be interested, and, while cool to the play, was quite cordial to the players, who indeed deserved cordiality, and something besides. To tell very briefly the story of "The Promise of May" will be the best way of getting at the points that make or mar it. It is a tale of seduction; and seduction, though not an agreeable, has been accepted as a permissible, theme through several generations of modern literature, from the *Clarissa* of Richardson to *The Inn Album* of Browning. The piece, therefore, if it fails, does not fail because it treats this theme, but because it treats it somewhat baldly and crudely, without enough of the charm of beauty or of the illumination of insight. What is the precise tale?

A remote Lincolnshire village, peopled, it appears, by men of admirable morals and of strictly Conservative opinions, is invaded by a free-thinking artist, who lounges about its meadows dressed in the garb of Bedford Park and Hampstead, and perusing as he goes the last volume of the very newest philosophy. He disbelieves in churches, priestcraft, marriage, property. His attachments are not profound, and they are exceedingly temporary. He wins the affection, and he betrays the trust, of a simple-minded young girl; and, when she tells him that he will have to marry her pretty soon if she is to retain the character of an honest woman, he says the birds pair but for a season, regrets her bondage to old-fashioned thought, and proposes to pass on to some fresh experience of elective affinities. Accordingly, she sits alone with her secret, while a Conservative peasantry, which has nothing to repent of, disports itself in the dance at the end of the first act. Six years pass. Dora, the sister of Eva, believes Eva to be dead, for she had left them with a letter telling of her shame. Edgar, the artist of revolutionary ideas, re-appears on the scene, but he comes as one Harold, a kinsman of the man whom the village had remembered too well. He has not been in the village long—has, indeed, but just made the acquaintance of Dora, who reminds him of Eva very much—when a certain Farmer Dobson, the incarnation of all that is straightforward and all that is orthodox, meets him and threatens him as the scoundrel Edgar. Edgar declines to be identified with Eva's betrayer, and departs unharmed for the moment; but the second act closes upon

Farmer Dobson's renewed declarations as to the manner of fate which shall befall the seducer when the right time comes. The right time never comes. Farmer Dobson's sword of vengeance must be put up within its sheath—his pitchfork must be laid down—for Dora is in love with the unknown betrayer of her sister; and he, warned in reality by the fate of Eva, proposes to marry her. But Eva's fate had not been exactly what they thought it was. She, after years of servitude and misery, comes back to ask her father's forgiveness. The father is old and out of heart, and understands nothing. She meets then, suddenly, her old lover; learns his new love for Dora, and falls dead at his feet. These are the pathetic passages, and they have their value. Honest Dobson, himself a lover of Dora, comes back to threaten. But again his hand is stayed. Edgar is repentant, and Dora has loved him. Spare him then. But see him safely away, "out of the last field, over the last stile." And when the curtain falls, Dora is alone, and alone to the end of her life.

I don't know whether my telling of the story has given hints of its force as well as of its weakness. That, at all events, is what I have meant to do. The want of action in the play is, one may suppose, evident. Can there possibly be the material here for a three-act piece? And, again, the improbability of much of the action that there is just as perceptible. Why does Edgar return to the village when England has so many pastures for the likes of him? Why does Eva want her father's forgiveness at precisely the moment that Edgar returns? They are brought together again only by artificial means.

But in one at least of the characters depicted there seems to me a fault not less grave than this of wholly artificial construction. What has the philosophy of Edgar got to do with his conduct? One has to enquire of oneself, from the beginning of the play to the end—Is the Laureate's conception of the characters and their behaviour an attack on modern imaginations, or only a lash, that is neither the first nor the last, administered to the betrayer of women? To decide for the second would be to attribute to a great writer almost too familiar and trite an aim. The other was probably the end, but it cannot be said that it has been attained successfully. Edgar's deeds are those of the vulgar seducer; but surely there should be no necessary connexion between the entertainment of a theory and the putting it into practice. A man may conceivably look forward to many social changes as among the possibilities of the future, and yet fairly decline to have any part in hastening their approach at the cost of another's suffering. And the modern fancies, opinions, whatever they may be, might have been ridiculed or derided more effectively if the poet had refrained from endowing the holders of them with capacities for personal cruelty and baseness. In the other faults that have been pointed out, Mr. Tennyson has betrayed nothing more than a continued misunderstanding of the conditions of theatrical success. But here, it seems to me, the mistake goes deeper—Augier and Dumas would not have been led into blackening their opponent before arguing with him. Mr.

Tennyson's mind is not, as I venture to conceive it, the mind to deal impartially with social problems on the boards of the theatre. But, differing from many who have had their say this week, I am bound to maintain that the play has elements of high value; that one recognises here and again the simplicity of pathos of which, on a score of occasions, its writer has shown himself the incomparable master; and that nothing is more profoundly, and even nobly, characteristic than that tolerant end which disappoints only the commoner playgoer, when the punishment of banishment beyond the last stile and the last field is the severest that can be granted by the poet who sung to us of the fatal savagery of the jealous, so bitterly repented of when "the boat went down that night." And, furthermore, I am convinced that "The Promise of May" might yet be successfully abridged into a single long act that should hold the attention of the audience for about an hour, the incidents of what is now the prologue, or first act, being put into narrative form, and the quite un-serviceable division between the two later acts being abolished. Under these conditions, the simplicity, the homeliness, the tenderness of "The Promise of May" might yet effectually charm.

As it is, the acting, rendered extremely difficult by insufficiency of motive and poverty of incident—by the attempt, in fine, to make a three-act piece where there is material for one act—is, for the most part, uncommonly good. One tires a little of giving the habitual praise to Mr. Hermann Vezin for the mere discretion and clearness of his speech. This should be hardly praise by rights; and, as the stage becomes more and more the profession of educated people, it is plain that it cannot long remain so. But Edgar's is a difficult part. He has apparently no emotions; and sympathy with him is manifestly impossible. One's sympathies go in a measure with the honest, backward farmer, Dobson; but, except for the fact that he is a lover of Dora—on whom, by-the-by, he makes no impression—he is practically out of the play. For a character out of the play it must be allowed that Mr. Kelly contrives to make him wonderfully effective. This capable actor has never performed better. He does not go very far, but, within his well-defined limits, he is absolutely real; a thorough craftsman, invariably successful in the concealment of his genuine art. Mr. Cameron, as the old father of the two girls, is a little weak and amateurish. He makes a good exit, however, in the last act, when, failing to recognise or failing to understand Eva's cry for forgiveness, he says to the servant who helps him in his blindness, "Take me out, little maid. This is one of my bad days." To that gentle expression of his sadness and his trouble Eva has to answer—and to answer to herself—"This is like to be the last of my bad days;" and Miss Ormsby, who plays the part generally with admirable pathos, and who is, moreover, one of the very few actresses from whom one has the right to expect forcible and passionate things because she has already done them, ought, as I conceive it, to throw into this rejoinder the whole of her strength. For Eva, that is the crisis. She came to be forgiven, and she is not to be forgiven—she is not even to be

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

well contrasted. The *scherso* is rather too much in the style of Beethoven. The influence of Schumann may be traced in the *intermezzo*; but it shows very great skill and fancy. The *finale* concludes with a graceful lullaby. The serenade, we think, is likely to become popular in the best sense of that word. Its performance under the baton of Herr Richter was highly satisfactory. The applause at the end of each movement was most enthusiastic, and at the close Mr. Stanford received quite an ovation. The programme included the "Vor-spiel" to the "Meistersinger," Liszt's "Hungarian Rhapsody" in F, and the "Parsifal" prelude. The "Rhapsody" has been played at these concerts five times; it is certainly a striking and clever piece of programme music, but Herr Richter should not let us hear it too often. After all, the first impression which it gives is the best. Its position, too, in the programme was not altogether suitable, coming, as it did, immediately before the solemn "Parsifal" music. The concert concluded with a very fine performance of the "Eroica."

the splendid playing of the band in the introduction to the third act of "Die Meistersinger" and in the introduction and closing scene from "Tristan." Unfortunate indeed are those who cannot feel the beauty and power of such music. A magnificent performance of Beethoven's C minor symphony brought to a close a most successful concert.

The programme at the Crystal Palace last Saturday was one of considerable interest. It commenced with an excellent concert-overture in F (M.S.) by Mr. T. Wingham—a tone-picture with characteristic themes and clever workmanship. The next piece was a symphonic poem, “Vysehrad” (“The Visegrad Fortress”). The composer, Friederich Smetana, a Bohemian by birth, was a pupil first of Proksch and afterwards of Liszt. It may be also mentioned that he was the teacher of Dvorahák. He has produced several operas with great success at the National Theatre of Prague, where he was conductor from 1866 until 1874. In his tone-poem, the composer gives three pictures of the history of the renowned fortress Visegrad—first in its original splendour, then in its decline, and last, as a desolate monument. The work is satisfactory as abstract music, and forms also a happy specimen of music on a poetic basis. The composer has kept within reasonable limits; the tonal art is used to express emotions rather than situations. The melodies are very taking, the orchestra treated in masterly fashion, and the spirit of the whole composition pleasing and original. Miss Marie Wurm, a pupil of M^{me}. Schumann, gave an intelligent performance of Schumann's piano concerto. She has a good touch, excellent fingers, and plays with much feeling. Her reading of the work was pure and unpretentious. She also played solos by Chopin, Schumann, &c. Miss Mary Davies was the vocalist.

J. S. SHEDLOCK.

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LECTURE-LIST, 1882-3.

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|------|-----|--------|-------|--|
| Dec. | 4. | Mon. | at 5. | MR. JOHN RUSKIN, D.C.L.—Cistercian Architecture. |
| | 7. | Thurs. | at 7. | MR. ERNEST PAUER.—Beethoven's earlier sonatas. |
| | 11. | Mon. | at 5. | MR. J. COTTER MORISON.—Thomas Carlyle. |
| | 14. | Thurs. | at 7. | Prof. R. S. BALL, F.R.S.—The recent transit of Venus. |
| | 18. | Mon. | at 5. | MR. WILLIAM CRESWICK.—Shakspeare and Lytton. |
| | 21. | Thurs. | at 7. | Prof. L. MIALL.—Some dominant forms of animal life. |
| | 28. | Thurs. | at 7. | Prof. O. J. LODGE.—Ether and its functions. |
| Jan. | 1. | Mon. | at 5. | Prof. J. P. MAXAFY.—Tourists and travelling in the early days of the Roman Empire. |
| | 4. | Thurs. | at 7. | Prof. W. F. BARRETT.—Thought-reading, true and false. |
| | 8. | Mon. | at 5. | MR. HENRY BLACKBURN.—Modern pictorial art. |
| | 11. | Thurs. | at 7. | MR. H. B. DIXON.—Gas-light. |
| | 15. | Mon. | at 5. | MR. JAMES COTTON.—The races of India. |
| | 18. | Thurs. | at 7. | Prof. HENRY MORLEY.—English war poetry. |
| | 22. | Mon. | at 5. | MR. FREDERIC HARRISON.—A few words on the XVIIIth century. |
| | 25. | Thurs. | at 7. | Dr. W. H. STONE.—Singing, physically and physiologically considered. |
| | 29. | Mon. | at 5. | MR. JOHN MACDONELL.—William Cobbett. |
| Feb. | 1. | Thurs. | at 7. | Dr. SPARROW SIMPSON.—The anthem. |
| | 5. | Mon. | at 5. | MR. AUBREY HUSRAND.—The physiology of the brain. |
| | 8. | Thurs. | at 7. | Prof. ROBERT KERR.—The proper use of modern classical architecture. |
| | 12. | Mon. | at 5. | Prof. T. G. BONNEY, F.R.S.—River valleys of English lowlands—their date and history. |
| | 15. | Thurs. | at 7. | MR. C. A. FYFFE.—Europe since Napoleon's fall. |
| | 19. | Mon. | at 5. | MR. ALFRED TYLOR.—Aesthetics of nature as displayed by plants and animals. |
| | 22. | Thurs. | at 7. | Prof. W. E. AYRTON, F.R.S.—Electric lighting and locomotion.— <i>Lect. I.</i> |
| | 26. | Mon. | at 5. | MR. G. J. ROMANES, F.R.S.—Starfish. |
| Mar. | 1. | Thurs. | at 7. | MR. W. A. BARRETT.—William Michael Balfe. |
| | 5. | Mon. | at 5. | MR. SEYMOUR HADEN.—The great masters of etching. |
| | 8. | Thurs. | at 7. | Prof. ARMSTRONG, F.R.S.—Gas stoves. |
| | 12. | Mon. | at 5. | MR. R. A. PROCTOR.—The great pyramid. |
| | 15. | Thurs. | at 7. | Prof. W. E. AYRTON, F.R.S.—Electric lighting and locomotion.— <i>Lect. II.</i> |
| | 19. | Mon. | at 5. | Dr. E. B. TYLOR, F.R.S.—Original and borrowed civilisation. |
| | 22. | Thurs. | at 7. | MR. ERNEST PAUER.—Beethoven's later sonatas. |

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LITERATURE.

History of Florence. By Charles Yriarte. Translated by C. B. Pitman. (Sampson Low.)

No city, not even Athens during her greatest time, has had so large and so lasting a share in the development of art in all its branches as Florence, the city of the Divine Mary of the Flower. Among the long roll of great Italian artists and writers from the thirteenth to the sixteenth centuries, Florence can boast as children of her own a number of the most brilliant names quite out of proportion to her size or political importance. The history, in fact, of Florentine art is for a long while almost co-extensive with that of Italy; while in literature—whether poetry, history, scholarship, or philosophy—Florence has no less pre-eminence above all States or cities during that great period of revival awakened in Italy by the arrival of the Byzantine exiles, and heralded by Dante's poem—the greatest of all monuments of human genius in mediæval or modern times.

In studying the history of Italy, as of other countries, we dwell far too much on the battles and political intrigues of the time, as if these were the main and only important incidents, history, for the most part, contenting herself with chronicling "the stupid languor and the evil deeds of kings and scoundrels;" whereas, in truth, the real heart-life of the country was throbbing with quite other thoughts and aims than these; while every day brought forth some new beauty of painter, sculptor, or humbler craftsman—a mighty army, chiefly unnamed to us, before whose lasting achievements the martial successes of *condottieri* and their leaders were really quite insignificant and momentary. We are led thus to think of the age as mainly a turbulent and bloody time, when men's thoughts were given up to unscrupulous intrigues or luxurious and bestial self-indulgence, forgetting the countless peaceful homesteads and the noble and unobtrusive lives of thousands of workers labouring in some field of art to produce joy-giving objects of beauty—humble, may be, in use, but none the less a delight both to the makers and the users. Long after all faith and religious feeling had perished from the hearts of the so-called rulers of the land, love and reverence for purity and goodness were the mainspring of the life of the great bulk of the Florentine people, still happy in possessing a faith, which, whatever its faults may be, has at least been the very soul of the great art-growth of the time—a faith which supplied the noblest motives for painter and sculptor,

stories of unselfishness and willing renunciation for a noble end.

In this respect the mediæval Florentine was even happier than the ancient Greek, whose feeling for beauty, perfect as it was, went little below the surface, and mainly dealt only with the physical outside of things. The great image of the Madonna (Santa Maria del fiore)—the patron saint of the Florentines, who, more than any other people, paid her the devoutest homage,—is perhaps the noblest and most elevating conception ever attained to by humanity. The worship given to her, in fact though not in theory, was deeper and more reverential than that paid to any other member of the Christian hierarchy, not excepting Christ himself. In this supreme devotion to the noblest of all types we cannot but see the germ of some due acknowledgment of the superiority of woman over man in her greater purity and her keener sense of moral right, and of the deference due to her in her threefold character of mother, wife, and daughter. No subject was so oft repeated, and represented with such loving care in every detail, as the story of the Virgin's life—from her infant days at her mother's knee, to the mystery of the Annunciation; the sufferings of her maternal heart through her Son's anguish; and finally, pregnant with meaning above the rest, the grand scene of her Coronation, where her divine Son sets on her head the crown, and raises her to a throne equal in splendour to his own. It is impossible, I think, to overrate the softening and humanising influence of this great conception on the lives and thoughts of the people of Florence—still less its effect upon their art. The devotion paid to this high ideal gave stateliness to the female figures of Andrea Pisano, soft loveliness to the reliefs of Mino da Fiesole, and depth of feeling and expression to those of Verrocchio and Donatello. We are forced to admit that, among the many evils brought upon us by the destructive and revolutionary sides of Protestantism, none has been so great as that which we have suffered from the wilful destruction of this ennobling worship; and the injury has been many-sided, extending alike to our morality, our social virtues, and our art.

One of the noblest women and most appreciative writers on art during the present century—Mrs. Jameson—in her *Legends of the Madonna*, has set forth in most eloquent words, the great importance of this Madonna-worship:—

"These scattered, dim, mistaken—often gross and perverted—ideas which were afterwards gathered into the pure, dignified, tender image of the Madonna, were but as the voice of a mighty prophecy, sounded through all the generations of men, even from the beginning of time, of the coming moral regeneration, and complete and harmonious development of the whole human race, by the establishment, on a higher basis, of what has been called the 'feminine element' in society. . . . In the perpetual iteration of that beautiful image of THE WOMAN highly blessed—there, where others saw only pictures or statues, I have seen this great hope standing like a spirit beside the visible form: in the fervent worship once universally given to that gracious presence, I have beheld an acknowledgment of a higher, as well as gentler power

than that of the strong hand and the might that makes the right—and in every earnest votary one who, as he knelt, was in this sense pious beyond the reach of his own thought, and devout beyond the meaning of his will."

M. Yriarte's work on Florence deals but little with the general principles of the intellectual and artistic movements of the time, but consists chiefly of biographical sketches of the great Florentines, with some account of their most important works. The book begins with a good history of the Medici family—some of them treated perhaps at too great length, considering how few pages are devoted to the painters, sculptors, and writers.

The illustrations, which are among the chief merits of the book, are very numerous, and mostly well executed. The photographic representations of sculpture are altogether satisfactory, as are also many of the wood-cuts, especially the views of places and buildings. Some, however, fall far short of the general high level, such as all the cuts of pictures by Andrea del Sarto, of which there is rather an undue number; while a few, such as the Madonna by Giovanni Rosso and the Adam and Eve by Andrea del Minga, were not worth reproducing in any form; and we cannot but regret to see a wood-cut of the miserable, dull, modern façade of Santa Croce occupying a place among so many treasures of art. One of the architectural drawings is exceedingly beautiful, the view of Giotto's Campanile, drawn with wonderful brilliancy of line. It is difficult, too, to understand how so keen and appreciative a lover of mediæval art can speak thus of the destruction of Jacopo della Quercia's glorious marble fountain in Siena, the Fonte Gaya: "This monument was in such a dilapidated state that the municipality of Siena has recently had it restored, and the work, as far as it has gone, has been very conscientiously done." The truth is that not a single scrap of the priceless old fountain is left; the whole was broken up and removed, only a fragment or two being preserved in the Opera del Duomo, and a dull, worthless modern copy has been set up in its place—a most unpardonable act of vandalism. Again, one can hardly accept M. Yriarte's statement that "the fifteenth century cannot boast of any portrait-painters except Piero della Francesca and Pollaiuolo." What nobler portraits are there than those among the frescoes in the choir of Santa Maria Novella by Ghirlandaio, or by Benozzo Gozzoli in the Pisan Campo Santo and the Medici Palace in Florence, to say nothing of countless others, the work of a time when portrait-painting was not considered a branch of art beneath the dignity of any artist, however great? One of the finest wood-cuts in M. Yriarte's own book is that of the lovely girl's head, a portrait by Francesco Granacci—a perfect model of idealised truthfulness and dignified beauty.

A few oversights need correction. The magnificent silver *repoussé* work of the high altar of the Florentine baptistery is not a *retable*, but a *frontal*; and Benvenuto Cellini's large, though feeble, bust of the first Cosimo de' Medici is of *bronze* and in the *Bargello*, not of *marble* and in the *Uffizi*, as M. Yriarte states. There is a good and concise account of Michelangelo and his varied work, but the

old and very transparent error of attributing to him the "Three Fates" in the Pitti Palace should not have been repeated.

Nevertheless, M. Yriarte has in the main performed successfully a very difficult task, and he has fairly earned the right to end his book with these words:—

"But, upon the whole, I hope that I may have succeeded in conveying an adequate idea of the superiority of Florence over the other cities of Italy, and of imparting to my readers something of the enthusiasm, the respectful admiration, and the profound tenderness which I feel for Italy, 'the divine mother of us all,' and for that City of Flowers towards which all faces turn when they want to study the origin of the Renaissance of literature and art in the modern world."

J. HENRY MIDDLETON.

The Epic of Kings: Stories Retold from Firdusi. By Helen Zimmern. With Two Etchings by L. Alma Tadema, R.A., and a Prefatory Poem by E. W. Gosse. (Unwin.)

WITHOUT any knowledge of Persian, Miss Zimmern has boldly essayed to paraphrase the earlier portion of the *Shāh Nāmeh*. Stranger still, she has succeeded to admiration. For the stories themselves she is wholly indebted to Jules Mohl's excellent French version, which is very nearly as good for her purpose as the original Persian would have been, though of course a certain amount of Oriental colour is lost. This, however, is compensated by the peculiarly appropriate style in which Miss Zimmern has clothed the old legends of Persia. For her English she has gone to "Shakspeare and the English Bible;" and she has not studied Elizabethan prose for nothing. The result appears in a language at once dignified and simple, free from affectation, and at the same time sufficiently antiquated to carry one into the atmosphere of the stories themselves. The use of old words (but such as are not actually obsolete) helps one to realise old ideas; and through Miss Zimmern's skilful treatment we are able to throw ourselves to some extent into the old-world fancies and beliefs of the people to whom the legends of the *Shāh Nāmeh* were veracious history.

The choice of legends is a wise one. Miss Zimmern has selected from the enormous collection related in 60,000 couplets only the stories belonging to the heroic period of Persian mythology. She ends her volume with the death of Rustam, and entirely sets aside the various tales relating to Darius and Alexander and the later personages of the regal epic. These later histories have always an element of absurdity to us who know something of their real outlines from Greek sources; while we are unable to check the adventures of the heroic age, and are content to accept Zāl and Rustam, Sohrab and Isfendiyār, with the same uncritical homage that we pay to Achilles or Hercules or the gods of Olympus. There is also a certain connexion and completeness about the series of stories contained in Miss Zimmern's selection. The early kings, like Feriūn and the glorious Jemshid, and the later shāhs, great Kai Kubād, Kai Kāvus the feeble, the hapless Sayawush, and Kai

Khusrū the restorer, belong to one another; and their opponents, the Turanian house of Afrasiyāb, are inseparably connected with the fortunes of the line of Jemshid; while the heroic house of Sām, with its mighty warriors Zāl and Rustam and their kindred, their loves and their battles, are as much a part of the history as Achilles and Ajax are part of the expedition of the royal house of Argos and Mycenae against Troy. There is, indeed, a true Homeric ring about these ancient heroes of legendary Iran; and, as we read of the tremendous single combats, the mighty achievements of a hero among the host of little men, the terrible lonely journey of Rustam into Mazinderan to slay the White Div, and the grim sights and conflicts by the way, the strong loves of Zāl and Rudabeh, of Bizun and Manijeh, we are forcibly carried away to kindred forms in other literatures—to the heroes of the *Iliad* and the *Nibelungenlied* and the *Mahabharata*.

It is strange that these splendid old heroes of Persia should be so little known to English literature. Mr. Matthew Arnold, indeed, found out the dramatic beauty of the fate of Sohrab; but he was exceptional as usual. Miss Zimmern is really the first to introduce English readers to Persian legends in a worthy and attractive manner; and, if her fine stories and admirable way of telling them were presented in a reasonable form and at a reasonable cost, *The Epic of Kings* would enjoy a wide popularity. As it is, the book is published in the form of an *édition de luxe*, or rather of a large-paper edition, which is not quite the same thing; and preposterous margins and a clumsy shape render comfortable reading impossible. Mr. Alma Tadema's two etchings would be an excuse for the ungainly size of the volume if they were at all equal to his ordinary style; but neither as etchings nor as designs can they be allowed any extraordinary merit. Such a scene as Zāl's meeting with Rudabeh's maidens, or that first encounter between the lovers after she has offered her hair for him to climb up to her window, surely had more elements of a picture in them than Mr. Tadema has been able to convey. But, if the etchings will disappoint expectation, Mr. Gosse's poem will be enjoyed beyond anticipation; no sustained work of his comes up to this last, "*Firdusi in Exile*." Dignified as its Oriental surroundings, yet simple and natural in treatment, it is among the finest narrative poems that have appeared for some time. We have seldom enjoyed the inside of a book more thoroughly, and oburgated its exterior more emphatically, than in reading *The Epic of Kings*.

S. LANE-POOLE.

Dukes and Princesses of the Family of George III. By Percy Fitzgerald. (Tinsley Bros.)

AN adequate description of the Court and family of George III. is undoubtedly a want. For during the reign of George III. the palace exercised a political and social influence so great and so far-reaching that its consideration in detail would in no way be too trivial a subject for the serious historian. Unfortunately, Mr. Fitzgerald's *Dukes and Princesses of the Family of George III.*

does not in any real sense supply this want. Though Mr. Fitzgerald "has learned," as he himself tells us, "the knack of writing decently and respectably on any subject briefed to him," he cannot be said to have made even an approach to dealing with his subject in a true historical spirit. Perhaps, however, he does not aspire to this, but is content to have made what the patrons of the circulating libraries in country towns call "a cheerful book." This he undoubtedly has made, for his pages are full of interesting quotations from letters and diaries, and abound with good stories. His extracts, however, are a curious mixture of what is of some interest and hitherto unpublished—such as the Papers from Nuneham—and what is extremely trite and well known—such as extracts from Horace Walpole's Letters, Miss Burney's Journal, or even the Greville Memoirs. The method of arrangement adopted is bewildering for anyone who wishes to do more than read from page to page; while the treatment of dates seems actually intended in many cases to conceal the point of time at which a given event occurred. Owing to the large number of extracts, Mr. Fitzgerald has not much opportunity for fine writing, but his love of the Court does, on at least one occasion, draw forth something of his powers in this respect. A long passage is quoted from Miss Burney's journal, describing the royal family parading, with all the state and formality required by German etiquette, among the "terraces" at Windsor, but holding every now and then a few words of pleasant talk with those they passed in their walk. This proceeding was, thinks Mr. Fitzgerald, "full of warmth and heart, and the whole ceremonial was no doubt drawn from the German Courts. It certainly lends to Windsor and Weymouth a pleasingly simple and pastoral air." This is not unlike the remark, "How charmingly rural," which Byron records in one of his letters as the exclamation of an English lady tourist as she took her first look at the Mer de Glace.

But, with all deductions made as regards style, arrangement, and a general desire whenever he sees or hears of a prince in history to whitewash him, it must be acknowledged that Mr. Fitzgerald has made a very entertaining book. His account of the Princess Charlotte is particularly interesting. She seems to have had just the character which is always sure to win popularity, while her Whig principles, and the dramatic episode connected with their public expression, won her passionate admiration from many hearts. There is a charming letter from her as a child, written to her playfellow, Mr. Keppel, afterwards Lord Albemarle, sending him some money, with a lecture of a truly paternal kind. After painting the usual result of extravagance, the Princess continues:—

"Your grandmamma de Olifford allows me £10 a month. But, though I spend it, I take care never to go further than my sum will allow. Now, dear George, if you do the same, you will never want for money; say you have a guinea—well, then, never go beyond it, and in time you will save up. This is the way everybody does, and so never get into debt [*sic*]. If you call at Warwick House, my porter, Mr. Moore, will give you half-a-guinea. If you use that well, and give me an exact account how you spend it, I will give you something

more. I wish you was here. Write to me often, and believe that no one loves you better than I do, nor will be more ready to help you in all troubles than I."

There is something peculiarly delightful in the expression "This is what everybody does, and so never get into debt," coming from a daughter of George IV. "Everybody" certainly could not include her father nor any of her uncles. The story of the unfortunate sister of George III., the Queen of Denmark, and of her supposed lover, Struensee, is well told. It cannot be said, however, that much is contributed to settle the vexed question of the guilt of the Queen and Struensee. The curious and touching letter written by the Queen on her death-bed is quoted from Wraxall, but it can hardly be regarded as a proof of her innocence. Wraxall's secret negotiations concerning an attempt at a counter revolution in Denmark are related. The personal part taken by George III. in this transaction, apparently unknown to his Ministers, shows that Louis XV. was not the only Sovereign in Europe who made use of a secret diplomacy. The only other princess whose life brings out any incidents of a romantic nature is the Queen of Wurtemberg. Besides the mystery which overhangs the disappearance of the Duke of Wurtemberg's first wife, there are many circumstances connected with Napoleon's treatment of the duchy which are full of interest. The Queen was especially conspicuous for her tact in treating the Emperor, when he entered her palace as a conqueror. Perhaps the most extraordinary circumstance connected with the Wurtemberg marriage is that which made the Queen of Wurtemberg's daughter's son, Jerome Napoleon, a possible heir to the English throne. Indeed, on the death of the Princess Charlotte, "the three persons nearest the throne being married and having children were the King of Wurtemberg, Prince Paul (his brother), and the Princess Frederica Buonaparte (their sister)." Reference must be made to Mr. Fitzgerald's pages for a very curious table containing an analysis of the several claims of all the immediate heirs to the throne at the death of the Princess Charlotte.

The story of the Duke of Gloster's marriage with Lady Waldegrave is told at some length, but nothing new is brought forward; nor can Mr. Fitzgerald attempt to palliate the odious tyranny exercised by George III. in keeping the Duke in suspense as to whether he would acknowledge the marriage or allow the officers of State to attend in proper form at the Duchess's confinement. The description of George III.'s home-life is often pleasantly told; but, the more exemplary his private life is made out to be, the more detestable becomes his toleration of political and moral depravity in those whom he used as his tools in public affairs. Probably Mr. Fitzgerald is right in denying the truth of the story which he recounts of George III.'s marriage to the beautiful Quakeress, Miss Lightfoot, or even of any criminal intrigue with her. His domestic life cannot, however, be freed from blame when we remember his treatment not only of his brothers, but of all his sons. Mr. Fitzgerald's statement of their wrongs, though he in some measure

tries to defend the King's conduct, shows this amply. A good story of the personal canvass which the King conducted in Windsor against Admiral Keppel in 1780 during an election is to be found in vol. ii. :—

"A certain silk mercer, a stout Keppelite, would mimic the King's peculiar voice and manner as his Majesty entered his shop and muttered in his hurried way, 'The Queen wants a new gown—wants a gown. No Keppel—no Keppel.'"

It is pleasing to reflect that at the present day his Majesty would have almost certainly been scheduled for such conduct.

Mr. Fitzgerald tells the good story of Lord Eldon and Lord Thurlow once again. The secret marriage of the Duke of Sussex was troubling the minds of the law officers. Lord Thurlow said, somewhat out of humour, to Lord Eldon (then Attorney-General), "Sir, why have you not prosecuted, under the Act of Parliament, all the parties concerned in this abominable marriage?" and Lord Eldon answered

"that it was a very difficult business to prosecute; that the Act, it was understood, had been drawn by Lord Mansfield and Mr. Attorney-General Thurlow and Mr. Solicitor-General Wedderburne, and, unluckily, they had made all the parties present at the marriage guilty of felony; and, as nobody could prove the marriage except a person who had been present at it, there could be no prosecution, because nobody present could be compelled to be a witness." This put an end to the matter."

ST. LOE STRACHEY.

Brighter Britain! or, Settler and Maori in Northern New Zealand. By William Delisle Hay. (Bentley.)

THIS book gives a description of the life of a settler in the northern part of the north island of New Zealand. The description is amusing; the manner of living uninviting. Few, we think, will be tempted to venture on the life of continuous hardship and squalor led by the writer from the beginning to the end of his stay in New Zealand. He, with six or seven companions, inhabited a shanty thirty feet long by ten in width, with one fire-place, which smoked, and a roof which let in the rain. Of furniture there could scarcely be said to be any. They wore their clothes as long as they would hold together. They were always too busy on the farm to repair or improve, so that discomfort increased as time went on. An English labourer is surrounded with what may be called comforts in comparison, and no English labourer works so hard. He marries, and enjoys the society of his fellows. What inducement, then, does the experience of Mr. Hay and his friends offer? It is true that these gentlemen at the end of eight years had made by their life of privation and incessant toil sufficient to purchase their holding, and had cleared and stocked it; but would they not have made more at home with the same energy and self-denial? Mr. Hay seems to have a sovereign contempt for the occupation of a clerk, or, as he terms it, quill-driving, and considers any amount of privation in the New Zealand bush preferable to that mode of life. With respect to the prospects of emigrants, it is the old story—

those succeed best in a colony who are most likely to get on well at home, and there seems to be no better opening for a man seeking his fortune in New Zealand than in England. The writer considers the following advice as the best he ever heard given to a middle-class man who thought of emigrating :—

"What are your prospects here? If you have any, stop where you are. If you are strong and able-bodied, somewhere between sixteen and twenty-six years of age—for over twenty-six men are generally too old to emigrate, I think—I say, emigrate by all means, for you will have a better chance of leading a healthy, happy, and fairly comfortable life. But you must throw all ideas of gentility to the winds, banish the thought of refinement, and prepare for a rough, hard struggle, and it may be a long one too. You may please yourself with the prospect of competence, comfort, and even luxury in the distance, but you must look at it through a lengthy vista of real hard work, difficulty, and bodily hardship. Success, in a greater or less degree, *always* follows patient industry at the Antipodes; it can scarcely be said to do so in Britain."

It would seem as if the author had had some disappointment in England before emigrating from the systematic way in which he runs down everything connected with the manners, customs, and civilisation of our own country. This recalls to us the exaggerated description of the vices of London in his former popular and successful work, *The Doom of the Great City*. He considers it a great improvement in manners that people in New Zealand do not touch their hats, and that shopkeepers are less civil than at home, though this absence of civility is no indication of sturdy probity. "All the tricks of the trade are fully understood at the Antipodes; and the Aucklanders can chaffer and haggle and drive as hard a bargain as his fellow across the seas."

The second volume contains a really interesting account of the Maori and their manners and customs. That this remarkable nation is dying out, and that rapidly, is indisputable. In 1820, the missionaries estimated their numbers at 100,000. The census of 1874 gave 46,016 as the Maori population, and six years later they had diminished by 3,000. Mr. Hay dates the beginning of the decline of population from the first use of fire-arms. Previously to their introduction, Maori wars, though frequent, were attended with little loss of life; but the use of fire-arms and the ambition of a chief named Hougi caused a "carnival of blood all through the land." Still it may be asked why the population continues to diminish, now that these wars have entirely ceased, and the Maori neither drink nor suffer from any privation. Mr. Hay suggests the diseases introduced by Europeans as the cause. He ridicules the idea of another war between the colonists and the Maori. "To read," he says,

"as we did a short while ago in influential London newspapers, that war with the Maori was again imminent strikes us as excessively ludicrous. . . . Maori wars are things of the past entirely. When are the British journalists going to awake to that fact? Now, settlers outnumber Maori everywhere ten to one. There are roads and railways and steamers sufficient to convey constabulary to any riotous neigh-

bourhood pretty quickly. But the great point is that the Maori of the present day are decent, quiet, and orderly folk. They are intelligent, and possess as much civilisation as would be found in many rural districts of England, Scotland, and Wales—I will not add of Ireland, too, for fear I shall be Boycotted! Maori and settler are on perfectly equal terms, and the former know it; moreover, they are not an homogeneous people, but live scattered in small communities. . . . There is no strength among them to make a war if they wished it, which they are much too sagacious to do. Riots, or brigandage, even, in isolated localities are less to be feared than similar outbreaks in Lancashire or Staffordshire."

One of the most amusing chapters in the book consists of an account of a wild-pig hunt in which 350 head were killed. Capt. Cook, in introducing pigs into New Zealand, did not confer an unmixed benefit on the country. The Maori allowed some pigs to escape into the bush.

"Here they have bred and multiplied to such a degree that immense droves of them are now to be found in all parts of the islands. In the fern-root and other roots of the bush they find an endless supply of food, which, if it does not tend to make their meat of good quality, at any rate seems to favour an increase in their numbers."

This wild breed has reverted to the original type, lank and lean, with large heads and high shoulders, and narrow spiny backs, sloping downwards to their short hind legs. Their flesh is tough, with a strong smell and nauseous flavour, that of the old pigs, both male and female, being absolutely uneatable. The harm they do to crops is enormous, and it becomes necessary to fence strongly against them; in a single night, if they gain access to an enclosure, tons of maize, potatoes, or other crops may be destroyed; hence the settlers regard them as vermin to be exterminated. Pigs are not the only hurtful importation. In some parts of the North Island there are clearings *submerged* under furze and sweet-briar, and there are forests of thistles which march onward and devour all before them.

Mr. Hay tries hard to be funny and witty, and does not always succeed. As he has now quitted New Zealand and become "a spoiler of paper" at home, may we tell him that his style will lose nothing by being more simple and natural? And may we hope that living in England will soften those prejudices so strongly exhibited in his book?

WILLIAM WICKHAM.

DEAN VAUGHAN'S SERMONS ON THE REVISED VERSION.

Authorized or Revised? Sermons on some of the Texts in which the Revised Version differs from the Authorized. By C. J. Vaughan. (Macmillan.)

THE ACADEMY is not accustomed to deal with what the German booksellers call "erbauliche Theologie;" and the volume now before me, excellent as it may be when judged by the "edificatory" standard, would not have called for notice here had not the author expressed himself on questions connected with the new text and the new renderings offered to the English public by the Revisers of the New Testament.

A vast quantity of worthless criticism followed the appearance of the Revised Version. That this would be so must have been anticipated by those who gave any thought to the matter. The subject of revision was one of very general interest. I have seen it stated that two million copies of the Revised Version were sold in the first few weeks of its issue. Everywhere, among the laity as well as the clergy, there were those who read their Greek Testament, and everywhere there were those who, as students (though it may be of the amateurish kind), had discovered what seemed an endless variety of errors and deficiencies in the renderings of the Authorized Version. The writings of Trench, Lightfoot, and Ellicott had given an impetus to such studies. People were eager to see how each point had been dealt with, and they were very free in expressing their disappointment or delight. There were others, but few in number, who set themselves to approach the criticism with an obviously strong bias against change; and, on the other side, there were a few who, not precisely apprehending the conditions of the task undertaken by the Revisers, were ready to blame as half-hearted the treatment of the original text. But beside criticism of this kind, which may afford a pastime, not wholly uninteresting, for years to come, and of which ninety-nine-hundredths do not touch the real merits of the revision, there has also been criticism of a different order, both of the text and the translation.

In respect to the text, one cannot but regret that the labours of Drs. Westcott and Hort had not been before the world for some considerable time prior to the task undertaken by the Revisers. A thorough and sifting investigation both of their methods and results is a desideratum that cannot be supplied all at once. It is but little to the purpose that the Revisers were permitted to see the sheets of the work by anticipation. It is notorious how few of "The New Testament Company" were specialists in textual criticism; nor, so far as the public has the means of judging, were there many with any specially marked powers for the task of mastering and criticising the elaborate work of these two highly influential members of the "Company." The secrets of the Jerusalem Chamber, like those of Cabinet Councils, are not always impenetrable, and it may be suspected that some of those most competent to judge were not always found in the majority. A great work like that of Drs. Westcott and Hort will, in process of time, create for itself a competent criticism. It is not among the coevals of distinguished experts that a competent judgment of their work is ordinarily to be sought. Fresh and powerful minds among our younger scholars are sure to be drawn to it. They will thoroughly search its method and weigh its arguments. Ten or fifteen years hence we may have much help in attempting to appraise this work at its true value. In the meantime it is to be regretted that extravagances of hostile criticism, such as are to be met with in the learned and entertaining pages of the last few numbers of the *Quarterly Review*, tend to discredit more reasonable criticism of an adverse kind. Those at the present time in England competent to pronounce judgment on the work of Drs. Westcott and Hort might

perhaps be all told on the fingers of one hand, and leave two or three fingers to spare. But this does not incapacitate a much larger number who have given serious attention to the textual criticism of the New Testament from believing on reasonable grounds that the subject cannot rest till, sooner or later, it receives a really competent criticism.

On the subject of the translation more persons are entitled to be heard. But it is easy to over-estimate their number. The study of Hellenistic Greek has been carried on in a thorough way by very few. School and college studies, confined as they are almost exclusively to classic writers, need to be supplemented by extensive reading and minute examination of such later writers as Polybius, Plutarch, Lucian, Asian, Sextus Empiricus, Josephus, Philo, the LXX., and the Greek Fathers. If not so supplemented, they will often mislead. Lexical, and more especially grammatical, features of the New Testament find here frequent illustrations. Mr. Field's fascinating *Otium Norvicense*, pars iii. (which, to the regret of many, the author has not been persuaded to publish), affords some most happy instances of the aids thus afforded. Again, an acquaintance with Modern Greek and with the processes of the disintegration of the language of the ancient classics is helpful in occasionally throwing back stray gleams of light upon obscure problems. The importance of Syriac studies in the translation of the New Testament has been long acknowledged, yet has not been sufficiently recognised in a practical way. But already a very considerable body of really useful criticism of the Revisers' work exists; and it will increase. Canon Evans has done valuable service by his delicate and subtle criticisms, always most suggestive and interesting, if not always conclusive. Nor should the occasional eccentricities of Prof. Blackie's judgment cause any to close their ears to his recent expostulation in the pages of the *Contemporary Review* on the danger of riding too hard the hobby of the Greek article. With much that is unreasonable there is also much that is sound and valuable in the *critique* of Sir Edmund Beckett. And, on the whole, it may be alleged that, if much of the silly and ignorant criticism of the first few months has passed away, there is growing up a permanent body of valuable judgments by men entitled to be heard which cannot be carelessly pushed aside.

That there can be in theory no finality attaching to such a kind of work as the construction of the text of the Greek Testament and its translation is, of course, admitted on all hands; but it may, I believe, be fairly questioned whether, with all its wonderful merits and, on the whole, its distinct superiority, it is desirable that in its present form the Revised Version should even temporarily displace the Authorized Version. Let no one be in a hurry; let the years go by and the body of competent criticism grow; but let not the notion of a *revision of the Revision* drop out of sight or be pushed altogether beyond the horizon of the practicable. It has much to commend it; it has gained the approval of students like Dr. Sanday; it is

not too visionary for the vigorous common-sense of the Archbishop of York.

Dean Vaughan's new volume contains eighteen sermons upon texts from the New Testament where the Revised Version differs from the Authorized. These sermons "were designed as a practical comment upon some of the features of the recent Revision." "Changes of reading, changes of rendering, changes of punctuation involving interpretation, are illustrated by turns in these sermons."

The first sermon concerns itself with the much-disputed text 1 Tim. iii. 16. There are many, I am sure, who, while not questioning the superiority of the reading OC instead of EC, will feel surprised at the discreditable charge made by Dean Vaughan in the following words:—"In our own British Museum," he says,

"you may discern by actual examination the process by which, indisputably, the 'who' has been transubstantiated into 'God.' It is an instructive example of those 'pious frauds' which have in all manner of ways offered their objectionable aid to the cause of Divine truth."

Now, waiving the question of the original reading upon which able palaeographers have spent much time with the naked eye, with "lenses," with "microscopes," with "very powerful microscopes," without agreeing as to the result of the enquiry; and waiving, too, the question as to whether or no the process by which the present reading of Cod. A has been reached is *capable* of being "indisputably" discerned, whether by the completion of the virgula of the ϵ on the reverse of the leaf, as seen through the vellum, or by deliberate alteration, it may be distinctly stated that there is not a tittle of evidence for placing the alleged alteration in the Codex Alexandrinus among "frauds," whether "pious" or impious. To alter what was believed to be an error in a document which abounds in errors, and which, in numberless other instances, had need of correction, would have been no "fraud." And there is not a shadow of proof tending to establish that there was any intention on the part of the scribe to do more than give what he believed to be the true reading. Drs. Westcott and Hort certainly believe that the origin of the reading which has perhaps been imported into Cod. A may well have originated without any *mala fides*. It is to be much regretted that one in Dean Vaughan's position should scatter abroad unfounded charges of this kind. The processes of the work done in the Jerusalem Chamber are veiled from the public, but it is to be hoped that this utterance of Dean Vaughan is not to be taken as a specimen of the aid offered by him on questions of textual criticism.

In the great majority of the passages that form the texts of Dr. Vaughan's sermons the question "Authorized or Revised?" can be without hesitation answered by giving the preference to "Revised;" and Dr. Vaughan, in an interesting way, exhibits the grounds for this preference, and draws out the new lessons which are involved in the new text or new renderings. He successfully defends "gather up the broken pieces" as superior to "gather up the fragments" (John

vi. 12), having, no doubt, in his eye the rather hasty criticism on this point by Sir Edmund Beckett. Perhaps Dean Vaughan too confidently asserts that "the 'broken pieces' are not crumbs or leavings at all," but are "the portions dispensed by the creative hand of Christ;" but the translators, in dealing with an ambiguous phrase in the original, did well to avoid a word which determined the meaning in one direction only. "Broken pieces," on the other hand, preserves the indefiniteness of the original.

JOHN DOWDEN.

NEW NOVELS.

Mrs. Lorimer. By Lucas Malet. In 2 vols. (Macmillan.)

Kept in the Dark. By Anthony Trollope. In 2 vols. (Chatto & Windus.)

Eve Lester. By Alice Mangold Diehl. In 3 vols. (Bentley.)

Dr. Ben. "Round Robin Series." (Trübner.)

Through the Night. By Mrs. G. Linnæus Banks. (Manchester: Heywood.)

APTLY described as "A Sketch in Black and White," Mr. Malet's novel is one of the cleverest first books we ever read. It has merit, and great merit, as a study of character, of manners, and of emotion; it is fortunate and elegant in style; it abounds in delicate touches of observation and in kindly and searching criticism; it has the quality of completeness, and commands attention, not as a sheaf of brilliant pages or a string of taking scenes, but as a finished work of art; and, to a certain extent, it is successful and effective. Its defects, as it seems to me, are defects of method. The author appears to have been taken with the manner of Mr. Henry James—the manner in which, according to Mr. Henry James's last critic, all novelists who respect their art must endeavour to work; and the results of his insatiation are, on the whole, discomfiting. There is colour in the book, and there is life; emotion is not altogether suppressed in favour of conversation; and when passion is inevitable, and drama is right, Mr. Malet refrains as carefully from turning his back upon the opportunity as his model refrains from facing it. But, for all that, there is a likeness, and the likeness is, we think, a misfortune. There is not enough of daring and strength; and there is too much of restraint, of discrimination, of the fashionable habit of subtlety and refinement and would-be suggestiveness. These qualities are well enough in their way. But their way is a very narrow one, and one that leads nowhither; and we cannot help thinking that Mr. Malet would have done better to have avoided it, and to have taken the broad and beaten highroad wherein so many great and famous men have walked, and which has taken us on to so much that is worth knowing and understanding and so much that is worth recording. Another point to be noted is that the new American method is excellent as far as it goes, but that it really does not go very far. As applied to the commonplace in character and life, it is admirably effective; so that by its operation

we can be made to feel momentarily interested in such a human vulgarism as Marcia Hubbard, and to accept, for half-an-hour, such an incarnation of the ephemeral as Daisy Miller as a substitute for Hamlet himself. But, applied to the tragic, its effectiveness ceases, and its capacity is felt to be limited. In Mr. Malet's heroine there is a touch of something very much like tragedy; and we feel as we read that she ought to have been presented to us ten years ago, while romance was still possible, and before the nobodies in life had become somebodies in art. She is well imagined, and, to a certain extent, she is well presented; but there is not enough of her. The method employed in her portraiture is the wrong one. We are confronted with reticences and delicacies, with shyness and discretion and significant silence, when we are crying out for courage and free speech and the note of passion and all the majesty of truth. We are interested in Mrs. Lorimer; but we are conscious that she and we are people in society, and that it is not "good form" for people so placed to know too much of each other. She lives, and suffers, and dies; and, when all is over, she is no more to us than hundreds of others. She is with Christina Light and Dr. Breen; and she ought to be—in intention at least—with Clariessa and Hester Prynne and Maggie Tulliver. She is not of their stature, and her strength is very much inferior to theirs; but she is of the same race with them, and by her maker's fault we know her worse than purely comic personages like her sister-in-law, Mrs. Frank, or studies in what is merely respectable and commonplace like her aunt, Mrs. Mainwaring. Both these ladies are worth meeting; but they do not console us for the absence of so much in Mrs. Lorimer.

The hero and heroine of Mr. Trollope's new novel are the average man and woman of society. He is a son of Adam, She is a daughter of Eve. But refinement and respectability, and stays and the Established Church, are too much with them; and, in the interests of civilisation, they make themselves as inhuman as they can, and suffer in each other almost as much as they deserve. She, Cecilia Holt, has jilted a scamp to whom she was engaged to be married; and He, Mr. Western, has been jilted by a girl to whom he was engaged to be married; and when they meet, and are engaged to be married in their turn, She refrains from telling Him her story because it is in some sort like his own, and She fears He wouldn't altogether like it. Then they marry, and for some weeks He is the happiest of men. But in an evil hour the jilted scamp appears in their virtuous home, and being coldly received, and having a mind to avenge his wrongs, writes Him an enigmatical letter, telling the story of the engagement, but telling it in such terms as to afflict His noble mind with doubts of Her. He asks if the letter is true; and She confesses that it is. Whereupon, being crazy with suppressed delicacy and refined feeling, and the far-reaching, impertinent egoism of the modern lover, He walks out of the house, goes into retirement at Dresden, and refuses to have anything more to do with Her at any price or on any terms. She, for her

part, is excessively angry with Him, as well She might be; and for some time matters are in a very bad way. Meanwhile, however, a Baby has begun to come; and His sister, an angel of moderation and good sense, has taken to lecturing the pair of them. And when, in due course, after arguments, debates, alarms, and excursions, this lady departs for Dresden, the end is seen to be a happy and a near one. What more is there to tell? He is brought back as by the ear, and is received with showers of kisses; and She, as was to be expected of a young lady of principle and education, is rejoiced to feel that she has been asked to forgive and not commanded to ask forgiveness. This is the story of *Kept in the Dark*. It has a pleasant and amusing under-plot besides; it is told with the ease, the lucidity, the plain good sense peculiar to its author; and it is interesting from the first line to the last.

Eve Lester may be described as a kind of romance. The heroine is the daughter of a species of philanthropic misogynist, who is the founder and chief of a species of vague and unlimited Universal Brotherhood, and who has educated his child in the ways of atheism and of manliness. The hero is a certain David Ross, or David Ross Grant, who is enormously rich, but who has suffered much from poverty in his youth, and who has devoted his fortune to the foundation of an infirmary for intellectual cripples—a home for the maimed, the halt, and the blind of science and the intelligence. This institution he establishes at the very gates of the headquarters of Universal Brotherhood; and, in doing so, he becomes acquainted with Eve Lester. Ostensibly he is not David Grant, the rich man, but only David Ross, the rich man's pauper secretary; and, as a matter of course, he is snubbed by the whole neighbourhood. As a matter of course, too, he falls in love with Eve, while Eve, on her side, falls in love with him; and from the first it is evident that this mutual affection will in the end be sanctioned by society and the Episcopal Church. It need hardly be added that the end is more or less skilfully deferred, and that happiness is kept at bay until the last pages of the third volume. Mr. Lester, who is a credulous fool and withal a most ruthless egoist, contemptuously refuses David Ross his daughter's hand, and gives himself over, body and soul, to a sharper named Wellbourne, who is ostensibly one of the most successful speculators, and really one of the most heroic swindlers, of the age. At last the crash comes, and the noble humanitarian disappears into space, leaving his all to his creditors, and taking his child with him. For some time the pair exist upon hope and red herrings; but editors refuse the father's MSS. as one man, and housewives refuse the daughter admittance to their firesides, and in no great while they are reduced to beggary. Then the ex-chief of the Universal Brotherhood gives way and has a fit; and, in rushing out to clamour for assistance, Eve discovers that her faithful David has all the while been watching over her from next door, and that she is, after all, to be rich and honoured and happy as the day is long. If I add that the story of her adventures is

brightly and ambitiously written, and that the circle of her acquaintances includes a black footman, a wonderful Italian, an impressive financier, a very amusing country clergyman, and a clever and attractive country clergywoman—"Wife of the Above," as the epitaphs have it—I shall have said enough.

The anonymous author of *Doctor Ben*: the Story of a Fortunate Unfortunate, is a little fantastical and inexperienced; but his book is by no means a bad one, and the touch of amateurishness which is its chief defect is by no means offensive. The story is all of Canada and Canadians. It tells how the hero got knocked on the head on the morning of his marriage day, and from a fine energetic young mill-owner was converted into a harmless and unnecessary lunatic; how in this condition he was spirited away by a desperate young man who was in love with his sweetheart, and, being sequestered in a distant mad-house, was mourned for dead; how, just at the nick of time, when the desperate young man was on the point of taking his place in the mill and of winning his bride, fortune turned kind to him, and revealed to his sorrowing kinsmen his existence and his whereabouts at once; and how, after several quaint adventures, he was at last restored to life and liberty and reason and the mill, and thereupon authentically married. It is intelligently contrived, and fairly well written; it contains some interesting sketches of character and manners; it sets forth a careful study of lunacy; it includes some elaborately phonetic work in dialogue. And though, as I have said, it is a trifle crude, a trifle fantastical, and a trifle amateurish, it may be read with interest, and on the whole with pleasure.

In *Through the Night*, described as a collection of "Tales of Shades and Shadows," Mrs. Linneus Banks has grouped together a set of essays in the supernatural. They are lacking neither in invention nor in a certain gruesome intensity of feeling, and they are fairly well constructed and arranged. But the style in which they are written is wholly conventional—is ornate, yet commonplace and inexpressive; and the effect they produce is insignificant. The best, which is also the ghastliest, is perhaps the story called "Judgment Deferred." It is really original and curious. W. E. HENLEY.

RECENT VERSE.

Verses of Varied Life. By H. T. Mackenzie Bell. (Elliot Stock.) The name Mackenzie Bell recalls Glassford Bell, and we understand that the author of this volume is a connexion, if not an immediate relative, of that admirable Scotch poet. His characteristics as a writer are similar, the most noticeable part of his work being descriptive of external Nature in remote and unfamiliar places. Mr. Bell has obviously travelled widely, and availed himself of his opportunities to the extent of his powers. The result is a series of "Poems of Travel," interesting mainly as poetic records of scenes and events known chiefly by prose description. The verses bear witness to considerable powers of observation, a liberal education, and some capacity for original thought. Their defect is technical, being a want sometimes of freedom and force of diction,

though they have usually the merit of metrical smoothness and an occasional felicity of expression. Moreover, they are unequal, a page of close description being often succeeded by a marked exhibition of literary slipshod and meandering discursiveness. If Mr. Bell had written throughout with the reserved strength shown in his short description of "Granada" his book would have been immeasurably better. This poem is not the only one in the volume, however, displaying a certain fluency. The scenes described are chiefly Spanish, but sometimes they are Italian, and occasionally even African. The poems on miscellaneous subjects which precede the "Poems of Travel" are not so noticeable. They are certainly destitute of the contemporary euphony, though not without attractions of their own for readers brought up on the poetic food of the days of Eliza Cook, or say Mrs. Hemans. It is just possible that there is still an audience for verses such as these ("The River of Thought"), the imitators of Mr. Swinburne notwithstanding:—

"Sometimes in high joyance it glideth along
With glamour of music and gladness of song:
While borne on its boom gay pleasure-boats sail
Rejoicing awhile in the light laughing gale.
"Sometimes like the stream which has sunk
under ground,
Yet still keeps its course 'mid the darkness profound,
Unknown and alone it still holds on its way,
Till emerging at length in the full light of day.
"Sometimes like the mountain's fierce torrent it flows,
And all that can hinder its progress o'erthrows:
Possessing the power of immutable right,
And strong in the strength of invincible might."

Chronicles of Christopher Columbus: a Poem in Twelve Cantos. By M. D. O. (Kegan Paul, Trench and Co.) This is a very long poem, which must have cost its author an infinitude of toil. In details it is exceedingly commonplace, versifying intricate historical statements which are, many of them, already hazy in prose, and become unintelligible in verse. The author tells us his facts are taken solely from Prescott and Washington Irving; but it would be a calumny on these authors to suppose that they described Columbus' Genoa thus:—

"Westward the Doria gardens
. . . and the long Mole protecting half the port."

Surely they never imagined young Columbus gazed up at the palace and gardens which Andrea Doria made two centuries later outside the western gate of the city, or that the mole then existed as protecting half the port, which was a still more recent construction. But, though poets are granted a special licence for making history suit their ends, there is no reason why they should treat foreign names in the same flippant manner. It is a nuisance to find that one has to read the "i" in Pavia short; and why is the Capo del Mele spelt thus: "dell Mele"? Why, again, if proper directions for pronunciation of Spanish words are given at the beginning, must we, on p. 152, accentuate the first syllable of "Juan"? There are, nevertheless some very fine thoughts hidden away in this long poem of over three hundred pages; but they are like the proverbial needles in a bundle of hay. For instance, we cannot help feeling sorry for Columbus on the death of his wife; it is altogether a scene touchingly described; but our sorrow is of somewhat brief duration, for we soon read of an illegitimate child born to the discoverer subsequent to this sad event. The horror of the sailors on first seeing the Peak of Teneriffe and the flames which then came out of its crater recalls passages of Milton, or his prototype, Dante. But the idea which closes the poem is, perhaps, the happiest in the book,

though this might be improved by the removal of a superfluous "that":—

"Meanwhile he

Had gone on that long voyage, that all men take,
And without help or comrade, had again
By unknown waters entered a new world."

Frithjof and Ingebjorg, and other Poems. By Douglas B. W. Sladen. (Kegan Paul, Trench and Co.) This volume has a quite supreme pre-eminence among works of modern poetry in the unparalleled abundance of the bad rhymes that it contains. We have some experience of fifth- and sixth-rate poetry. We remember once having spent an evening over a curious collection of the minor poetry of Ayrshire, enshrined in odd little volumes, half books, half pamphlets, published modestly at sixpence or a shilling each, by various post-masters, farm people, and small shopkeepers of the district, emulous of the fame of the greater Ayrshire bard. These contained some extraordinary and mirth-stirring matter; but really they are beaten on their own ground by the poems now before us, the production of "An Australian Colonist," and, as the dedication informs us, a late scholar of Rugby. The book is filled with atrocious rhymes literally in hundreds. The two opening lines of the volume are meant to rhyme, and they run thus:—

"What's struck?"
"Half past ten o'clock."

The first two lines of the next verse—the second verse of the book—are also supposed to rhyme, and they are these:—

"What's that?"
"Oh! a pistol shot."

The poet is so innocent in his craft as to imagine that "North" rhymes with "earth," "once" with "passions," "philosophy" with "sovereignty," and "brought" is unblushingly offered as a rhyme for "court." We select, almost at random, a few of the gems of pregnant and harmonious thought and of finished expression in which the pages are so rich. Here is a verse from a poem (!) which the author titles "A Prayer":—

"I always have loved dogs and horses,
To guide with firm but facile rein
The uncomplaining friend that courses
Beneath one's saddle o'er the plain:
To pet the faithful, friendly collie
That eyes me every time I move;
But these would fail to soothe me—wholly—
Could I not have her whom I love."

We give the emphasis of italics to the most striking lines of the above. In our second extract Mr. Sladen is indicating which author's poetic fame he most eagerly covets.

"I think I'd choose the patriot
And patriarchal Longfellow's;
Who after labour polyglot,
Yet takes not his well-earn'd repose:
He writes not like an architect,
With compasses and measure close,
Geometrically correct;
Nor raves of scarlet thread and mouth
Of frenzy, ruth, and steed foam-flecked,

And yet where'er the English speech
Establishes its sovereignty,
There do his homely verses reach,
And lie about in every home
As well on far-east Fiji's beach,
Or where Hong-kong looks o'er the foam."

The piece from which the volume is titled is a long, tedious, and utterly unnatural poem on an old Norse subject. The heroine is Ingebjorg, and we are incidentally informed that

"Her fair face stood out very fair,
Her eyes were lovely with a tear."

She is wedded to the elderly Ruler Ring, who, in the most polite and accommodating spirit,

commits suicide that his presence may not be a bar to the amours of his wife and the fascinating and magnanimous Frithjof. His generosity is duly appreciated. Ingebjorg falls upon his dying body, catches

"his head upon her breast.
And to his intent eyes express'd
With speechless glance, her gratitude,"

and his last breath being gone, the young and noble lovers proceed directly with their endearments; Frithjof

"Rains down the kisses on her neck,
Then raised an unresisting cheek,
And mouthed the pilgrim tears away."

Nothing but the intense, though unintentional, absurdity of the scene saves it from the most utter pruriency. We can only express a hope that Mr. Sladen will defer the publication of any further poems till that "later day" of which he speaks—

"When I am not over young
And my lyre is better strung."

The Garden of Fragrance: being a Complete Translation of the Bostān of Sādi from the Original Persian into English Verse. By G. S. Davie, Surgeon, Army Medical Department. (Kegan Paul, Trench and Co.) The Bustān of Sā'di, though less famous than his Gulistān, has always enjoyed a high reputation in the East. Few authors are so popular as Sā'di still is, and has been for six hundred years. Western readers find it difficult to understand his fascination, and to us, we confess, he has always been an unmitigated bore; but the Oriental mind delights in that sententious wisdom, that mixture of prudery and priggery, of goody anecdotes and stale saws, which Sā'di offers in no grudging spirit. It is true that his verse is exquisitely smooth and elegant; but that cannot redeem it from insipidity. But insipidity is no bar to popularity. Longfellow and Tupper, if we may join two writers who, with all the wide interval that divides them, have yet some common qualities, are instances in point; and we shall not be far out if we style Sā'di (in matter, but not in manner) the Tupper of the East, though, indeed, an ideal and sublimated Tupper. Dr. Davie has done what he could to make the Bustān interesting. His verse is very much like most other rhymed translations, but certainly inferior to Mr. Eastwick's *Gulistān*. Here is an example, taken at random, of what Sā'di calls a "Story," in Dr. Davie's rendering:—

"I have heard that a man who was good and upright,
For himself built a dwelling becoming his height.
Some one said, 'I'm aware that with means
you're supplied
To house a statelier.' 'Stop!' he replied,
'What desire for arched ceilings comes into my
mind?
This same is sufficient, for leaving behind.'
In the way of a flood, oh youth, build not a
seat!
For to no one was such a house ever complete.
It's against sense and reason and knowledge of
God,
That a traveller should build up an inn on the
road" (210).

This is not exactly poetry, but it is what we are used to in metrical translations; and it is easier than many, and fairly close to the original. The most original thing about the book is Dr. Davie's notions of Oriental orthography. He puts a short mark on "Mohāmed" for some reason or other, but leaves out the second *m*, which would make the short mark needless; and he also has ideas of his own about such words as Abū-Bākār (*sic*), Kizil, Sanaa (but Sād and Kāba), Ililāh, salāmed, Arsālan, Khizir, Māmūn, Asfūndiyār. We must also observe that Duldul was Mohammed's, not Ali's beast, and that a dinār is not a "piece of silver," as

Dr. Davie makes it in recounting the story of Sā'di's wife. There is an astonishing historical confusion in the biographical notice. Sā'di's period is described as that of "the Caliph Mutāsim-Billah, youngest son of Harūn-ar-Rashid. . . . The Tartar chief, Halāku-Khān, had overrun the neighbourhood," &c. As El-Mo'tasim-billah, the son of Harūn, died in the middle of the ninth century, and Hulagu did not arrive in Persia till the thirteenth, some correction is apparently necessary. Dr. Davie means El-Musta'sim, the last Khalif of Baghdad; but such slips, and there are too many of them, ought not to occur.

NOTES AND NEWS.

An important discovery has just been made by two German travellers, Dr. Sæster and Dr. Puchstein. On a lofty cliff of the Nimrud Dagh, between Malatijeh and Samsat, where the Euphrates forces its way through the Taurus, they have found colossal blocks of stone covered with Hittite sculptures and inscriptions. The mountain rises in terraces to a considerable height, and it is upon these terraces that the new monuments have been discovered. They are stated to be in good preservation; and, like the sculptures of Boghaz Keni, to represent the deities of the Hittite race. The locality in which they are found once formed part of the kingdom of Komagene, the Kummukh of the Assyrian inscriptions.

MR. EDWIN BEDFORD, the executor of the late Dr. A. O. Burnell, and also a relative, writes to us that the statement which appeared in the ACADEMY of November 4, that Dr. Burnell's "family was of Jewish origin," is not correct as regards either his father's or his mother's side; nor is it correct that he was of Dutch descent.

M. EUGÈNE RÉVILLIOUT has left London to resume his professional duties at the Louvre. During the six weeks he spent here he copied most of the Demotic papyri in the British Museum for publication in his *Revue égyptologique*. Some are of the highest importance, and throw a fresh light on the private life of the Egyptians during the period extending from Darius to the Romans. During the last few years M. Révillout has been working at a catalogue of all Demotic papyri in Europe. This work, the importance of which it is difficult to over-estimate, is now almost completed.

At their last meeting, the Council of the Camden Society, after expressing their regret at the loss of their late colleague, Mr. Daniel Tyssen, and of their late auditor, Mr. Hill, proceeded to select the books to be issued in the following year. It had been arranged at a previous meeting that Mr. Scott's *Diary of Gabriel Harvey* should be published in the present year. As, however, Mr. Scott finds that, in order to annotate the book properly, it will be necessary to keep it back for a few months, Dr. Grosart will edit at once the account of the Cadiz expedition of 1625, which is probably the work of Glanville, and which exists in the library of the Earl of St. Germain. For next year the society will probably have, in addition to Gabriel Harvey's *Diary*, a volume of selections from the Lauderdale papers throwing great light upon the management of Scotland in the early part of the reign of Charles II., to be edited by Mr. Osmond Airy; and, unless these two books run to great length, a volume of the Miscellany, which will contain, with other interesting matter, some unpublished letters of the Earl of Strafford, and a poem, probably written by Cartwright, on Strafford's illness in 1640. The council have also in view for publication in the year 1894-95 a very interesting volume of the correspondence of

Secretary Nicholas, to be edited by Mr. Warren; and the volume of the Privy Purse expenses of Henry Earl of Derby, afterwards Henry IV., part of which was prepared for the press by Dr. Pauli before his death.

THE performances of the "Ajax" of Sophocles at Cambridge have been fixed to take place on November 29 and 30 and December 1, at 8 p.m., and on December 2, at 2 p.m. On each day special trains will be run. The incidental music has been written by Prof. Macfarren, and will be produced under the superintendence of Mr. Stanford. The scenery and proscenium have been painted by Mr. John O'Connor from original authorities. The scenery, costumes, and stage management in general are under the care of Dr. Waldstein, who is also hon. secretary to the committee of management. A translation in English prose has been prepared by Prof. Jebb.

THE "Phormio" of Terence will be acted at Bath College just before the Christmas holidays. The version of this play made for acting at Birmingham by Card. Newman two years ago will, by the permission of the Cardinal, be adopted, with one or two slight alterations. The parts will be taken entirely by boys in the school. Last year the larger part of the "Mostellaria" of Plautus was given at the same school.

COURSES of lectures are being given this term on a variety of historical, literary, and scientific subjects at over thirty centres in connexion with the Local Lectures Scheme of the University of Cambridge. The work in Northumberland and Durham was up to this summer managed by a committee appointed by the University of Durham, of which the Dean was chairman. The lectures in that district are in future to be managed jointly by the Universities of Cambridge and Durham. Courses on electricity are attracting large audiences of from three to four hundred people at the Tyneside and Teeside centres. It is an interesting fact that the university lecturers have succeeded in adapting their teaching to the requirements of exceedingly mixed audiences, including persons of various degrees of leisure and previous education. A course of lectures on mining is being delivered at three colliery centres in Northumberland to audiences composed almost exclusively of working pitmen. The testimony of those who have attended the university courses has brought out very distinctly the fact that it is the special method of instruction adopted under the Local Lectures Scheme which renders this mixture of diverse elements in the audiences possible. The printed syllabus of each lecture furnished to students has been found extremely useful; and, above all, the class in which an opportunity is given to students to get their difficulties explained has proved indispensable. It may not be out of place to add that the man to whom, more than to any other, Cambridge owes the success of this movement is now one of the candidates for her representation in Parliament. Not only academic interests, but the wider interests of education, would be helped by his return.

A PRELIMINARY meeting was held in Edinburgh last week towards the formation of an Early Scottish Text Society. Mr. Æneas J. G. Mackay was in the chair; and among those present (beside the Rev. Walter Gregor, of Pitligo, the enthusiastic originator of the movement) were Dr. Arthur Mitchell and the librarians of all the great Edinburgh libraries. It was announced that two hundred subscribers had already promised to join, and that the work of printing will be commenced as soon as one hundred more are obtained. About this there ought to be little difficulty. Mr. Furnivall, Prof. Skeat, and Dr. Murray have expressed their willingness to assist. It is

hoped that the publications of the society may begin with the works of James I., edited by Prof. Skeat, and the works of Dunbar, edited by Mr. Small, librarian of the Edinburgh University. The publishers will be Messrs. W. Blackwood and Sons.

MR. H. VAN LAUN has been long engaged on a history of the literary exiles in England—those who, from the use of their pens, had to leave their country for their country's good, as the governing powers viewed it.

MR. W. M. WOOD, of Messrs. Austin's house at Hertford, is making a transcript of the old Register of All Saints' parish in that town. It contains over seven thousand entries.

MISS PHIPSON, of the New Shakspeare Society, has finished her book on *The Animal-Lore of Shakspeare's Time*, and it will be published in the spring.

IT is generally affirmed that when Benjamin Franklin first came to England he was employed at Palmer's printing-office on the second edition of Wollaston's *Religion of Nature*, and, in fact, Franklin himself asserts as much; but Mr. Solly proves, in an article which will appear in the December number of the *Bibliographer*, that it was the third edition, published in 1725, after the author's death, upon which Franklin worked.

THE next volume in Messrs. Blackwood's series of "Philosophical Classics for English Readers" will be *Spinoza*, by Principal Caird.

MESSRS. F. V. WHITE AND Co. will publish in December two three-volume novels—*My Connaught Cousins*, by Harriett Jay, with a Preface by Robert Buchanan; and *Mollie Darling*, by Lady Constance Howard.

MESSRS. PARKER AND Co. will shortly issue *River Reeds: Verses written among Streams*, by the Rev. A. M. Morgan.

MRS. SALE LLOYD's recent novel, *Shadows of the Past* (W. H. Allen) is being translated into Russian, and will be published at St. Petersburg, early next year, in the series of translations of standard foreign novels issued under the editorship of Mme. Akhmatova.

AN association has been formed for carrying out on a larger scale in England the same scheme of tuition by correspondence the successful operation of which in Scotland was described recently in *Good Words*. The hon. secretary of these "University Correspondence Classes" is Mr. E. S. Weymouth, 28 Shirlock Road, N.W.

WE understand that Mr. A. P. Watt, of 34 Paternoster Row, has been appointed agent for conducting negotiations with English writers who may wish their works included in Asher's "Collection of English Authors."

DR. G. M. DALMAZZO is delivering a course of four lectures at Trinity College, London, on Friday evenings at 8 p.m., on "Early Italian Literature," with special reference to Petrarch and Boccaccio.

THE Société historique held its first general meeting on November 11 in its room on the Boulevard Saint-Germain, to which it has given the name of Cercle Saint-Simon. The president, M. G. Monod, announced that the society already numbers more than four hundred members, and is thinking of increasing its accommodation. A series of fortnightly "conférences" are to begin forthwith, being opened by MM. A. Sorel, G. Paris, Cordier, and Renan. In December will be published the first number of the *Bulletin*, or *Transactions*, of the society. The success of this attempt to found a literary club at Paris—for such the Société historique may be considered—is in great measure due to the liberality with which it includes students, professors, writers, and men of culture,

WHAT Prof. Maasson has already done for scholars by his *Life of Milton* and by his library edition of the *Poems*, he now does for everybody by his new edition of the *Poems*, with Memoir, Introduction, and Notes, which Messrs. Macmillan have just issued. It may be considered as an expansion of the Golden Treasury edition (now out of print) by the incorporation of great part of the library edition of 1874. Like the latter, this is in three volumes, and also has three portraits; but alas! they are not engraved by Jeans. That edition, however, cost forty-two shillings; this can be got for fifteen. The text is the same to which Prof. Maasson long ago gave his authority, and it is excellently printed on fine paper; the editor's comments, which are scrupulously separated from the text, supply in their manner no less than in their matter just that pleasing stimulus which the lazy reader requires. It is not enough to read Milton; something should also be known about the man, and about the production of his works. As Messrs. Kegan Paul, Trench and Co. gratify the taste of book-lovers by the elegant format and choice contents of their "Parchment Library," so the wider class of book-readers are indebted to Messrs. Macmillan for putting within their means good literature in a shape more useful and scarcely less attractive. We venture to say that, for many years to come, this will be accepted as the standard edition of Milton by ordinary mankind.

Correction.—We regret that, through the misreturn of a proof, an awkward misprint occurred in Epigram xxxiii., by W. W., in the *ACADEMY* of November 18. For "billyow-blossomed" read "billyow-bosom'd;" and in the heading of the same epigram "Miss Christina E. Rossetti" should, of course, be "Miss Christina G. Rossetti."

AMERICAN JOTTINGS.

AT the farewell dinner given to Mr. Herbert Spencer at New York, on November 9, about one hundred persons were present, including Sir Richard Temple. Mr. William M. Evarts was in the chair. The following were the toasts, or rather sentiments, given:—"The Science of Sociology," by Prof. W. G. Sumner, of Yale; "Evolution, first an Hypothesis, but now an Established Doctrine of the Scientific World," by Prof. C. E. Marsh; "The Progress of Science tends to International Harmony," by Mr. Carl Schurz; "Evolution and Religion—that which perfects Humanity cannot destroy Religion," by Prof. John Fiske and Mr. Henry Ward Beecher. The chairman, in welcoming Mr. Spencer, said: "We recognise in your knowledge a greater comprehensiveness than any other living man has presented to our generation."

MESSRS. ROBERTS BROS., of Boston, seem to make a speciality of publishing handsome editions of English authors, not, we believe, without some recognition of their pecuniary interests. They have just issued the collected poems of Miss Rossetti, of Dante Rossetti, and of Mr. Matthew Arnold, each in single volumes at two dollars (8s.); and an edition in ten volumes (though with only three illustrations) of all the acknowledged works of Mr. P. G. Hamerton, at fifteen dollars (£3). Many of Mr. Hamerton's English admirers would be glad to get his collected works at the same price. As we shall never weary of complaining, the absence of international copyright works almost as much injustice to the public as it does to authors themselves.

MR. CHARLES G. LELAND has been spending some months among the Quadi Indians in New Brunswick, and has obtained from the

number of quaint fairy tales. Some of these he will probably publish before long in the *Century*. The rest he will reserve for a book which he intends to bring out when his collections have been increased by the legendary stores which two Indians, a hunter and a trader, are gathering together for him in the Far North. Some of the tales are accompanied by illustrations on birch bark, by a native hand.

MESSRS. LIPPINCOTT, of Philadelphia, announce a volume of Negro-dialect papers, in prose and verse (some of which have already appeared in the *Century*), by Mr. J. A. Macon. The title of the book is to be *Uncle Gabe Tucker*.

THE International News Company, of New York, are the American publishers of *Longman's Magazine*; but we observe that the price is twenty-five cents, or just double our sixpence. It has not yet been found possible, or profitable, to pirate magazines. Hence, probably, one of the causes of the increasing success of this form of literature.

IN MEMORIAM

E. H. PALMER.

بادي قاتل زبیدا خاسته
عالم افروزي محمد اندر شداست
صد زباني بي زبان گشت است وای
از سکوتش چشم خلقی تر شداست
جاهلان بي شمار اندر جهان
مانده اند و عالم بيسر شداست
تا جهان بود است اين بیداد از اوست
عالم آزار وبله پرور شداست
هر فطیعی بر در علمی زند
باز بر پالیر زهر فن در شداست
آگه است از قیمت گوهر نشان
آنکه در دریا بی گوهر شداست
خاک باد اعرار در گوش و چشم
کو بر الفاظ نمیش کر شداست

C. E. WILSON.

OBITUARY.

THE Rev. Thomas Milner, a veteran compiler of text-books, many of which were issued by the Religious Tract Society, died on November 15 at Derby. Whenever the attention of the British public was drawn to a particular portion of the globe, his services were employed in drawing up a description of its characteristics. Among the works which he compiled in this manner were histories of the Baltic, the Crimea, Russia, and the Turkish empire. Nearly forty years ago he published a volume called *The Gallery of Nature: a Tour through the World*. This passed through three editions, and was succeeded by a companion volume called *The Gallery of Geography*. His *Historical Geography*, originally published in 1850, was revised and brought down to date by Mr. Keith Johnston (1876). A similar service was done by Mr. Edwin Dunkin to his treatise on *The Heavens and the Earth*. There is only one other work by Mr. Milner which we need mention. It was called *Our Home Islands*, and consisted of a series of handbooks on our national industries and public works.

MAGAZINES AND REVIEWS.

WHETHER the days of quarterlies are over—whether, in particular, the people of Scotland need a special magazine—are questions that perhaps time only can answer. Meanwhile, a kindly greeting is due to the first number of the *Scottish Review* (Alex. Gardner), if only on account of the courage of the publisher, whose name is associated with so many Scottish literary "revivals." The paper and type of his new venture are of the traditional quarterly excellence. It is smaller and cheaper than the *Edinburgh and Quarterly*. Like the *British Quarterly* and *Westminster*, it gives considerable space to notices of "contemporary literature;" and it presents quite a new feature in "Summaries of Foreign Reviews." It is of the two last points in the new Review that we can speak most favourably. The notices of books are careful; and the summaries of foreign Reviews, although perhaps placing too much emphasis on theology and philosophy, are scholarly and judicious. Of the six articles which compose the bulk of this number, five deal either with Scottish or with theological subjects. Of "The Progress of Theology in Scotland" and "The State of the Highlands" it does not come within our province to say more than that they are commendably moderate in tone. From the literary standpoint the best and most ambitious article is that on "The Poems of Dr. W. C. Smith," although it is somewhat too discursive and rhetorical. We could have spared an article on "Thomas Carlyle's Apprenticeship," but it is due to the writer to say that he is neither a hero-worshipper nor an iconoclast. The single extra-Scottish article, on "Letters in America," is an attempt to deal with a very large subject in too small space. But the author is fair in his critical judgments, and has a mind of his own.

THE most recent portions of the *Journal* of the Asiatic Society of Bengal which we have received are the commencement of the two divisions of the fifty-first volume, the parts of History, Literature, &c., containing an elaborate series of articles on the Religion, History, &c., of Tibet, by Baboo Sarat Chandra Das, inspector of schools at Darjiling; and on the Rise and Progress of Buddhism in China, in which the sacred literature, philosophy, and religion of Ancient China as known to the Tibetans, the life and legend of Nájáryuna, and detached notices of the different Buddhist schools of Tibet are discussed. In the preceding volume the Early History of Tibet, Tibet in the Middle Ages, the Bon (Pon) Religion, and the history of a dispute between a Buddhist and a Bonpo priest for the possession of Mount Kailása and the Lake Mánasa were described; and a series of articles on the Coins of the Sikhs and on the Coins of Charibel, King of the Homerites and Sabaeans, by Major W. F. Prideaux, well illustrated in a number of plates, together with a memoir on Ancient Persian Gold, Silver, and Copper Relics, with nine plates, by Major-Gen. A. Cunningham. The most recent memoirs published in the Natural History section of the *Journal* are of considerable interest, comprising one by Mr. V. Ball on the identification of certain diamond mines in India which were known to, and worked by, the ancients, especially those which were visited by Tavernier, with a note on the history of the Koh-i-nur and two wood-cuts; a valuable meteorological memoir on the Relations of Cloud and Rainfall in India and on the opposite Variations of Density in the Higher and Lower Atmospheric Strata, by H. F. Blandford, meteorological reporter to the Government of India; memoirs on Indian Mollusca, by W. Theobald, G. Neville, and O. F. von Mollendorff; on the Voles (*Arvicolae*) of the Himalayas, with two plates, by W. T. Blandford; also on

Indian Reptilia and Amphibia, by W. T. Blandford; numerous papers on Lepidopterous Insects of India, the Andaman Islands, Burmah, Sikkim, and the Nikobar Islands, by J. Wood Mason and L. de Nicéville; and a paper on new and little-known Mantidae, by J. W. Mason.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ASSENUS, R. Die Nussere Form neuhochdeutscher Dichtkunst. Leipzig: Liebeskind. 5 M.
BORNIER, H. de. La Lézardière. Paris: Dentu. 3 fr.
CORNCHES, Feuillet de. Histoire de l'Ecole anglaise de Peinture, jusques et y compris Sir Thomas Lawrence et ses Emules. Paris: Leroux. 12 fr.
DEMMIN, A. Keramik-Studien. 2. Folge. Leipzig: Thomas. 2 M. 50 Pf.
DESCHANEL, E. Le Romanisme des Classiques. Paris: Calmann Lévy. 3 fr. 50 c.
GONCOURT, E. et J. de. L'Art du XVIII^e Siècle: Océania. Paris: Quantin. 12 fr.
GRIMM, J. Briefe an Hendrik Willem Tydeman. Hrv. v. A. Reifferscheid. Heilbronn: Henninger. 3 M. 60 Pf.
KOCIS, J. Die Sibenbüchlerlegende, ihr Ursprung u. ihre Verbreitung. Leipzig: Reclam. 8 M.
MONTÉPIN, X. de. Un Drame à la Salpêtrière. Paris: Dentu. 6 fr.
NORTHING, E. Formenlehre der Baukunst. Zürich: Orell, Füssli & Co. 10 M.
ROBIANO, Le Comte E. de. Le Châli, l'Arcadie, le Détré de Magellan, etc. Paris: Plon. 3 fr. 50 c.
ROUEN Illustré. 2^e Série. Rouen: Ausé. 41 fr.
STUDIN, neue volkswirtschaftliche, über Constantinopel u. das anliegende Gebiet. Wien: Orientalisches Museum. 4 M.
VERNE, Jules. L'Ecole des Robinsons. Paris: Hetzel. 3 fr. 50 c.
VITU, A. La Maison mortuaire de Molière, suivi d'un Appendice sur la Rue de Richelieu depuis sa Création. Paris: Lemerre. 35 fr.
ZOLA, E. Le Capitalisme Bure, etc. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- BAHR, O. Das Gesetz üb. falsche Zeugen nach Bibel u. Talmud. Frankfurt-a-M.: Kaufmann. 2 M. 50 Pf.
LEMER, M. Alage u. Quellen d. Beresheit Rabba. Frankfurt-a-M.: Kaufmann. 4 M.
MIDRACH SCHENOT RABBA, der. Die haggad. Auslegg. d. 2. Buches Moses. Zum ersten Male ins Deutsche übertr. v. A. Wünsche. Leipzig: Schulze. 9 M.

HISTORY, ETC.

- BARRAU, A. La Vie rurale dans l'ancienne France. Paris: Didier. 6 fr.
CONRAT (COHN), M. Das Florentiner Rechtbuch, e. System römischen Rechts aus der Glossatorenzeit. Aus e. Florentiner Handschrift zum ersten Mal hrsg. Berlin: Weidmann. 3 M.
GRISAR, H. Gallienstudien. Historisch-theolog. Untersuchg. üb. die Urtheile der röm. Congregationen im Gallienprozess. Regensburg: Pustet. 7 M.
RÉCHAULT, E. Christophe de Beaumont, Archevêque de Paris. Paris: Lecoffre. 12 fr.
VATIL, Ch. Histoire de Madame du Barry, d'après des Papiers personnels et les Documents des Archives publiques. T. 1. Paris: Bernard. 5 fr.
VOGT, W. Die bayerische Politik im Bauernkrieg u. der Kaiser Dr. Bernhard v. Eck, das Haupt d. schwäbischen Bundes. Nördlingen: Beck. 7 M.
WIEDEMANN, Th. Geschichte der Reformation u. Gegenreformation im Lande unter der Kona. 3. Bd. Die reformatorische Bewegung im Bisth. Passau. Leipzig: Freytag. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERNARD, G. Champignons observés à la Rochelle et dans ses Environs. Paris: Germer Baillière. 15 fr.
BOHM, A. Ueb. einige terukre Fossilien v. der Insel Madura, nördlich v. Java. Wien: Gerold's Sohn. 2 M. 40 Pf.
BRUNNHOFER, H. Giordano Bruno's Weltanschauung u. Verhâng. iss. Aus den Quellen dargestellt. Leipzig: Fues. 8 M.
KNOLL, Ph. Beiträg. zu der Lehre v. der Athmungsinnervation. 2. u. 3. Mittheilg. Wien: Gerold's Sohn. 4 M. 40 Pf.
KRAUSE, K. Oh F. System der Aesthetik od. der Philosophie d. Schönen u. der schönen Kunst. Hrv. v. P. Hohlfeld u. A. Wünsche. Leipzig: Schulze. 8 M. 50 Pf.
KREKENBERG, O. F. W. Vergleichend physiologische Studien. 2. Reihe. 3. Abth. Heidelberg: Winter. 7 M.
RIETECH, M. Reproduction des Cryptogames. Paris: Germer Baillière. 5 fr.
SCHUBERT-GOLDEN, R. v. Ueb. Transcendens d. Objects u. subjects. Leipzig: Fues. 2 M. 40 Pf.

PHILOLOGY.

- CALLIMACH IYMNAI et epigrammata. U. de Wilamowitz-Moellendorf recognovit. Berlin: Weidmann. 75 Pf.
DISTRICH, F. Die sogenannte Theologia d. Aristoteles. Aus arab. Handschriften zum ersten Mal hrsg. Leipzig: Hinrichs. 6 M.
MERK, A. Die Saadjanische Uebersetzung d. Hohen Liedes ins Arabische. Ibn Duraid's Kitáb al-mulâin. Von H. Thorbecke. Heidelberg: Winter. 4 M.

CORRESPONDENCE.

WHO WROTE "THE WHOLE DUTY OF MAN" ?

III. (Conclusion).

[1 Park Crescent, Oxford: Nov. 20, 1882.]

One of the minor difficulties that meet us in this investigation is due to the extraordinary similarity between the career, the views, the tastes of Fell and Allestree. Allestree was by some six years the elder—a fact of considerable importance if we remember that *The Whole Duty* was written, at latest, in 1657, when Fell was only thirty-two. Dean Samuel Fell "always lookt upon [Allestree] as a part of his family, and treated him with the same concern as his own children." Both were students of Christ Church; both bore arms for the King during the Civil War, with that zeal and self-abnegation which they afterwards carried into more congenial pursuits; both were afterwards subject to the potent influence of Hammond,¹ who left Allestree his library, and whose *Life* Fell wrote; both took orders, and became, after the Restoration, canons of Christ Church; both, not long after, were appointed to the headship of two great colleges, which they partially rebuilt and reconstituted. Neither was ever married. Both were men of affairs, and possessed of considerable legal and financial knowledge. The similarity in their literary style was noticed in their lifetime, though both were very shy of giving their writings to the world. The likeness between their political and religious views amounted to identity. Wood, in his *Life*, and other contemporaries generally mention them together. They and Dolben habitually performed the service of the Church of England under the Commonwealth in the house of Dr. Thomas Willis, the famous physician and *savant* and brother-in-law of Fell, who, after Willis' death, published part ii. of his *Pharmaceutice Rationalis*. The coincidence is striking even in minutest matters. In *The Government of the Tongue* (1674), the author remarks that the reproaches of wit "are like the Graver's burine upon copper, or the corrodings of Aqua-fortis, engrave and indent the Characters that they can never be defaced." This is one of the earliest occurrences of "burin" as an English word; and I was at first inclined to think that it must be due to Fell, who at the time was supreme at the University Press, and must have been familiar with the instrument. But Allestree became a Delegate of the Press in 1674; a kinsman of his name was a publisher; and, in his *Sermons* (ii. 42), I find the remark that "natural virtue is in man the imitation of God, is as it were the workings off of those forms of goodness that are in him, and the lines and rules of it are but the lineaments of his perfection," which seems to indicate an acquaintance with the technical vocabulary of the printing-office. Now I think a careful perusal of the anonymous works will convince the reader that in these two men—Fell and Allestree—there is a singular combination of the qualifications which were possessed by the author of *The Whole Duty of Man*. Further, it must be borne in mind that Allestree, beside being the elder, had travelled on the Continent, and that he did not, like Fell after the Restoration, to a great extent abandon learning for practical life.

The comparison of the works of Allestree and of the anonymous author requires more time

and more minute investigation than I have yet been able to devote to it. But even were I in a position to treat the subject exhaustively, this would scarcely be the place to do so; and I shall content myself for the present with a brief summary of results. The works of the author of *The Whole Duty* and those of Dr. Allestree exhibit a very copious vocabulary, and certain often-recurring peculiarities. Both avoid the use of "more" and "most" to form the degrees of comparison, and are partial to the phrases "any the least," "every the most," &c., and to uncommon formations with un-, -ness, and -ment. In addition to these general points of similarity, I have compiled a list of about one hundred and fifty words, more or less rare, but all in some way noteworthy, which are common to both authors. As specimens of these may be mentioned: to abode (= forebode); afflation; an allective; antepast; aversation; complexure; a corrosive; defailance; defecate; excision; exinanition; exprobration; gust; inclosure (= monopoly); induration; longanimity; managery; mormo (= bugbear); momentany; radiated; scantling; sulliage; to toll (entice); unitive; vacuity; wretchedness. With "tedder" in *The Whole Duty* may be compared Allestree's "pudder." The loans from Hammond are numerous in both. I suppose "to bangle" in the former is derived from the *Anatomy of Melancholy*, which, as Dr. Murray courteously informs me, seems to be the only other literary authority for its use in the sense of "to squander." This is by no means a solitary trace of Burton in the seven treatises; and Burton must have known Allestree at Christ Church, as well as Fell, to whom he bequeathed his mathematical instruments, besides various souvenirs to his father, mother, and sister. Over and above these words, which are common to the anonymous author and to Allestree (and in many cases to Fell also), I find something under a score which are common to the former and to Fell only. If allowance be made for the difference between a series of treatises carefully written and edited and intended to be read, and single sermons not originally meant for publication,¹ and in most cases not revised by the author for press, and, as Fell says, "not all of the same finess [*sic*] of spinning and closeness of texture," the vocabulary of Allestree bears a striking resemblance to that of the author of *The Whole Duty* series, including the MS. *Government of the Thought*.

To pass on to another class of internal evidence, I may mention that of metaphors, which are so numerous as to form a distinct feature in the anonymous writings. The commonest of all are derived from medical and scientific subjects, especially optics and magnetism; and I had long attributed these to the influence of Dr. Willis, Fell's brother-in-law and intimate friend, before reading Kennett's statement, quoted by Mr. Bailey in the September *Bibliographer*, that Allestree actually went through a course of chemistry with Dr. Willis. There are numerous instances of medical and scientific knowledge in Fell's and Allestree's works; and Fell bears witness to his friend's skill in mathematics. In *The Government of the Tongue*, sect. v., par. 5, there is an allusion to the telephone; and the earliest distinct reference to this instrument is said to occur in a paper by Robert Hooke, dated

1667.¹ Hooke began his distinguished career as a chorister of Christ Church, and assisted Willis and Boyle successively in their chemical researches,² so that he must have been familiarly known to both Fell and Allestree. The term *antiperistasis*, which occurs repeatedly in *The Decay of Christian Piety*, was perhaps derived from Boyle (another member of the distinguished company of which Willis was the centre), who published in 1665, as an appendix to a work on Cold, an *Examen of Antiperistasis*, and whose *Considerations touching the Style of the Scriptures* is repeatedly alluded to, and once quoted by name, by the author of *The Whole Duty*. Next to scientific metaphors in point of number come those from military affairs; and thirdly those from the administration of justice, civil and criminal, and the procedure of courts of law, evidently derived from the author's experience on the Bench. All these find their analogies in Allestree's sermons, not to mention others taken from a great variety of objects and occupations—from children and sport, from princes and beggars, mountebanks and thieves, the ostrich, the viper, and the gall-less dove. In the employment of this mode of illustration, the parallelism between the treatises and the Sermons is, I think, unmistakable. The author of *The Whole Duty* is shown by his choice of metaphors to have been pretty much of a man of science, a soldier, and a lawyer, as well as a divine and instructor of youth; and Allestree presents a remarkable combination of these characteristics.

In an examination of their views on politics, theology, and ethics, I have not lighted on a single discrepancy, or a single difficulty in the identification of Allestree with the writer of the anonymous treatises. But this subject, and that of style, is too extensive to be handled here; and I will content myself with enumerating a few of the more obvious coincidences in points of detail. Both authors insist, in season and out of season, on the sin and folly of duelling, and on the absurdity of the code of honour recognised in their day. Both dwell again and again on the paramount importance of friendship, and on the duty of mutual reproof and admonition. Both are acquainted with the Syriac, Arabic, and Chaldean versions of the Old Testament, as well as with the original Hebrew. *The Whole Duty* lays down that it is incumbent on mothers, wherever it is possible, to nurse their own children; and *The Ladies' Calling* enforces the teaching of the earlier treatise by quoting Aulus Gellius (after Burton), and likewise the Countess of Lincoln's *Nursery* (Oxford, 1628). Allestree (ii. 18) speaks incidentally of "that parent which not only, like some delicate ones, refuses her own breasts to her own infant, but provides no other to sustain it." The author of *The Ladies' Calling* mentions gaming, "as a recreation whose lawfulness I question not, whilst it keeps within the bounds of a recreation;" and Allestree, in dealing with "great gamings," is careful to add, "not that I condemn the thing in general." Both authors repeatedly express their regret that ecclesiastical censures were out of date. Both condemn the modern practice of educating children into men betimes. Both comment adversely on "an axiom of Aristotle's: Sensual pleasures are corruptive of principles;" both often allude to the alleged fact that the heathen world worshipped vice and deified disease; both (with Hammond) adapt to their own purposes, among many other texts, Hosea ii. 15, "I will give her . . . the valley of Achor for a door of hope." Both lay stress on the fact that the Christians under Diocletian parted with their lives rather than their Bibles;

¹ A very cursory inspection will show that there was good reason for submitting the sheets of *The Whole Duty* to Hammond before publication. *The Whole Duty* is largely based on Hammond's *Practical Obedience*, the coincidences in thought and expression being most remarkable. The object of *The Whole Duty* (originally called *The Practice of Christian Graces*) was evidently to supersede its Puritan predecessor, *The Practice of Piety*.

² I may here just mention the coincidence that, while Dr. Allestree bestowed on his kinsman, Mr. James Allestree, the bookseller (publisher of Fell's *Life of Hammond*), who had been ruined by the Fire of London, the copyright of eighteen of his sermons, the author of *The Whole Duty of Man* bestowed on Mr. Timothy Garthwaite, his publisher, who was a sufferer by the same calamity, the copyright of *The Causes of the Decay of Christian Piety*.

¹ Du Moncel: *The Telephone*, &c., p. 1.

² Ward: *Lives of the Gresham Professors*, p. 170.

both quote with horror various terms of depreciation applied to the Scriptures by Roman Catholic controversialists. With both, Herbert Thorndike is a learned authority. To conclude with one or two of the most striking individual coincidences which I have yet observed. In *The Christian's Birthright* (sect. vii., par. 6) the author mentions that, about eighteen years before, the Roman Missal had been translated into French with the sanction of the Gallican bishops; but that the French clergy were afterwards greatly incensed thereat, and protested to Pope Alexander VII., who anathematised the book. I was vainly searching for a mention of this incident in the ordinary works of reference, when I found that the whole story was told in detail in the first sermon in Allestree's second volume. We there find that his authority was the *Extrait du Procès Verbal de l'Assemblée générale [sic] du clergé de France, tenu à Paris en l'année 1660*, and the Index of prohibited books published at Rome in 1664. There are traces in Allestree's and the anonymous works of a knowledge of modern languages, which Fell expressly attributes to Allestree. Once more, in *The Art of Contentment* (sect. v., par. 11) the author writes: "When God bids [a man] do any of those things, which God and good men abhor, then and not before he may hope he may sever such acts from their native penal effects; for till then (*how profuse cover some Legendary stories represent him*) he will certainly never so bestow his miracles." This allusion to "legendary stories" is, at first sight, obscure; but the difficulty is cleared up by Allestree in his account of the origin of the Feast of the Immaculate Conception (vol. ii., sermon 13), which was clearly in the writer's mind.

I must not further intrude on the space of the ACADEMY. I am of opinion that, while the internal evidence, on which I have here only touched most superficially, would, taken alone, justify a strong suspicion that Allestree was the author (or one of the authors) of *The Whole Duty of Man*, of the six already published treatises, and of the MS. *Government of the Thought* in the Bodleian Library, that evidence taken in conjunction with the statements of Fell is pretty nigh conclusive. Whatever part be hereafter assigned to Fell, whether he be proved by further investigation to have been joint author or merely editor or "redactor," I think that I can scarcely be mistaken in claiming for RICHARD ALLESTREE the primary authorship of *The Whole Duty of Man*.

CHARLES H. DOBLE.

"HEROES OF SCIENCE."

London: Nov. 20, 1882.

A criticism of my book entitled *Heroes of Science* which appeared in the ACADEMY, November 18, 1882, terminates with the following sentence:—"Darwin does not have a place in Prof. Duncan's book." It is right, considering what that sentence may or may not involve, that my critic should know that the greatest naturalist of this generation was still among us when the work left my hands.

P. MARTIN DUNCAN.

"THE BABY'S MUSEUM."

London: Nov. 18, 1882.

In your notice of *The Baby's Museum* (Griffith and Farran) to-day your reviewer says, "Some of the rhymes have fared badly at the hands of the arranger." I have only altered one rhyme in the book. Instead of "Put on the Pot, says Greedy Gut," I have printed "Put on the Pan, says Greedy Nan;" and I believe there is good authority for this variation. All my "arrangement" is in the order of the pieces and the making of the Index—a

novelty, I believe, in a book of this class. This may be thought hardly a matter of sufficient literary importance on which to trouble the ACADEMY, but I am desirous that the book should be recognised as a collection of the old-fashioned nursery rhymes in the old familiar words. Of course there are variants innumerable, and it may be that some of those in the book are unfamiliar to your reviewer; but the sacrilegious hand that has dared to tamper with the old English nursery rhymes was never that of "UNCLE CHARLIE."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 27, 7 p.m. Actuarial: Presidential Address, by Mr. T. B. Sprague.
7.30 p.m. Educational: "Marking in Examinations," by Mr. H. Weston Eve.
8 p.m. Royal Academy: Demonstration, "The Figure," I., by Prof. J. Marshall.
8.30 p.m. Geographical: "M. Lescaur's Reconnaissance Survey from Sarakhs and Merv to Herat," by Sir H. Rawlinson.
TUESDAY, Nov. 28, 8 p.m. Anthropological: "The Language and People of Madagascar," by Dr. G. W. Parker.
8 p.m. Civil Engineers: "American Practice in heating Buildings by Steam," by the late Robert Briggs.
8.30 p.m. Zoological: "The Sternum of *Notornis* and its Sternal Characters," by Prof. Owen; "The Identity of *Ameglossus lephotes* (Günther) with *A. grohmanni* (Bonap.)," by Mr. F. Day; "International Colour-Scales for Scientific Purposes," by Dr. A. B. Meyer.
WEDNESDAY, Nov. 29, 8 p.m. Royal Academy: Demonstration, "The Figure," II., by Prof. J. Marshall.
8 p.m. Society of Arts: "Some Points in the Practice of the American Patent Office," by Sir F. Bramwell.
FRIDAY, Dec. 1, 8 p.m. Philological: "Initial Mutations in the Celtic, Basque, Sardinian, and Italian Dialects," I., by Prince L.-L. Bonaparte.

SCIENCE.

SOME BOOKS OF PHILOSOPHY.

Studies in Philosophy, Ancient and Modern. By W. L. Courtney. (Rivingtons.) The table of contents to Mr. Courtney's volume is of most attractive character. Studies of Idealism as it appears in Parmenides and in Berkeley, of Ethics as in Epicurus and in the most recent sociological science, of the Kantian system in its historical form and in its significance for present thinking, of the newest ideas in Psychology and of the most comprehensive philosophy of religion, have interest on their surface sufficient to secure attention for a work in which they are presented. It cannot be said, however, that Mr. Courtney's volume bears out the promise of its contents. He has not done justice either to his subjects or to himself, and one cannot but regard his work with a strong feeling of disappointment. The substance of most of the essays is very thin and unsatisfying, while in many cases the treatment is of so rudimentary a character as to suggest the reflection that the writer was hardly in a position, relatively to his subject, to warrant him in conveying the records of his work to an outside public. In particular does this reflection suggest itself in respect to the essays on the Kantian system which make up a considerable portion of the volume. These essays are very discouraging. For the point of view of the writer, so far as can be gathered from the general nature of his criticisms, would seem to be a modified Kantianism. Yet the remarks on Kant's doctrine of cause, on the historical genesis of the Kantian philosophy, and on the supposed contradictions between the results of the Kantian theory of knowledge and of the Kantian ethics are of such a character that one can hardly suppose Mr. Courtney to be thoroughly master of the work he is criticising. Even though the difficulties of the Kantian system lay exactly where Mr. Courtney has placed them—and these difficulties seem to Mr. Courtney the very central problem for present philosophy—yet his treatments is too meagre, and in some respects based on too slight knowledge, to have any high value placed upon it as a contribution

toward their solution. We regret to be able to find so little satisfaction in these essays; but it is even more matter of regret, both on account of the subjects in which Mr. Courtney is doubtless warmly interested and for his own reputation, that he should have permitted work to leave his hands in an imperfect and unfinished form.

De la Connaissance de soi-même: Essais de Psychologie analytique. Par O. Loomans. (Bruxelles: Merzbach et Falk.) Prof. Loomans' work is a fresh and clearly written exposition of psychology from somewhat the same position as that of Sir William Hamilton or M. Cousin, without, however, either the learning of the one or the brilliancy of the other. The account which Loomans gives of the different mental "faculties" seems to differ more in phraseology than in substance from the analysis of similar writers; but the remarks about the method and sources of psychology are excellent. "All psychological controversies," says the writer, "reduce themselves ultimately to a question of method;" and, as the title of the book implies, it is in self-analysis, self-observation, that the only tenable method is to be found. Observation of what happens to others is meaningless without this reference to self: "instead of basing the knowledge of man's soul upon animal psychology, we must base animal psychology upon the knowledge of the human mind," and, similarly, "the physiology of the nervous system, far from giving us psychological ideas, borrows them itself from consciousness." Consciousness, it need hardly after this be said, occupies the special attention of the writer; and he emphasises in a not altogether novel way the freedom of selection which accompanies consciousness both in our intellectual and our moral life. "It is, then," he concludes, "a paralogism to deny the existence of free-will in the name of natural science, because without it there would be no knowledge of Nature herself." The *ego* similarly is no succession of passing states of consciousness; the very change of states implies a permanent subject as the spectator of the phenomena thus in succession. Old-fashioned metaphysics of this kind will always find a number of sympathetic readers; though we suppose it is rather useless to recommend it to a generation who have been piped to by Bain, Spencer, and Mill. Those, however, who are not indisposed to listen to another way of regarding the universe may find it worth their while to look into Prof. Loomans' work. The writer has evidently kept himself *au courant* with English speculation, and his book generally shows a good deal of philosophical reading. It is to be regretted that the rather effective and appropriate quotations from Plato and Aristotle by which Loomans corroborates his views have been too frequently mangled by the printer of the volume.

PROF. MAYOR'S *Sketch of Ancient Philosophy* (Cambridge Press) is an excellent specimen of the scholarly way in which a wide subject may be treated in a little book. The work is not merely a popular summary of the views of ancient thinkers; every philosopher, from Thales to Cicero, is treated with constant reference to the Greek or Latin originals, and the more important literature on each school or subject is throughout enumerated. The real fault, in fact, which we should be inclined to find with the book is that it contains too much; and, though written by its author for undergraduates as an introduction to ancient thought, we should imagine they would find it much more useful, and appreciate it much better, if they applied themselves to it after reading some simpler and less technical, perhaps even less accurate, work, such as Ferrier's *Greek Philosophy*. At the same time, it must be added,

Mr. Mayor selects his materials with considerable skill. Thus, for instance, instead of trying to give a systematic account of Plato's philosophy (if such a thing be possible), he gives a full and lucid abstract of the *Republic* with some valuable criticism on it, and adds some examples of Plato's dialectical skill and use of allegory; and similarly, in dealing with Aristotle, he devotes some twenty or thirty pages to an analysis of the *Ethica*, leaving his *Logic* and *Metaphysics* very much in the background. An index appended to a second edition would add considerably to the value of the book.

MR. E. O. THOMAS is to be congratulated on the completion of his translation of Lange's *History of Materialism* (Tribner), of which the first volume was published so long ago as 1877. His version is not altogether what we could wish it to have been; but it will probably prove, as we said in noticing the first volume of the work (May 25, 1878), a convenient substitute for the original to those unable to read it in German. The translator has taken too little pains to reproduce in idiomatic English what Lange wrote in idiomatic German; and many a reader may be frightened by the following sentence taken from the opening page:—

"It is rather the very point which subjects the ancient ideas to the first decisive modification, from which that idea of the origin of the universe was developed, which, despite its hypothetical character, even yet has the utmost importance."

It must be said, however, that this is a decidedly unfavourable specimen of the translator's work, and many other errors which we had noted might have been avoided had some Englishman read through his proofs without reference to the original text at all. We should then probably not have heard that Fortlege "created" (*schuf*) two thick volumes, or be asked to reconcile ourselves to an "unjoyous" fact. Some other phrases are not so easily put right. We hardly understood this sentence (p. 162)—

"It is true that even able men have begun their investigations with a section 'of the nature of the soul;' but it was merely a reaction of the scholastic metaphysics when they imagined they could thus gain a firm basis for their investigations"—

till, on turning to the original, we found that "reaction" was intended to represent *Nachwirkung*. So, again, on p. 28, Lange is made to say that in science the division between experiment and criticism of experiment is perfectly "safe," where the German gives *zuletzt*. Instances of like misrenderings might be easily collected, but it is better to recall ourselves to the positive qualities of Mr. Thomas' work. Englishmen have now an opportunity of making acquaintance with a really considerable book—a book which, as we tried to show in noticing the first volume, is wanting in any clear standpoint from which to estimate Materialism, but yet remains a brilliant sketch and suggestive criticism of materialistic theories. The concluding volume of the English translation, dealing as it does with Darwinism, physiological psychology, and the moral and religious questions which they raise, is especially full of interest.

CORRESPONDENCE.

DR. BÜHLER'S SANSKRIT GRAMMAR.

Oxford: Nov. 18, 1882.

You have probably observed yourself the misprint in the announcement in to-day's ACADEMY that Dr. Bühler is bringing out some treatises on Sanskrit grammar at Vienna. "Dr. Bühler" is meant for my learned friend Dr. Bühler, C.I.E., now professor in the Imperial University at Vienna. I believe the ACADEMY has on several occasions referred to Prof. Bühler's great success as a teacher of

Sanskrit. As many as a hundred students are said to have attended his elementary grammatical course. It was for the benefit of these pupils, many of whom wished to learn so much only of Sanskrit as was necessary for a scholarly study of comparative philology and mythology, that Prof. Bühler has published his *Leitfaden für den Elementarcursus des Sanskrit* (Wien, 1883); while his colleague, Dr. Hultsch, has edited the *Glossar zum Bombay Departmental Third Book of Sanskrit* (Wien, 1882). It has been said that there is an air of Ollendorf about these grammatical treatises, and this may arouse at first a certain prejudice against them. But Prof. Bühler assures us that both in Bombay and at Vienna this system of teaching the elements of Sanskrit has proved successful; and, if so, it is to be wished that we should have an English translation of his grammatical manuals. They are in principle like Ram Krishna Gopal Bhandarkar's grammars, published at Bombay, but they contain several important improvements; and, so far as I have been able to judge, they are not disfigured by any ungrammatical forms.

F. MAX MÜLLER.

NOTES OF TRAVEL.

THE Ordnance survey of Scotland has now been completed, after thirty-seven years' work, though all the maps have not yet left the engraver's hands. The towns are done on the scale of five feet, and in some cases ten feet, to the mile; the greater part of the country on the scale of 1:2,500, or about twenty-five inches to the mile; and the uncultivated Highlands and Western Isles (together with a few of the Lowland counties where the survey was finished early) on the scale of six inches to the mile. Of all these the maps have already appeared. All that remains to issue is some sheets of the general one-inch map. The surveying staff, under Capt. Kirkwood, R.E., will now be transferred from Edinburgh to the West of England.

A RUSSIAN expedition to Central Africa is to start next spring, under the charge of M. Scholz-Ragozinski. The expedition will sail from Havre, where the ship is to winter, for Port Clarence, on the island of Fernando Po. It is proposed to acquire land near the Gulf of Cameroon, where a plantation would be established which would also serve as a meteorological station. M. Scholz-Ragozinski's object is to penetrate as far inland as Lake Liba.

SCIENCE NOTES.

THE Council of the British Association for the Advancement of Science have nominated Mr. A. G. Vernon Harcourt to the office of general secretary, in the room of the late Prof. F. M. Balfour.

M. PRÉTREMENT, who has just published (Paris: Baillière) an important work upon the horse in prehistoric and historical times, contributes to the current number of the *Revue scientifique* an article upon "The Origin of the Donkey."

PHILOLOGY NOTES.

THE Pali Text Society, the starting of which was announced last year in the ACADEMY, has had an unexpected measure of success, several donors having come forward, in addition to seventy-five subscribers from Ceylon, mostly Buddhist Bhikkhus, and an equal number of subscribers among the Orientalists and university and other libraries in Europe and America. The publications of the first year, which are due, and will be ready at Christmas, will include the Eka- and Duka-Nipātas of the

Anguttara, and the whole of the Buddhavansa, and of the Cariyā Piṭaka (edited by Dr. Morris), the Ayāraṅga Sutta (edited by Prof. Jacobi, of Münster), and a paper by Dr. Rhys Davids.

WE are glad to hear that M. Stanislas Guyard has been appointed deputy-professor of Arabic at the Collège de France.

THE *Euskal-erria* of November 10 informs us that a Chair of Catalan Grammar has lately been established at Barcelona.

AT a recent meeting of the Académie des Inscriptions, M. de Vogüé read a paper upon the Aramaean text of the bilingual inscription recently found at Palmyra by Prince Lazareff. The corresponding Greek text had been previously discussed by M. Waddington. Unfortunately, both texts are greatly mutilated, and in corresponding passages, so that one does not supply the deficiencies of the other. The inscription consists of a decree of the Senate of Palmyra, fixing a supplementary tariff of dues upon merchandise, in view of disputes that had arisen. It is dated 8 Nisan 448 (135 A.D.), and gives the names of the president and secretary of the Senate, and of the archon, with the genealogies of each.

DR. B. GÜTERBOCK will shortly publish, with Hirzel, of Leipzig, a work entitled *Irische Lehnwörter*.

UNDER the title of *Islandsk Aeventyri* (Halle: Waisenhaus) Dr. H. Gering has published the first volume of a work upon the mediæval tales and legends of Iceland preserved in MSS. in the national library at Copenhagen. This volume contains the texts only; a second will give the general results of Dr. Gering's researches and a glossary.

THE last volume of the "Altfranzösische Bibliothek" (Heilbronn: Henninger) contains the Old-French romance of *Octavian*, published for the first time from the MS. in the Bodleian (Hatton 100) by Dr. K. Vollmöller.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, Nov. 10.)

THE REV. W. A. HARRISON in the Chair.—A paper by Miss Teena Roehfort-Smith, the editress of the society's four-text edition of "Hamlet," on "The Relation of the First Quarto of 'Hamlet' to the Second, and on Some of the Textual Difficulties of the Play," was read by Mr. Furnivall. Miss Roehfort-Smith said that, in order to form an independent opinion on the relation of the two Quartos, she had, before looking at any commentator, read first the First Quarto and afterwards the Second; had then compared the two together line by line; and, lastly, had read the commentators. Her strong opinion was that the First Quarto was Shakspeare's "first sketch" of his great play. She noted the changes of the names of Corambis and Montano to Polonius and Reynaldo; the vital ones of the anti-Clown speech, with its plainly genuine "cinkapace of iasts," "the warme Clowne cannot make a iest vaille by chance;" the confidential scene between the Queen and Horatio, not reproduced in Quarto 2—which the writer contended was Shakspeare's work misreported—and other smaller points; and then passed on to the changes in the characters of the Queen and Ophelia, which had so struck her as a woman. Comparing the characters in the two Quartos—in the course of which Miss Roehfort-Smith developed a very sharp attack on Ophelia, whose thwarted love she declared to be disappointed vanity more than anything else, and whom she termed a disgrace to her sex—the writer contended that the alterations and improvements in Quarto 2 proved a re-working of these characters by Shakspeare. The like conclusion must be drawn from the re-worked Hamlet, Laertes, &c.; and therefore, in the matter of text, Quarto 1 could be used only to show the history of any doubtful phrase or word, like "sallied fleas," and to correct any miscopying in Quarto 2. The relation of Folio 1 to Quarto 2 was, in the main, settled by Dr. Tanager in the last

part of the society's *Transactions*. Its copier had preserved several genuine passages of the play left out by the copier or printer of Quarto 2; but its text had been touched up and altered by the players, whether Heminge and Condell, or others of Burbage's company. The only safe rule for an editor was, to take Quarto 2 as his foundation-text, and not depart from it except in case of plain mistake or omission. Specially in the cases of unexpected and archaic words and phrases would players' alterations be certain, as Mr. Furnivall had shown was the case in "Troilus and Cressida" and "Much Ado." Passing, then, to "textual difficulties," Miss Rochfort-Smith dealt with (a) l. i. 116, 117, between which she proposed to insert the line "While in the Heavens above were signs beheld," or "In Heaven above were dread portents;" (b) with l. ii. 129, where she insisted on retaining "sallied" in the sense of assaulted, harassed "by the slings and arrows of outrageous fortune;" she contended that the "griev'd and sallied" of Quarto 1 proved that "solid" could not have been the original reading, as it could not have been joined with "griev'd," while the same "griev'd" showed that "flesh" stood for the whole being, and not only the materials of the body. Mr. Harrison well paralleled the phrase by the "Romeo and Juliet" "shake the yoke of inauspicious stars From this world-weary'd flesh;" (c) with l. iii. 74, "Ar of a most felect and generous chiefe in that," where she retained "chiefe" = eminence, on the strength of Prof. Taylor Thom's citation from George Ornamer's "chiefety of dominion" in Earle's *Philology*; (d) with l. iv. 36-38, "the dram of eale" lines, which she declined to alter, seeing that "devil" was twice spelt "deale" in l. ii. 628, "May be a deale, and the deale hath power," and that "doth" means "puts;" (e) with three cases of Quarto 2's archaisms modernised in Folio 1: "for to drinke," l. ii. 175, "for to prevent," l. ii. 175; "an auspicious and a dropping eye," in which she declined to follow the Folio changes; (f) with a mis-copied "foule" as "fonde" in Quarto 2, l. ii. 273, in which she gladly accepted the right copying of the Folio; (g) with the Folio change of Quarto 2's "Speake to it, Horatio," into "Question it, Horatio," l. i. 46, which she refused to adopt, on the ground that Marcellus's repetition of his first phrase was far more natural in his excited state than the *littérateur's* avoidance of the recurrence of that phrase. *Prima facie*, it was Shakspeare who had altered the "Question it" of Quarto 1 to the "Speake to it" of his recast play in Quarto 2. The change back to the Quarto 1 "Question it" was exactly such a one as an actor-emender would make. Other difficulties were dealt with.—A complimentary speech from the chairman followed, with a discussion, by a full meeting, of Miss Rochfort-Smith's main points.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 14.)

HYDE CLARKE, Esq., V.-P., in the Chair.—Mr. R. W. Felkin introduced a Darfur boy who was rescued from slavery and brought to England by him in 1879.—Mr. Francis Galton exhibited a box like a backgammon board, containing trays of weights that he had arranged for testing the delicacy of the muscular sense in different persons. A sequence of small weights were employed, numbered in succession 1, 2, 3, &c., that differed by *equally perceptible differences* as calculated by Weber's law. Consequently, if a person, A., could just distinguish between, say, 1 and 3, he could also distinguish between any two weights two grades apart, as 2 and 4, 3 and 5, &c. Again, if another person, B., has twice the obtuseness of A., he would be able to distinguish only one grade where A. could distinguish two; therefore he would just be able to distinguish between 1 and 5, 2 and 6, and so on. Generally the number of grades between the weights that any person can distinguish has to be found by trial, and that number becomes the measure of the coarseness of his sensitivity. The weights used were blank cartridges filled with shots and wadding, care being taken that the shots were distributed equally; they were arranged in trays, each holding a sequence of three. The person who was tested had to arrange the cartridges in the tray that was handed to him, in the order of their weight. Some provisional results were mentioned—namely, that men had on the whole

more delicacy of discrimination than women, and intellectually able men more than others. Also that highly and morbidly sensitive women were not remarkable for their powers of discrimination. It is generally supposed that the blind have greater powers in this respect than other people; but Mr. Galton did not find this to be the case with a number of blind boys examined by him.—A discussion followed, in which Prof. Oroom Robertson, Dr. Camps, Mr. Sully, Dr. Mortimer Granville, Dr. Mahomed, Mr. C. Roberts, Prof. Thane, and others took part.

FINE ART.

DAVILLIER'S BEGINNINGS OF PORCELAIN IN EUROPE.

Les Origines de la Porcelaine en Europe.

Par M. le baron Davillier. (Paris: J. Rouam; London: Remington.)

To all lovers of pottery and porcelain, not less than to students of ceramic history, this handsome quarto will be very interesting. The gradual development in the art of fabricating fictile wares—from the rude hand-formed and half-baked urn of clay to the richest vases of *pâte tendre* Sèvres, and the graceful groups of Marcolini Dresden and of Chelsea, the classic elegance of Wedgwood's varied productions, or the marvels of Chinese taste and ingenuity—is a subject not merely for the specialist, but for the art student, the antiquary, and the historian. The classification of these curious and beautiful productions has become a science in its way, their grouping into classes and families assuming almost Linnæan definition. But it is difficult to define accurately even the two great divisions of pottery and porcelain and to separate them by a sharp line. The finer Persian ware of highly siliceous paste covered by a glass glaze becomes translucent under a stronger firing, and almost rises to the rank of an artificial porcelain; while a thicker vessel of the same composition, more lightly baked, remains of the earth earthy, though lovely of its kind. Between this ware of transitional character and the true hard paste kaolinic porcelain of China are to be ranged the many varieties of artificial composite pastes, the result of experiments in various countries and at various times. The stimulus to these experiments was undoubtedly consequent upon the importation from the extreme East of a few much-prized specimens of true Chinese porcelain.

In the earlier part of this volume, the author dwells upon the recorded facts of the early manufacture of true porcelain by the Chinese, and with much research enquires into the history of its introduction into Europe. He argues that it was in all probability known to the Romans, and would seem to accept M. de Laborde's (as we thought exploded) theory that it was the real Murhina mentioned by Pliny, &c. He refers to recorded pieces, publishing extracts from inventories as early as 1171. In 1487, Lorenzo de' Medici received porcelain vases as a present from the Egyptian Sultan; and, later, Pierre Belon (1553) mentions "Vaisseaux de porcelaine que l'on vend au Caire." That some true Chinese porcelain was so imported, probably through India and the Red Sea, and sold in Egypt, is probable, as we know that in that year Saladin sent forty pieces to Nur-ed-din; but

we are disposed to question whether a larger portion of this so-called "porcelain" may not rather have been of Persian or Syrian origin. Throughout Syria, Egypt, and Asia Minor, fragments of these and kindred wares are constantly unearthed at considerable depth in excavations; but Chinese porcelain is but rarely found, the small bottles from Egyptian tombs notwithstanding.

The word "porcelain" has been so variously used that a wide margin must be allowed to include all that it signifies beyond the true "china." This would apply particularly to many of the objects stated to be of that material, which are specified in the interesting and valuable inventories extending from 1363 to the seventeenth century, many of which are printed for the first time in this volume. Certain works in shell or mother-of-pearl were sometimes so designated; the finer kinds of maiolica, as we learn from Piccol Passo, and wares with pearly lustre, made in Italy, were so called; the fine and lustrous wares produced in Persia, and those which in Walpole's time seem to have been known as Gombrown ware—those lovely bowls of tender creamy white, the sides pierced with holes filled in by the rich vitreous glaze—would have a more authentic claim. The finer qualities of Damascus and Rhodian pottery were doubtless also included under that very general term. That Chinese porcelain was well known and prized by the Venetians in the fifteenth century finds additional proof from the fact that, according to Padre Guglielmo da Bologna, writing from Venice in 1470, an alchemist, one Maestro Antonio, had succeeded in making an imitation thereof, of which he sends specimens to his correspondent. At p. 15 a figure is given of the piece of blue-and-white china in the South Kensington Museum, mounted in silver, bearing the "kall mark" (*sic*) of 1585. Jugs of Rhodian or Damascus ware, similarly mounted and of approximate date, are also known.

In Italy, where the many workers in maiolica at various localities had produced enamelled pottery of the greatest artistic beauty upon a comparatively coarse material, the Chinese wares, so immeasurably superior in technical qualities of paste and glaze, were highly appreciated, and their imitation became the ambition of all who interested themselves in ceramic art. Our old friends of the "blue and white" were the models, and artists of Venice, Ferrara, and Florence were forward in the experimental search. The history of these experiments is pleasantly told by Baron Davillier, with much new documentary evidence proving that Italy was first in producing a European porcelain. In 1504 some pieces of "porcellana contrafacta" were purchased at, and forwarded from, Venice to the Esté; and in 1518 one Leonardo Peringer stated, in a petition, that he has discovered a mode of making "ogni sorte di porzelane." In May 1519 other pieces are sent to Ferrara by the ambassador Jacopo Tebaldo; and some years later, about 1565, Alfonso II. encouraged the experiments, seemingly successful, of the artists Camillo and Battista da Urbino in the same city. In 1578 a pension is recorded in favour of the widow of Battista de' Gatti, "maestro delle porcellane di sua Altezza."

It is remarkable that, notwithstanding the records of these experiments, and the statements of contemporary writers of the sixteenth century, such as Vasari and Aldrovini, the knowledge that an artificial porcelain had been produced in Italy, and particularly at Florence, has only been brought to light within the last quarter-of-a-century. The accident that a piece of an unknown ware, observed in the studio of our well-known countryman Mr. Spence, and keenly examined by the critical eye of Dr. Foresi, at Florence, in 1857 (and by prompt reference, the confirmation of the suspicions it aroused) revealed the fact that specimens still existed of those experimental pieces produced in the furnaces established by Duke Francesco de' Medici at his Casino. From time to time enquiry brought to light some few other pieces which had rested unregarded and unknown in the presses and cabinets of Florentine palaces and villas, but some thirty-four or thirty-five complete the catalogue of all hitherto discovered. A detailed descriptive list with figures of twenty-five of these pieces, and of the marks and armorials with which some are distinguished, forms one of the main features of Baron Davillier's work; but, if the present writer's memory does not deceive him, one charming example is not included in the list—viz., a small *aiguïère* of oenochœ form, about the size of that figured at p. 81, and of similar fine quality and mark, which formerly belonged to the Baron de Monville, from whom the writer vainly endeavoured to coax it years ago.

The Grand Ducal crown and *palle* of the Medici occur on but few of the examples. Some have no mark at all, and one curious trial piece is inscribed with the word *PROVA*; while the greater number bear, painted in blue, the dome of the cathedral—Brunelleschi's dome—beneath which is the letter F, the initial of Francesco or of Firenze. The decoration, in all but one rare instance, is in blue or dull lilac on the grayish white ground of more or less purity, consisting in some cases of grotesques in the Urbino manner, but, for the most part, of flowers and foliation in Persian taste, mixed with ornamentation of the Italian *cinquecento*, which strongly characterises the forms of all the pieces. One only bears a date, 1581. The recipe for the composition of the paste and glaze preserved in MSS. is given in full detail.

According to Targioni Tozzetti, the experiments at Florence were commenced by the Grand Duke Cosmo, and the production brought to perfection by "Piermaria detto il Faentino delle porcelane," working for Cosmo's son, Francesco de' Medici; but it was only continued for a short time by reason of the scarcity of material. The difficulty and consequent expense of the manufacture was probably another reason for its abandonment, for Andrea Gussoni tells us that thousands of pieces failed, and few succeeded. This is borne out by the malformation or imperfection in the colouring of the greater number of the pieces now known to us.

Of the "*porcellana contrafacta*" made at Venice, none is now known; neither do we know the results of experiments made by Bernardo Buontalenti at Pratolino; nor those

of Ciarfuglia at Pesaro, or of Jacopo del Pellicciaio, who afterwards entered the service of the Duke of Ferrara (one Francesco Guagni of Urbino also made trial at the Court of Emanuel Philliberto of Savoy); nor can we recognise any of the pieces made by Camillo at Ferrara. Two precious cups described among the exceptional pieces, which we well recollect wondering over at the loan exhibition at South Kensington in 1862 (Nos. 7901, 7902), may possibly be Ferrarese; their gilt-silver covers are of contemporary workmanship.

The production at Florence must, however, have been considerable when at its best, for in 1584 we find, by another hitherto unpublished document, an order from one of the Cornaro family of Venice to the Grand Duke's master potters for twenty pieces of porcelain, ten of which were subsequently forwarded. Further record of the Medici works at the Casino are wanting. Francesco died in 1587, and was succeeded by his nephew, Cosmo II., whose favour one Nicolò Sisti supplicates in 1620 as the Faentine artist whom Francesco had brought to make maiolica and porcelain at Florence and subsequently at Pisa. In 1613, at a *fête* given at the Pitti Palace, entrance-tickets were made of *porcellana* bearing the Medici arms. But these documents do not prove that the production of porcelain was continued at Pisa; although, after, or even prior to, the death of Francesco, pottery furnaces may have been established there, and Nicolò seems to have had a *bottega* at this city on his own account. Cosmo II. died in 1621, and with him ends the history of the Medici porcelain.

Of the interesting little bowl figured at pp. 122, 123, and dated 1638, which the Baron thinks may probably be of Pisan production, we are inclined to think, after a careful examination, that, although somewhat translucent, the body is a fine, close, and very thin *terraglia*, saturated by the glaze, rather than an artificial porcelain. In this opinion we are supported by M. E. Piot and other learned connoisseurs. To the sight, this glaze has great resemblance to that used upon the Medici ware. The style of decoration, imitating that of the Rhodian pottery, agrees rather with certain Italian maiolica of a later period, some pieces of which bear the inscription "Candiana," and one is dated 1637. These are supposed to be of Paduan or Venetian manufacture; and the cross upon the little bowl is further suggestive, as that emblem is found upon wares made at both those cities.

This quarto is an important addition to the literature of ceramics, and is amply illustrated. Some of the cuts are, however, badly printed with the text; and it is to be regretted that the admirable etching by the late Jules Jacquemart, of the grand *brocca* belonging to Baron Gustave de Rothschild (No. 28), which was published in the *Gazette des Beaux-Arts* (t. iv., liv. 23), has not been secured as a frontispiece to the volume.

C. D. E. FORNUM.

CORRESPONDENCE.

PROF. JEBB ON THE RUINS OF TROY.

The College, Glasgow: Nov. 22, 1882.

I have to-day seen a letter from Prof. A. H. Sayce in the *ACADEMY* of November 18. My friend Prof. Goodwin, who is now at Athens, might naturally express surprise at the report in the *ACADEMY*, since, as quoted by Prof. Sayce, it does not correctly represent what I said. An accurate summary of the paper was communicated by the secretary of the Hellenic Society to the *Athenæum*; and the paper itself will be published in full in the next number of the Hellenic Society's *Journal*. So far as it relates to Hissarlik, it embodies the substance of a statement which I read at Assos, on September 27, 1882, to Prof. Goodwin, Mr. Calvert, and Mr. J. T. Clarke, and in which they concurred.

The details of a personal nature relative to my tour which Prof. Sayce has endeavoured to collect are irrelevant; but they are also incorrect. The party included other members besides those whom Prof. Sayce names. There were no "Turkish gendarmes;" and Dr. Schliemann, who is quoted about them, was not in the Troad.

R. C. JEBB.

NOTES ON ART AND ARCHAEOLOGY.

MRS. MARK PATTISON hopes to have ready early next year the monograph on Claude which she is writing—in French—for the "*Bibliothèque internationale de l'Art*." It will have a considerable number of illustrations. An early number of the *Magazine of Art* will also have an illustrated article by her on "Edward Poynter, R.A.;" and not a little of her best work is given to the lives of French artists in the *Encyclopædia Britannica*, of which "François Millet" is the most lengthy, and perhaps the most important, that will appear in the next volume.

THE publication by the Fine Art Society of Mr. Frederick Wedmore's *Four Masters of Etching* has been delayed in consequence of the temporary loss of an important copper-plate destined for an illustration.

A SERIES of articles on the coins of different nations will be published in the *Antiquary* during next year. The contributors are for the most part members of the British Museum staff, including Messrs. R. Stuart Poole, Barclay V. Head, H. A. Grueber, C. F. Keary, Percy Gardner, and Stanley Lane-Poole.

THE Bursar of Brasenose College, Oxford (Mr. A. J. Butler), has just made the interesting discovery that the two chalices and their patens belonging to the college, hitherto thought to be modern, are really of pre-Reformation work. The chalices are both of the same type as the Nettlecombe chalice published by Mr. Cripps in his work on old English plate. Their hall-mark appears to be of the year 1502. These, with the chalice lately discovered by Mr. Ferguson in the diocese of Carlisle, and that at Little Farringdon, Oxon, bring the known number of existing English pre-Reformation chalices up to about sixteen. No doubt others exist, and will come to light when Mr. Ferguson's excellent example of cataloguing the church plate in each diocese is extended to all parts of England.

A PICTURE (or, more strictly speaking, perhaps, a part of a picture) of much beauty and some importance has lately been secured for the Uffizi, at the moderate price of 12,000 lire. At the bottom of a hill which occupies the background, and down the side of which winds a river or a road (more probably the latter, we think), stand a group of persons, assembled for some important event, the nature of which is at present obscure. An ecclesiastic

in richly brocaded robes is the principal figure. He appears to be guarded by soldiers, who stand on either side of him, holding halberds. About him are several figures, one of dark complexion, probably intended for a Moor; another is a veritable Negro. A personage of importance in a dark robe lined with yellow is whispering in the ear of the ecclesiastic. In front of the principal figures, and stretching across the picture, is a heavy beam of wood. As this is resting on its edge, and rises slightly towards the left, it suggests itself to be part of a cross, the transverse beam of which is not seen. On it is seated a man, whose feet are lost in a hole in the ground. He appears to be looking backward towards the ecclesiastic with an expression of malicious mirth. A possible explanation of the picture is that the ecclesiastic is about to be crucified, and the hollow in which the sitting figure's feet are lost is the hole which has been dug for the cross. This would account for the attitude and expression of this figure, who, like a Jack Ketch astride his gallows, seems to regard his victim with professional mirth. The drawing of all the figures is excellent, and the colour very rich and luminous. There seems to be little doubt that this well-preserved and beautiful work is by Carpaccio, an artist hitherto unrepresented in the famous royal gallery at Florence.

In continuation of our note last week about M. Lenormant's archaeological tour in Southern Italy, we may add that he examined the Via Aquilia along its entire length; that he ascertained that the *Ponte di Silla*, usually assigned to the Romans, has pointed arches, and is really the work of the later Normans, or perhaps of the Hohenstaufen; that he discovered the site of Consilium, hitherto absolutely unknown; and that he explored the ruins of Velia, which he describes as "the most important and the best preserved in Southern Italy—equal to those of Gnathia and only surpassed by those of Paestum."

We cannot congratulate the inhabitants of Bedford Park upon the album of chromo-lithographs illustrating their aesthetic retreat which Messrs. Harrison and Sons have published. The chromo-lithographs are nine in number, by as many different artists, under the general direction of Mr. T. Erat Harrison, who has himself contributed one to the series. As a record of architecture only can they be said to have an interest; of the trees, the horses, and the human creatures the less said the better. Mr. J. C. Dollman, however, knows how to draw donkeys and dogs.

YET more Christmas cards! Messrs. S. Hildesheimer and Co. have sent us a bountiful selection of their reproductions of those prize designs which were exhibited in the Egyptian Hall last July. They have been printed by Herr W. Hagelberg, of Berlin; and, on the whole, very well printed. Among the designs, flowers greatly predominate. Some of these are extremely handsome, being marked by more richness of colour and softness of outline than we have seen elsewhere. The figure designs, though few, are also above the average. Both the photographs and the etchings are on too small a scale, and are chiefly remarkable as *tours de force*. The characteristic of Messrs. S. Hildesheimer's cards is that they are produced in so many styles—embossed, on satin, with silken fringes, and with folding mounts. The printing on satin has been most artistically executed. We have seen nothing finer this year.

WITH the part of *Art and Letters* for October concluded, we fear, an interesting series of papers upon modern landscape, which deserves more than the passing notice which we are able to give to it here. The authorship of these

eloquent essays is placed beyond doubt by the announcement of their approaching appearance in the form of a book. They are written by Mr. J. Comyns Carr, who may be congratulated upon the successful completion of the first volume of *Art and Letters* and the vigorous commencement of the second. Even in these days of enterprise in art publications, *Art and Letters* is a marvel of cheapness and beauty.

THE distinguished French sculptor Gustave Ocranck, whose name, we see, is first in the list of candidates for the Chair of the late M. Jouffroy, has just finished his fine monument to Admiral de Coligny. It consists of a statue of Coligny supported by his Country and Religion, standing on a pedestal ornamented with bas-reliefs.

THE works employed in casting M. Bartholdi's gigantic statue of "Liberty" have been thrown open to the public on Thursdays and Sundays. Artists, students, and subscribers are admitted free, but other visitors are required either to subscribe a small sum or to purchase one of the engravings of the monument which are sold at the gates.

THE November exhibition of the Künstlerverein in Berlin is said to be unusually rich in historical or, as the Germans sometimes call them, "monumental" pictures. Anton von Werner has a painting of Luther's appearance before the Reichstag. R. Böhn exhibits a "Thrusnelda," crowded with figures, in which every detail is founded upon conscientious archaeological study of primitive German life. Hermann von Kaulbach, the son of the renowned Wilhelm von Kaulbach, sends a picture the subject of which might have been suggested by his polemical father—Lucretia Borgia dancing before her father, Alexander VI., her brother, Caesar Borgia, and a number of courtiers.

AMONG several admirable photographs recently published in the *Great Historic Galleries* are Van Dyck's portrait of Snijders from Castle Howard, and Lely's portrait of the good and lovely Elizabeth Hamilton, who married the notorious Chevalier de Grammont.

THE twelfth part of *American Etchings* contains a pretty, well-finished view of "A Roadway near Nyaack Turnpike," by J. Henry Hill. The letterpress is made unusually interesting by a characteristic letter of advice from Mr. Ruskin, dated Brantwood, March 26, 1879, which concludes with the following words:—

"Take small sketch-books, always choose subjects with some human interest in them, abbey, or castle, or village. Finish every drawing from corner to corner—don't go blotting or scrawling, and charge low prices, and you will soon make an easy, honestly useful, and pleasant living."

Mr. Ruskin is said to think highly of two of Mr. Hill's etchings after Turner—viz., "Bacharach" and "St. Maurice." Mr. Hill is now engaged in making etchings from the works of his father, Mr. J. W. Hill, who was an American follower of the "pre-Raphaelite" school. These etchings are to illustrate a biography of Mr. J. W. Hill which is about to be published in America.

THE first of the illustrated Christmas Annuals to reach us is *Yule Tide*, which is published by Messrs. Letts. The stories given seem quite up to the standard of such productions; but we cannot admire the pictures illustrating the "Seven Ages of Man." However, the presentation-plate is a first-rate example of colour-printing.

It is wonderful how *L'Art* manages to provide every week fresh subjects of interest. Last week the continuation of Ernest Chesneau's appreciative criticism of Madox Brown and a description of the monument to Victor Emmanuel occupied the text; while a very skilful etching

by Ramus, from an amusing picture of modern society by J. Beraud, supplied the large illustration. This week all has changed; and we are given one of Amand Durand's magnificent reproductions of Lucas van Leyden's print of "David playing before Saul." Lovers of Lucas van Leyden will think the number worth obtaining for this alone. It illustrates an interesting article on the master by Prof. Colvin.

THE *Gazette des Beaux-Arts* is again chiefly occupied this month with the retrospective exhibition of the Union centrale. M. Ephrussi contributes a short but appreciative notice of the late Clement de Ris; M. Blondel finishes his study of "Modellers in Wax;" M. H. Jouin describes the old brick cathedral of Albi; and M. Plon gives the history of a crucifix by Benvenuto Cellini, which is engraved by Le Rat. The other etching of the number is also by Le Rat, after Meissonnier's "La Vedette."

AMONG forthcoming Christmas books, the following are promised by the Librairie de l'Art:—*Paris pittoresque*, by M. de Champeaux, with ten etchings by Lucien Gautier; *A travers Venise*, by M. Jules Gourdault, with thirteen etchings; and *Artistes anglais contemporains*, by M. Ernest Chesneau, with thirteen etchings. The same house publishes *Le Livre de Fortune*, a collection of two hundred unpublished drawings of Jean Cousin, from MSS. in the Library of the Institute, by M. Ludovic Lalanne.

M. QUANTIN is doing for old Paris what a society is doing among us for the relics of old London. He has just published François de Belleforest's map, with an Introduction and Notes by l'abbé Valentin Dufour.

M. AMAND-DURAND has reproduced in 174 plates the complete engraved work of Lucas van Leyden. The accompanying text is by M. Georges Duplessis.

AT a recent meeting of the Académie des Inscriptions, M. Hamy, Keeper of the Trocadéro museum, read a paper upon the stone cross brought back from Teotihuacan, near the city of Mexico, by Dr. Charnay. This monument is about four feet high, being a thick-set cross, with a relief on one of its faces twisted into the shape of a blunted Greek cross; on the base are four cones in relief. This is really the emblem of Tlaloc, god of storm and rain, and the oldest of Mexican divinities. It was the large number of these crosses found by the Spanish invaders that gave rise to the notion that St. Thomas had once preached in Mexico. The saint, again, was readily identified with Quetzalcoatl, the founder of Toltec civilisation.

AN exhibition of Japanese art is now open in Berlin. It is chiefly formed of the celebrated collection of Prof. Gierke, of Breslau. We are now well used to Japanese art in England, but in Berlin it is still somewhat of a novelty; and this exhibition, the first that has been opened there, excites great interest.

THE STAGE.

WE shall speak in something of detail, on the earliest occasion, of the new play by Messrs. Jones and H. Hermann at the Princess's—a piece remarkable in its own kind, and a distinguished success. To-day we say a few words only on the new piece at the Adelphi, written by Mr. Charles Reade in collaboration with Mr. Pettitt—English dramatists, it now seems, have learned to the full, from the French, the value of collaboration. The melodramatic element is not absent from Mr. Reade's novels, and "Love and Money" is a robust melodrama. The plot is intricate, yet it is clearly set forth; and, if in the characters there is little originality, the story interests, and the manner of its exposition carries conviction to the naïve breast. Mr.

Reade's writing is forcible; his brain is fertile in the invention of hair-breadth 'scapes. Much of the responsibility of the performance rests upon Mr. Clynds, now an accepted actor of melodrama. Mr. Proctor plays well the secondary character of a revengeful miner; Mr. Ryder assumes a military rôle with discretion and dignity. The part of the heroine falls to the lot of Miss Amy Roselle, whom the theatrical world recognises as one of our most capable actresses, with gifts alike of comedy and pathos. But it is not in such a character as that of Mary Hope that the lady is really seen at her best. "Love and Money" pleases the great public, and has every prospect of a run.

At the Court Theatre, which re-opened a few days ago, Mr. Godfrey's "Parvenu," continuing its successful career of last season, remains prominently in the bill. It is supplemented, however, by a comedietta, interpreted by Mr. Arthur Cecil and Miss Carlotta Addison, and familiar already to a good many readers, albeit new to the stage. This is "Picking up the Pieces," one of the little dramas in a book by Mr. Julian Sturgis which has been well received. But "Picking up the Pieces" is somehow a fragile thing at the theatre. It has several negative virtues; few positive. Still, it is written daintily and discreetly, and is to be commended as an effort to interest the public for half-an-hour in pathos which is not maudlin, and in comedy which is not farce.

MESSRS. SAMPSON Low have lately sent us *The English Dramatists of To-day*, by William Archer. It is one of not a few books of which the appearance betrays the renewed interest which a somewhat cultivated public is now expected to take in the affairs of the theatre; and it is a volume distinctly calculated to extend and to deepen that interest. Most of what has been written lately, in book form at least, on the English stage has been written with reference to the stage of the past; but here is a book of between three and four hundred pages of by no means diffuse writing which concerns itself wholly with modern dramatists. And what a body of men they really are, and how much literature have they produced among that which is not literary at all! Modern dramatists Mr. Archer—who is a very thoughtful, if sometimes too severe, critic—divides into two classes. One of the two he calls "Playwrights of Yesterday;" and under that heading he briefly, yet carefully, discusses T. W. Robertson, and such living men as Dion Boucicault and Charles Reade, who belong to an elder school. The second class—Albery, Gilbert, Byron, Pinero, G. R. Sims, and others—he treats at much greater length, though not always more happily; but to his treatment there always attaches that interest which belongs to work in which the writer himself is clearly and undeniably interested. Mr. Archer imports into his writing the interest that comes of concentrated attention; his "eye is on the object," in the fashionable phrase; and a certain piquancy appertains to his volume by reason of the quotations he makes, whenever he can, from a series of writings which the public knows only from having heard the dialogue on the stage. We could wish that Mr. Gilbert's plays and Mr. Albery's, and some by even younger men, were more read than they are. With all the faults of contemporary dramatists, the public has little conception of how much contemporary dramatists have done that is not hopelessly ephemeral, that is not inevitably mere playwright's task instead of the work of men of literature. Why, many an accepted novel has been furnished with a far scantier supply of excellent things, with characters less sharply defined, with dialogue incomparably duller, than have gone to the making of one drama which the cultivated person mentions with indifference

or with patronising approval, or with no thought for it but that it has amused him for an hour before the footlights. But we cannot forget, on the other hand, that some of the best dramatic work of recent days is not available to the reader; it has never been published—but then it would probably be published if there were a public to ask for it. To return, however, to Mr. Archer and the matter of his book. He places Mr. Albery very high, and on the whole, and especially by certain extracts, justifies the faith that is in him. From "Two Roses" he quotes the really wonderful bit of dialogue in which Digby Grant induces Mrs. Cupps to withdraw her request for the payment of her little bill, and that yet more effective passage in which, after he has become enriched, he keeps his much-esteemed but humble friends at arm's length by the offer of "a little cheque." Another piece of comedy dialogue by Mr. Albery his critic cites approvingly from another and a less-known piece. But here, though Mr. Albery's words may be witty, we are quite unable to allow that they are appropriate. The world in which the funny conversation between Tom and Jennie takes place the very moment after an unexpected return is not a world peopled by the humanity we know. But again, from another play of Mr. Albery's, Mr. Archer cites quite admirable passages, one of which is so poetical as to remind us of the fact that we live in a day when, with the exception of Browning, Tennyson, Swinburne, and Morris, our real poets are chiefly those whose writings are not called "poetry." The most poetical English imagination—the thing that gives poetry its true value—has gone for the most part into the higher criticism and the higher prose fiction. Rarely does it find itself allied with efforts at ingenious verse. Mr. Archer's treatment of Mr. Henry J. Byron seems to us too severe. There is nothing quite so appalling in that Cockney element Mr. Archer protests against as he is disposed to believe; and a critic of larger tolerance—of tolerance even of witty vulgarity—would be a better critic of Mr. Byron. One of Mr. Archer's best chapters is that on the "Dramatists of Yesterday," to which we have briefly referred already. Considering the mass of facts he has to deal with, there is nothing remarkable in an occasional mistake, and we think we notice a mistake in his remarks on "Masks and Faces." He uses the play more than once as an illustration of the defects or the characteristics of Mr. Charles Reade, as if Mr. Charles Reade had done everything in the play, and Mr. Tom Taylor had had no share in it, and, further, as if the play had been written only after Mr. Reade's novel. Now, the play is confessedly the work of the two authors; and, furthermore, Mr. Tom Taylor told the writer of these lines that it was written before the story, and that the story arose out of it. Mr. Archer is dreadfully severe—we grant that he is likewise amusing—about "Never Too Late to Mend." On the whole, he does justice to "Drink," a remarkable piece even when considered quite apart from Mr. Charles Warner's astounding performance of the principal character. Mr. Archer's praise, both of author and player, or adapter and player, is justified. But we must also quote with approval a very penetrating remark that "the total abstinence sermons of Goujet produced the effect of mere anti-climax and bathos. They put into words, and these not very just or logical, what the whole piece put in the terrible logic of action and fact." We have taken occasion to find some fault with Mr. Archer's volume in matters of detail, and likewise for a tone once or twice unduly severe, but it is plain, we trust, that on the whole the volume is to be commended to the reader as dealing sagaciously and shrewdly with a difficult theme.

MUSIC.

RECENT CONCERTS.

On Monday, November 13, the programme at the Popular Concerts included four instrumental works: two of the composers belonging to the classical, and two to the romantic period. Respecting the quartett in D by Mozart, and the so-called "Bird Quartett" by Haydn (op. 33, No. 3), we have only to say that they were most admirably interpreted by M^{me}. Néruda and Messrs. Ries, Hollander, and Piatti. We much doubt whether any quartett novelties of the present day will sound so fresh and beautiful a hundred years hence as do now these masterpieces, written about a century ago. Haydn and Mozart not only prepared the way for Beethoven, but wrote works that will edify and please as long as music continues to be an art. M^{lle}. Janotha chose for her solo Chopin's sonata in B minor (op. 58). The Polish composer wisely kept, as a rule, to works of small form and prescribed rhythm; and in these he excelled. His three pianoforte sonatas, apart from their difficulties, have never been popular. In the sonata form, Chopin is out of his element; he has neither enough to say, nor the right way of saying it. The *scherzo* of op. 58 is, however, very graceful, and the *largo* is full of poetical inspiration. The first and last movements are less attractive, and far more difficult to play. M^{lle}. Janotha's interpretation of the work was excellent, though perhaps at times a little lacking in power. By way of *encore* she gave a most delicate performance of Chopin's "Berceuse." Mr. Harper Kearton sang songs by Mendelssohn and Weber.

On Monday, November 20, came the first important novelty of the season—a quartett in D major by Dvorak for pianoforte, violin, viola, and violoncello. Two chamber works by the Czech composer have already been introduced at these concerts—a quartett and a sextett, both for stringed instruments. The pianoforte quartett belongs to a much earlier period. The vivid nationality stamped upon the works already known to us is here also strongly manifest. The opening *allegro* is full of interest; but though, on a first hearing, by means of short phrases, striking modulations, and peculiar rhythms, the attention of the listener is absorbed, we doubt whether further acquaintance with it would reveal that depth of thought and workmanship which give to certain works their power and long life. In place of a slow movement we have a simple and plaintive melody, with five variations and a short *coda*. The theme is characteristic, and the variations delicate and effective. They are very quaint and fanciful. The composer was wise in not writing too many; there is in them a certain mannerism which, however pleasing, will not bear to be prolonged. The peculiar duel of keys in the fourth variation reminds us of a similar passage in Schubert's impromptu in E flat (op. 90, No. 2). The *finale*, in *rondo* form, is bright and sparkling. How strongly Dvorak is influenced by the songs of his native land and by Schubert's music may be seen all through this quartett. It was admirably performed by Mr. Charles Hallé, M^{me}. Néruda, Herr Straus, and Sig. Piatti. Mr. Hallé played as solo Schubert's sonata in A (posthumous op. 140), and interpreted this long but fine work in his best and most finished style. An extract from a newspaper of 1866 was given in the programme-book, in which it was stated that Mr. Hallé, in playing this sonata, omitted the "repeat" of the first movement, thus depriving his listeners of four bars. Last Monday, however, in spite of the length of the movement, he took the repeat. Some musicians propose to abolish "repeats;" others naturally hesitate, on account of the necessity sometimes incurred, as in this case, of leaving out important bars written by the composer. J. S. SHEDLOCK.

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LITERATURE.

Cities of Egypt. By Reginald Stuart Poole. (Smith and Elder.)

MEMPHIS, Hanes, Thebes, Zoan, Goshen, Migdol, On, Pi-Beseth, Sin, Alexandria—the selection seems, at first sight, somewhat arbitrary; the nomenclature, somewhat incongruous. Why not Teni, eldest-born of Egyptian capitals, and cradle of the primitive monarchy? Why not Abydos, heir of Teni, and holiest of holy cities? Why not Coptos, Eileithya, Lycopolis, Tel-el-Amarna, Mendes, Saïs, Arsinoë, Syene? And if these are absent, why should Migdol, which was but a frontier-fortress, be ranked among the cities of Egypt? Again, for what reason do the majority of Mr. Poole's capitals appear in Hebrew guise? The book itself answers these questions. We discover in the course of a few pages that the selection is not so arbitrary as it looks; that the method reflects the writer's bent of mind, and fits his purpose. That purpose is not only to sketch the history of a few famous cities of ancient Egypt, but especially to sketch those which play an important part in the Bible. For Mr. Poole writes at least as much from the point of view of the Hebraist and Biblical student as from that of the Egyptologist. Personally acquainted with every site which he so vividly describes, familiar with every phase of its history, whether native, Assyrian, Persian, Greek, Roman, or Christian, the interest of each is for him focussed at that point where it comes into contact with the chronicles of the Hebrew sojourn, the Exodus-narrative, the conquest-lists of Shishak, or the growth of the early Christian Church. Lacking such contact, no capital, however prominent in the religious or civil history of the country, finds a place in his pages. The range of the book is, in fact, narrower than its title. It should have been called *Bible-Cities of Egypt*.

But, if the range of the subject is narrow, its interest is universal. To the general reader, no less than to the specialist, these same Bible-cities are among the most attractive sites in all the land of the Pharaohs. Some of them—Memphis, for instance—belong to every period of Egyptian history, and are interlinked with the annals of all the early monarchies of the East. Faithfully to sketch them in their youth, their prime, their decay, the sketcher needs to be familiar with the history, the arts, the religions, of many lands and many ages. He must be an Egyptologist, a Semitic scholar, a classical scholar, an archaeologist, a traveller. More than this, he must have an artist's eye and a poet's pen

to see and describe the infinite charm of that glowing landscape in which each subject is set. To say that the author of *Cities of Egypt* has every scholarly qualification for his task is only to repeat what all European savants know; but what neither they nor the public will have been prepared for is the picturesqueness of his treatment and the fervour of his style. Nothing in Mr. Poole's former writings indicated these literary gifts. The aridity (not of matter, but manner) and, if I may say so, the want of artistic finish which marked his learned and weighty contributions to the *Contemporary Review* have till now stood in puzzling contrast with his remarkable eloquence as a lecturer. But no trace of such discrepancy mars the pages of the present volume. For once, Mr. Poole has written as he speaks; and this is no ordinary praise.

Whether by chance or design, it so happens—Biblical limitations notwithstanding—that the local history of these selected cities touches nearly every important epoch of the great history of the nation at large. Memphis leads off with Mena and the ancient monarchy; Zoan registers the iron rule of the Hyksos; Goshen calls up the sorrowful figures of the toil-worn Hebrews; Migdol traces the path of their flight; Thebes chronicles the glories of the lines of Ahmes and Rameses; Pi-Beseth (Bubastis) brings us to Shishak, and the first positive synchronism between Egyptian and Hebrew annals; Sin (Pelusium) marks the advent of the Persian; On (Heliopolis) preserves the unbroken tradition of Egyptian learning; and Alexandria celebrates the triumph of Christianity. Graphically, and indeed delightfully, as these many places and events are sketched, Mr. Poole is nevertheless at his best when analysing the systems and creeds of which this last great capital was the centre. Egyptian, Hebrew, Greek, and Christian philosophers meet with equal justice at his hands—majestic, Raphaelian figures, boldly outlined against the splendid background of Museum and Library.

“Alexandria, with her Greek and Hebrew philosophers, early became a centre of Christian thought. Nowhere so much as here did the new religion grow and prosper. Nowhere did she receive so much from older modes of thought. The Platonist saw in Christianity a fuller and clearer embodiment of the noble ideas of his philosophy than could be seen in Judaism; the Hebrew saw in it the extension of the faith of Abraham and the promises to the whole race of man; the Egyptian saw in it the great doctrines of the divine unity and man's future condition, which had only just disappeared from his religion in the shock of its contact with philosophy. The Greek vehicle which gave the expressions of Hebrew thought a definiteness they had hitherto wanted, yet which limited that luminous vagueness which has in it the living principle of development, was of necessity accepted by the Christianity as by the Judaism of Alexandria. But Hebrew thought reacted upon Greek form; the first translations were the work of Hebrews, and the medium was deeply coloured by their use. Thus the Greek of the early Church was not purely Hellenic; rather it was an intermediate mode of expression, retaining somewhat of the old expansiveness, marked by somewhat of the new limitation. Alexandrian speculation was not without a native influence. The Egyptian contributed his love of mystery, and that strong

desire for individual holiness without reference to others, which is the root of asceticism” (pp. 195 et seq.).

This is very well put, and may be taken as a fair sample of the breadth, lucidity, and compactness with which large subjects are treated.

Strongly as I am myself in sympathy with the subject of Mr. Poole's book, there must inevitably be some points upon which our opinions diverge. It is not possible, for instance, that we should agree as to the sites of Pithom and Rameses, by him identified with Heliopolis and Zoan. But upon this question, which for some time past I have been examining in the pages of *Knowledge*, I will not again enter in the columns of the *ACADEMY* (see my letter on “The Site of Raameses,” *ACADEMY*, April 24, 1880). I may, however, venture to point out one or two errors of fact. Mr. Poole is quite wrong, for example, when he states that no ruins of any temple and no “trace of common houses” may be found on the site of Memphis. Mariette not only discovered the foundations of the great temple of Pthah, but also, down by the lake, the ruins of a small temple built by Rameses V.; while, as for the common houses, I myself observed extensive remains of crude-brick foundations, and even portions of walls, of ordinary domestic dwellings in various parts of the mounds. Again, it appears that for the last twenty years or more, Egyptologists have all been in error together as to the etymology of the names of the Bubastite family. Prof. Sayce, with whom I have lately been in correspondence on this subject, assures me that the so-called Assyrian names of the predecessors and successors of Shishak are not Assyrian at all; that no such name as Namurath, Naromath, or Nimrod has ever been found in cuneiform inscriptions; that Takeleth cannot be Tiglath, because not only is Tiglath a somewhat inexact transliteration of *Tuhulti*, but *Tuhulti* is in itself only the first part of a name, signifying “servant of,” the remainder, in the case of Tiglath-Pileser, being “*pal-earra*”—i.e., “the Son of the Firmament;” lastly, that if Osorkon were Sargon, he (Prof. Sayce) does not see how the initial O could be explained. I have Prof. Sayce's permission to quote his opinion on this important point, and for that permission I am glad to take this opportunity of thanking him. If, therefore, Mr. Poole errs in attributing an Assyrian or Babylonian etymology to the names of these Bubastite princes, he at all events errs in company with Birch, Brugsch, and other high authorities.

In *Cities of Egypt*, as in his lectures, Mr. Poole again and again lifts up his voice in earnest advocacy of the cause of Egyptian excavations—a cause of such supreme interest, Biblically, historically, archaeologically, that one marvels how it should need advocating at all. Remembering the enthusiasm excited by the discovery of the Chaldaean Deluge-tablets, one asks with wonder how that enthusiasm is compatible with our indifference to the far more momentous discoveries which await the Egyptian explorer. Of the mounds of Zoan Mr. Poole truly remarks that they “cover a storehouse of historic treasure, almost certainly containing contemporary records of

the sojourn, the oppression, and the exodus of the Hebrews." Such records are more vitally important than all the Deluge legends recently collected, from every quarter of the globe, by F. Lenormant; yet none care to seek for them. The mounds of Heracleopolis (Hanes) yet hold fast the secret of that mysterious chasm which engulfs 436 years of Egyptian history and the events of at least two dynasties. The sites of the cities of Goshen, Xoïs, Daphne, Naukratis, and many more, are perfectly well known; yet, year after year, we abandon them to that process of slow but certain demolition which awaits every ancient mound at the hands of the native agriculturist. "Below the surface," writes Mr. Poole,

"lie the lost books of history, to be taken up and read by whose will. Egypt, the land of history, hides in every mound the imperishable records of the past. To the present belongs the rich inheritance, waiting like a land of promise for the heir, who has only to go in and take possession of this stored-up wealth. Difficulties and dangers there are none to be encountered. The treasure-houses are unguarded by mighty men; no mountains have to be passed on the way. The very ease of the enterprise has discouraged those who have mettle to scale the towering Alps and seek the North Pole across its barriers of icy desert. Yet the reward is far greater than the mere sense of achievement which the other enterprises offer. The story of the oldest civilisation, the far-reaching tradition of science and art, the wanting links in the histories of ancient nations, Egyptians, Chaldeans, Assyrians, Hebrews, and Greeks—such are the buried treasures of these neglected mounds. At the touch of the pick, the people of the past rise like the mighty army of bones which the prophet saw, are clothed again with flesh, and march in their ranks along the ancient lines of primeval history. It is for us to wake them from their long sleep" (pp. 163, 164).

To this I would fain add that it is first of all needful to wake the Bible-loving, church- and chapel-going English people from their long sloth, and to make them see that now, if ever, it is a serious duty, and not a mere archaeological pastime, to contribute funds for the purpose of conducting excavations on a foreign soil. If Mr. Poole's appeal does not move them, nothing will avail. Never was cause pleaded with more eloquence, more force of scholarship, more fervour of conviction. It will be hard indeed if such a book as *Cities of Egypt*—a book which does not contain a dull line from beginning to end—should be read, like a novel, for merely the entertainment it affords, but raise no fruit for the great work which it is mainly written to promote.

AMELIA B. EDWARDS.

Memoir of Annie Keary. By her Sister. (Macmillan.)

READERS of *Castle Daly* and *A Doubting Heart* will have felt a charm about those stories which makes their writer a distinct personality, and ensures a welcome to anything that is to be known about her.

The time has come in literature when it is no longer necessary to offer excuses for the publication of uneventful lives which contain no startling incident and no arresting facts. The interest of our own day, in fiction, poetry, and biography, has extended from the

outward region of fact to the inward region of thought; and it only needs that a memoir shall truly delineate its subject, and that that subject shall have been in true relations to its human surroundings, to make it welcome. But these conditions involve rare qualities, both in those who write and those who are written about—a true gift of insight and restrained power in the writer, a certain individuality, wide sympathies and elevation of thought in the subject. Both conditions are fulfilled to a remarkable degree in the *Memoir of Annie Keary* which her sister has written.

"The task before me is rather to trace the growth of a character than to give the record of a life. I invite my readers to walk step by step with the subject of these pages, from gracious childhood, through peaceful, useful prime, up to the sudden opening of that gate through which she passed from mortal sight."

Thus the writer takes us by the hand, and leads us up to her sacred work; and it is rather by a series of living pictures, drawn from the life of her sister, than by discussion of character, motive, or purpose, that she shows us this interesting history of growth, and the hidden relationship of Annie Keary's own nature to its creations.

There is a rare charm in the description of the home of their childhood in Yorkshire, notwithstanding it was in the streets of Hull, and knew no country delights; the imagination, perhaps, became all the more vivid from this deprivation—at any rate, was whetted for the enjoyment when it did come. The "comradeship" of the Irish father, first soldier, and then clergyman, and his stories of Irish life and foreign campaigning, seem to have waked the germ of the novelist's power within Annie Keary. The imagination thus fostered began to show itself early in the childish fiction of the supposed Mrs. Calkill, the fairy genius of the world, "an endless source of bliss;" in the impersonation of Mrs. Sherwood's allegories; in the dream of the nun imprisoned by the trap-door above the housemaid's cupboard—fancies which in later years found expression in her books, notably in *Father Phim*, one of the most beautiful stories ever written for children.

A summer spent in a village at the foot of the Yorkshire moors deepened her imaginative feeling, and gave a setting to her thoughts, as well as furnished her with types of real character; and by degrees the happy childhood, enriched with tender associations and dreams, passed on into a beautiful girlhood. It is difficult to picture such a nature straitened in a narrow boarding-school where the writing out of sermons seems to have been one of the chief educational methods, and the teacher had "to pray for patience to read Annie Keary's version of the popular preacher's 'precious words.'"

But even this period of life had its value in developing sympathies and forming friendships, and step by step we are led on through the peaceful youth to the harmonious development of the beautiful womanhood—loved and giving love, sympathising with all who needed sympathy, protecting and caring for the weak.

"It was always the potential good that Annie saw; it was revealed as by a lightning flash to

her loving heart, and never faded from it again. She never saw the worst side of others chiefly, or at first, or indeed at all."

Her wonderful love to children and gift for making them happy are dwelt upon both by her sister and her nephew, who was one of the motherless children for a time made happy by her. This charge, and an episode of love which did not find its fulfilment, a move to London, and the death of her two brothers and her father are the next records of her life; and almost immediately afterwards her literary career began. Her stories for children were followed by novels which found an increasing recognition from their talent, sympathy, and freshness. *Through the Shadows*, *Oldbury*, *Janet's Home*, and *Clemency Franklyn* are all filled with delicate perceptions and harmonious thought; while *Castle Daly*, which seemed to many the most complete of Annie Keary's works, was full of the insight described by her sister in the words, "She did not try to set others right; she only listened to and loved and understood her fellow-creatures." Outward events furnished little of the basis of these fascinating stories. A winter in Egypt seems to have had its result chiefly in the production of *Early Egyptian History*; and from the published letters we cannot gather that her imagination was ever much touched or quickened by Nature or passing events; her work was the result of inward sympathies. And it was this sympathetic gift which rendered her relations to the poor so unique. No one can read this memoir without being struck by the letters which are addressed to the poor girls whom she was endeavoring to help. In these letters there is no patronage, no condescension, nor removal of herself to a different plane for the purpose of instruction. She writes with perfect fellowship of the life which is common to all. To a little servant-maid, whom she addresses as "dear little Katie," she describes in easy words the beautiful finish of a flower; to a girl in a reformatory she writes about a white hyacinth and the light which healed it when bruised. It is this same living sympathy which makes *Castle Daly* so pathetic, *Father Phim* so humorous, and throws a halo round the common life of London streets and lodgings in *A Doubting Heart*.

Her biographer shows in an interesting way how the imagination of her sister was touched by spiritualism and strongly attracted by Roman Catholicism, but also that her religious belief was passingly helped, and not limited, by either. Her faith, like her sympathy, was wide. "We have all eternity to learn God in," she writes to a friend;

"it would be a poor prospect if we could get very far into our lesson here. . . . Do not you think that, after all, it is only the heart of God that we can expect or need want to see much of here?"

Cheerfulness, and the power of spreading it, seem to have been some of her remarkable characteristics; and such qualities are greatly enhanced by the knowledge that all her life she had to contend with the physical infirmity of partial deafness.

The curtain falls on suffering which seems only to draw this beautiful life into deeper harmony. Her wonderful appreciation of

James Hinton's thoughts about pain, which she sends to comfort a fellow-sufferer, shows her selflessness. We seem to feel that the wide sympathies and loving heart had indeed done their work when her sister could write, "Any life which touched hers, in however slight a degree, interested her." In the months of ebbing life, sustained by her sister and her friend Emilia, *A Doubting Heart* was written. To the unknown which she called "home" she went with the trust of a little child.

Eliza Keary has done for the sake of others a difficult and sacred work, and has done it with exquisite grace and refinement. From no one but herself could have come such a memoir of the one she knew best. She will have her reward in knowing that the music of her sister's life will touch many hearts and waken a response to its love and joyousness.

F. M. OWEN.

BUCHHEIM'S EDITION OF "NATHAN THE WISE."

Nathan der Weise: a Dramatic Poem by Lessing. "German Classics," edited, with English Notes, &c., by C. A. Buchheim. Vol. VI. (Oxford: Clarendon Press.)

THERE is in German history no more epoch-making personality than that of Lessing. Both in literature and theology his appearance marks a new departure. If we look at him as a literary phenomenon, we find in his works a vivacity compared with which the earlier German literature looks tame, a clearness and aptness of expression compared with which the style of his predecessors seems clumsy and commonplace. These qualities have caused him to be thought Frenchified, though probably no prominent man of his day was less touched by the Gallic mania of the days of Frederick the Great; his clearness and vivacity are natural to him; he could not be otherwise than clear and lively. And in theology he represents the tendency to contemplate the religious history of man as a whole, in contrast with the tendency—often dominant in the Church—to assume that those who do not agree with us in matters of religious faith have no religion. Ritter von Lang (quoted in Mrs. Austin's *Germany from 1760 to 1814*, p. 119) tells us that in his youth—about 1770—his father, a Lutheran pastor, lived on terms of great intimacy with the Benedictine monks who inhabited a neighbouring convent, and that he also read the lessons in Hebrew in the synagogue. This was a pastor after Lessing's own heart. And we can hardly suppose that such an instance was solitary; there were doubtless others who took much the same view of their relation to those who differed from them in forms of faith, and felt that the points in which they agreed as men were much more important than those in which they differed as theologians. It was this view of life which Lessing represented as a man of genius alone can.

And no single work of Lessing's represents these two tendencies—the literary and the theological—so completely as *Nathan the Wise*. Before his time, German dramas in verse were commonly written, like the French,

in the twelve-syllable iambic, though not always in rhyme. Lessing was the first man of eminence who used in German the more graceful, flexible, and expressive metre of the English dramatists. Certainly he is neither a Shakspeare nor a Milton in his use of it; he adopted it because his subject required it, not because any strong impulse drove him to write in verse. He felt that he could not write a didactic Oriental drama either in prose or in the heavy alexandrines of preceding dramatists; therefore, with the taste and judgment which distinguished him, he chose for the vehicle of his thought verse rather than prose, and an easy and unconstrained, rather than a neat and antithetic, form of verse. This is what he seems to mean when, in a letter to his brother (Buchheim, p. xlv.), he says that his verses "would be much worse if they were much better;" not that he consciously wrote bad verses, but that he wrote verses which might seem bad, because loose and inartificial, to the admirers of polished couplets. Considered simply as a reform of poetic metre, we may perhaps say that *Nathan* occupies in German literature much the same position that Lord Surrey's translation of part of the *Aeneid* does in English. Lord Surrey is no more to be compared with Shakspeare than Lessing with Goethe, but he was before him.

And in its theological aspect, *Nathan* is probably the first really literary attempt—at least in Germany—to protest against the hasty condemnation of those religions which differ from our own. Lessing is not a scoffer of the school of Diderot and d'Holbach, but a religious-minded man who desires to point out that men of pure and noble lives are to be found among Jews and Mohammedans as well as Christians; and that even among professing Christians are to be found men who are not only narrow-minded, but false and treacherous. The wretched political condition of the Jews in many of the German States before the French invasion—of which Heine has left us so vivid a description from the sufferer's point of view—supplied a special motive for his making his central figure, his model of wisdom and disinterested virtue, a Jew—an adumbration perhaps of the Jewish Socrates, Moses Mendelssohn. The drama grew out of the ancient story of the Three Rings, which caught Lessing's fancy when he read it in Boccaccio, and of which the moral is, that, with our imperfect knowledge of abstract truth, the only test by which we can know the truth of the religions which we see around us is in the fruit which they produce in the lives of their professors. In the drama, Nathan the Jew stands above all the rest in wisdom and generosity. Less wise, but still noble and generous, are the Mohammedans, the Sultan Saladin, his sister Sittah, and the Dervish. Of the Christians, the Templar is honest and high-spirited; the Patriarch of Jerusalem, a historical character, is simply detestable—mean, false, and intriguing; Daja is a narrow-minded, gossiping woman, who has no special intention of doing wrong and no strong principle to keep her right; the lay-brother is a simple creature, whose natural goodness of heart resists the sophistry of the Patriarch. The adopted daughter of Nathan, Recha, the

child of Christian and Mohammedan parents, has no positive religion, but has been brought up simply to reverence truth and goodness. The plot is rather an uncomfortable one, a brother falling in love with a sister, while neither of them know of the relationship. So didactic a poem could hardly reach the highest artistic excellence; it is distinguished by earnest teaching, good language, and pungent allusion rather than by poetic fire or dramatic movement. Nevertheless, it contains lessons so acceptable to kindly and generous natures that it has retained its hold on the stage and has delighted successive generations. It received the form, however, in which it was successful on the stage from the skilful hands of Schiller and Goethe.

Such a play as this eminently requires annotation even for the German reader of the present day, much more for the English. The circumstance under which it arose, the reception which it encountered, its relation to Lessing's other works—all these have to be explained if we would enter fully into its meaning, to say nothing of the numerous allusions and peculiarities of language which require the help of the annotator. All that can be required in the way of introduction and notes is supplied in Prof. Buchheim's admirable edition, which puts the student in a position to read *Nathan* with ease and profit. It is not a mere school edition, or one destined simply for the use of the numerous young gentlemen who are "cramming" for examination, though to them also it will be extremely useful. It is the work of a thoughtful and cultivated man, thoroughly acquainted with Lessing literature, and writing English like an Englishman. Dr. Buchheim's edition will henceforth be indispensable to those of our countrymen who desire to study *Nathan the Wise* intelligently.

S. CHEETHAM.

Wanderings in Baluchistan By Major-Gen. Sir C. M. MacGregor. (W. H. Allen.)

FEW living travellers have a truer eye for the salient physical features, the ethnical relations, and political situation of the less-known Asiatic regions than the distinguished author of this pleasantly written volume. These useful qualities had already been turned to excellent account during his exploration of Khorasan in the year 1875. But that expedition had been brought to such a sudden and unsatisfactory conclusion by the timid and short-sighted policy of the British Foreign Office that it is not surprising the gallant officer should have resolved "never to travel in those countries again." Fortunately, the irresistible attraction of "maps with blank spaces," combined with the considerate action of Lord Salisbury, induced him to relent so far as to return to duty in India via Baluchistan, with the view of clearing up some interesting geographical problems in that comparatively little-known region.

The expedition was undertaken in company with the ill-fated Capt. R. B. Lockwood, of the 3rd Panjab Cavalry, towards the close of 1876, and brought to a successful issue in the early spring of the following year. During that comparatively brief period a wise division

of labour enabled the travellers to cover a very wide area, and thus materially diminish the extent of "blank spaces" hitherto so painfully conspicuous on the maps of Baluchistan. The first section of the journey comprised the whole of West Makrán proper, whose drainage is southwards mainly through the Dasht River to the Arabian Sea. Here MacGregor took a more easterly course, starting from the desolate telegraph station of Páni, on the coast, and proceeding through the Balgatar depression nearly due north to Mir Isa in the Panjgur district. At this place he was soon joined by Lockwood, who had started from Gwadar and followed a north-easterly course through the Dasht Valley and Kej division. The chief results of this first stage were a thorough survey of the important River Dasht and a determination of the true character of the Balgatar plain. At its mouth, which is four hundred yards wide, the Dasht has about six feet on the bar at high water, "but at low it is quite dry, with only a small channel six inches deep" (p. 76). Yet at Dumb, many miles inland, and above the reach of the tides, it is still "one hundred and fifty yards wide and thirty feet deep" (p. 79). Balgatar was found to be a true lacustrine basin, or, at all events, a natural depression flooded intermittently by the rains "for an area of several miles" (p. 49). This feature of the land seems to have escaped the attention of Col. Ross and other previous explorers, because they had crossed the country during the dry season. As the author justly remarks, it often happens that "the most careful traveller by no means exhausts the information about a country, and the best of us are apt to make mistakes" (*ibid.*).

Beyond Panjgur the travellers entered the unknown region stretching along the Persian frontier northwards to Sistan, the exploration of which formed the main object of the expedition. This tract, which had never been traversed since the days of Pottinger (1810), has continued to figure as the "Kharán Desert" on our maps, on which its main drainage appears to flow northwards through the Mashkíd (Mashkel) River to the Zirreh "Hamun," consequently to the Helmand basin. The point never having been determined by actual survey, the Mashkel was conjecturally traced by a line of dots as far north as 30° N. But our travellers have at last cleared up the mystery by following this river throughout its whole course from its head-waters in Panjgur to its mouth in the Mashkel Hamun. This swamp was found to lie under 63° E., 28° 20' N.—that is, fully seventy miles south of the Zirreh Hamun, from which it moreover proved to be separated by another depression, the Talab Hamun, and by the Band-i-Naru range of mountains. The Mashkel, which is joined by the Mashkíd from Sarhád above the romantic Tank-Zorati gorge, is thus shown to constitute an independent inland area of drainage, like those of the Helmand, Jordan, Oxus, Tarim, and so many others in Asia.

The main work of the expedition having thus been accomplished, and confirmed by a rapid but venturesome ride northwards to the Zirreh depression, nothing remained except to prosecute the journey eastwards to British India. Here, again, the division-of-

labour principle was usefully applied, the travellers separating at Shandák, and pursuing two nearly parallel routes right across North Baluchistan to the Indus Valley. In the region thus traversed there were, of course, no great geographical problems awaiting solution. But its topography was very carefully noted, and recorded both in the body of the work and in the Appendix, which contains the direction, distances, and main features of no less than twenty-two routes crossing the plateau between the Persian and Indian frontiers.

The explorers do not appear to have been so fortunate with their Baluchi *personel* as was Mr. Floyer, who was about the same time travelling in Persian Makrán (see *ACADEMY*, June 17, 1882). Complaints of their greed, moroseness, and stupidity are constant; and a somewhat unfavourable opinion was rather prematurely formed of the whole race.

"One trait of the Baluchis is their intense avariciousness. If you give them anything, they unblushingly ask for something more. Whenever you ask a Baluchi to do anything for you, he invariably says, 'What will you give me?' The other day one of my paid escort wanted payment for coming to the top of a hill with me!" (p. 122).

At the end of the expedition a characteristic scene took place with Mahmud, leader of the native escort, a man described as "shameless in his greed, without honour in his dealings, uniformly insolent in his address, the concentrated essence of all that was bad in Baluch nature." While many of the others were rewarded with presents over and above their stipulated pay, Mahmud and his equally unworthy brother, Gholam Rasul, were told they would receive nothing extra, not even the guns which had been promised them conditionally on their good behaviour, MacGregor remarking,

"I have been extremely dissatisfied with you all from beginning to end. You came to me full of high promises of service, and you have not fulfilled one of them; and, therefore, all I shall do for you is to give you the wages I promised." And I handed him over a bag of rupees. He took them very quietly and counted them, and said in a sneering tone, 'They are all right,' adding, 'Where are the guns, et cetera, you promised us?' I said, 'I promised you them if you behaved properly; but, as you have not, I shall not give you one.' He glared at me and said, 'You must.' I replied, 'I shall not.' 'We will make you,' said Mahmud. 'By G—, will you!' said I, jumping up and pulling out my revolver. On this they all seized their arms, and it looked rather as if there was going to be some fighting; but I never thought so. I knew the crew too well" (p. 196).

The affair ended even better than might have been expected, for Mahmud, on cooling down, confessed himself in the wrong and craved forgiveness. So he was not so utterly bad after all; and, as others are spoken of as "ever cheerful, ever ready, ever obedient," and one especially as "one of the most quiet, willing, indefatigable men I have ever seen," it may be surmised that the high opinion formed of the sterling qualities of the Baluchi people by Mr. Floyer, who knew them well, came, perhaps, on the whole, nearer to the truth than that of our travellers.

Anyhow, they had every reason to be satisfied with the neighbouring Brahuís, whose

linguistic and ethnical affinities still remain an unsolved puzzle. The very first Brahui chief met on entering their domain gave MacGregor a most cordial and generous reception.

"As we were going along, an elderly gentleman rushed out with a small carpet, and called out, 'Hi! where are you going? Stop here.' And, when we still kept on our way, he said, 'Hi! stop here, you are my guest; don't blacken my face,' and so on. I was so much amused that I halted; then he seized hold of my leg and said, 'Now, you are going to stop.' But I wanted to go on to be near the water. 'Water! I will give you water, and meat and milk and bread—whatever you want.' . . . And he kept on pressing me for a long time to have this and that. This, as a specimen, and a first specimen, of the Brahuís, was certainly a great improvement; I was more than a month among the Baluchis, and no man ever offered me a glass of water" (p. 213).

Both Brahuís and Baluchis seem to have generally accepted the Khan of Kalat's rule, backed as it now is by the prestige of his alliance with the Kaiser-i-Hind. The political situation is, on the whole, satisfactory, and peace might everywhere be established were the central authorities to display a little more energy in dealing with such unruly chiefs as Azad Khan and one or two others. This is evident from MacGregor's interview with Zangi, head of the fierce Narui Baluchis, from whom he obtained provisions and guides to prosecute the journey to the Zirreh Hamun:—

"He was a gentlemanly, quiet-looking man, and I became prepossessed in his favour at once. Though the chief of such a clan of ruffians, and though his dress was but mean, there were very evident signs of the chief in him. Now, my plan with all such individuals is to address them as if I took it for granted that they would not only obey, but be willing to carry out, any of my orders, and so, after the usual salutations, I began. It was really a very extraordinary thing for one Englishman to appear in the midst of the fastnesses of one of the most notoriously lawless clans of all the lawless Baluch race (of whom Pottinger has recorded, 'Bound by no laws and restrained by no feelings of humanity, the Naruis are the most savage and predatory of Baluchis'), to send for their chief, and then proceed to dictate orders to him" (p. 162).

Yet the experiment was thoroughly successful; Zangi proved most serviceable, supplied all requisites, and bided loyally by his pledged word in all things.

The work is full of such instructive scenes, while the graphic descriptions of the peculiar Baluch scenery are abundantly illustrated by numerous artistic sketches from the pencil of Gen. MacGregor, whose *Narrative of a Journey in Khorasán* had already established his reputation as an accomplished draughtsman. The accompanying sketch map is on a large scale, and gives, for the first time, a correct idea of the water-partings and drainage systems in Sistan and West Makrán. There is also a good portrait of the lamented Capt. Lockwood, who so soon fell a victim to the germs of disease contracted during his "Wanderings in Baluchistan."

A. H. KEANE.

Three Books of God: Nature, History, and Scripture. Sermons by George Dawson. (Kegan Paul, Trench & Co.)

THE principle of the *clôture* is already pretty well established in churches and chapels, and the preacher who exceeds the accustomed twenty or thirty minutes is likely to hear of it from some "aggrieved parishioner." Brevity, where there is neither eloquence nor learning, is doubtless commendable; but to suppose that any of the great theological problems can be adequately discussed in half-an-hour is absurd. The attempt is made Sunday after Sunday, and is one of the causes contributory to "the decay of modern preaching." The old-fashioned custom which Mr. Dawson adopted, of delivering a course of sermons, is far more satisfactory. The auditors then come with a certain amount of mental preparation, and the preacher is able to present consecutively the several phases of his subject without fearing that in his rapid and random utterances he has done injustice to any one of them.

The sermons comprised in the present volume were composed—or at any rate preached—near the end of Mr. Dawson's life, and they chiefly deal with the relations between Scripture and science. They are, as a matter of course, honest and bold; upon their orthodoxy we pronounce no opinion.

Mr. Dawson's main position is that Nature, History, and Scripture are three books written by the same Hand; in studying any one of them you necessarily gain some knowledge of the Author, and in studying all of them—constantly and carefully—you get the fullest knowledge. And to know the Author is to love him, for in acquiring that knowledge not only will the faculties of the mind be employed and cultivated, but also those of the soul and of the heart.

"Christ claims that God is to be loved with all our nature. They who love God, then, with the heart only do sin. You are to love God with all your mind, with all your brain and thought and power; with reason and argument, with learning and knowledge . . . Being ignorant is disservice to God: so much withdrawn from the Almighty."

In the second series of discourses, Christ is contrasted in succession with Moses, Zeno, Epicurus, and Mohammed. It scarcely need be said that even the last of these teachers meets with justice at Mr. Dawson's hands, and that he recognises all the truth that there was in the "false prophet." But he believes that Mohammedanism is doomed to early decay because it contains within it a vast amount of superfluous stuff which cannot be separated from it. The mere "law business" with which it is hopelessly entangled must shorten its life. Then there is the absence of any provision for tolerance in it, which must unfit it for resting in peace by the side of other creeds; and, lastly, the absolutely political character of the religion must ever be a source of weakness. "No man doubts," adds Mr. Dawson, "except the Roman Catholic, that the march of true religion depends upon its freedom from political connexion." It is beside our purpose to discuss these questions, but we cannot help being amused with the self-confidence Mr. Dawson displays. Elsewhere

it shows itself in refuting, to his own satisfaction, such absurd notions as an infallible Church, an infallible Pope, and an infallible Book, but in leaving for our acceptance the infallibility of Mr. Dawson himself.

There is a good deal of hard hitting in the volume, and perhaps the following is as characteristic a specimen of Mr. Dawson's style as can be found. He had no sympathy with the "revival" set on foot in Birmingham by Messrs. Moody and Sankey, and selected for his special scorn some Pecksniffian phrases which certainly invited it.

"If all the humorists that have ever lived in England had clubbed together to write the next request they could not have equalled it in unctious, foolishness, and absurdity. It is: 'Prayers are requested for a gentleman purchasing an estate, that he may not make it an idol.' I hope you won't suspect that I made this myself, for I have not genius enough to equal it. 'Prayers requested for a gentleman purchasing an estate, that he may not make it an idol!' Had I known that gentleman, I might have been of use to him. I should have said to him, 'Don't purchase it, then you won't run any risk.' I must say that a piece of more fulsome, egregious cant was never turned out before God and man than by the unctious, greasy, vulgar, ostentatious fellow who thus informed the assembled multitude that he was 'purchasing an estate.' . . . If that man had felt his danger he would have found other ways of fighting it than advertising it. If that man felt he was in peril he either would not have bought the estate, or, with the large hand of charity, he would have taken care that it did not become an idol. . . . Whether the man has purchased the estate or whether the idolatry remains, I don't know."

One may doubt whether such fierce indignation was not thrown away, but of its genuineness there can be no question, for genuineness appears to have been the key-note of George Dawson's character.

CHARLES J. ROBINSON.

NEW NOVELS.

Val Strange: a Story of the Primrose Way. By David Christie Murray. In 3 vols. (Chatto & Windus.)

Patty's Partner. By Jean Middlemass. In 3 vols. (Tinsley Bros.)

The Price She Paid. By Frank Lee Benedict. In 3 vols. (White.)

Geraldine Hawthorne: a Sketch. By the Author of "Miss Molly." (Blackwood.)

A Wayside Snowdrop. By M. E. Winchester. (Seeley.)

VALENTINE STRANGE, who treads the tempting but perilous primrose way, is only the nominal hero of Mr. Christie Murray's clever and attractive novel, the real centre of interest being found in the character of Hiram Search, a conception which, among other charms, has that great and increasingly rare charm of freshness. The citizen of the great republic has of late years been made much of by English novelists, but, so far, the Yankee of our insular fiction has revelled in an irritating monotony of prosperity; for if he have not, like the delightful hero of *The Golden Butterfly*, "struck ile," he has, by some other piece of luck or display of "cuteness," accumulated a pile which makes

him tolerably independent of fortune. There is therefore something pleasantly novel in being introduced to a Yankee who, when we make his acquaintance, is reduced to one pipeful of tobacco, one match, and two-pence in cash, and who, after a career of chair-mending, 'bus-conducting, and domestic service, vanishes from our sight as the contented possessor of a very modest competence. Hiram is admirable throughout; the combination in his character of shrewdness and tenderness—much rarer and more difficult to portray than the union of tenderness and strength—is indicated with fine vigour of realisation; and the conception, as a whole, would suffice to redeem from insignificance even a book otherwise not noteworthy. Val Strange, with his fitful impulses of striving after things lovely and of good report, and his weak will, which allows him to drift so far away from them, is a much more familiar and less original figure. He is another Arthur Donnithorne, but he lacks Arthur's charm; and, as the incidents of his progress along the flowery path to Avernus are less tragical than those which inform with profound sadness the third volume of *Adam Bede*, the lover of Constance Jolly is naturally not so interesting a personage as the lover of Hetty Sorrel. Still, there are both strength and delicacy of drawing in the delineation of Val's struggle with the passion which involved treachery to his dearest friend; and if we feel dissatisfied, it is with the nature of Mr. Murray's material, not with the quality of his craftsmanship. The remaining characters are, for the most part, of a somewhat conventional type. Mr. Jolly, the elder, with his pompous selfishness very imperfectly concealed by a thin disguise of high-mindedness, is a subordinate member of the Bliffl and Pecksniff family, of which most of us are getting tired; Garling, though forcibly conceived, is, after all, a very unreal and incredible villain; and the women of the story seem to us a little wanting in distinctness. It is, however, easy to say too much of deficiencies which would not be worth noticing in detail were *Val Strange* less good a novel than it is. The story, as a story, is deftly constructed; and Mr. Christie Murray's style is just the right style for fiction—not garish, but still full of colour and movement, neither too literary nor too free and easy. Here is a sentence which might have been written by George Eliot:—

"Here and there—after years of close and tender intercourse, broken by the rubs of life, made sweet by birth and holy by death of little children—one man learns to understand one woman; but to strive to sum the sex were a vain arithmetic, though a man had the years of Methuselah in which to prosecute it."

Here, too, is another echo of the same large utterance:—

"Fear, and Remorse, and Hate, and Rage, and Jealousy, and Love, with all the rest, live on in spite of civilisation, and make life noble as the soul guides them, or make life ignoble as they guide the soul."

Val Strange is emphatically an able and interesting book.

The merits of *Patty's Partner* are sufficiently numerous to make its one defect more than usually irritating. Miss Middlemass has a pleasant knack of narrative, a considerable

grasp of character, a conspicuous lightness of literary touch, and an unfailing command of a style which is simple, yet never bald; but the workmanship of this novel seems to indicate a serious lack of that constructive ability which is one of the essentials of complete success in fiction. The putting together of the story of *Patty's Partner* (and I cannot refrain from asking, in passing, who Patty's partner was) is decidedly clumsy; and clumsiness in imaginative work is only tolerable when it is, as sometimes happens, the accompaniment to distinguished genius. The plan by which Max Schippheim, the wealthy manufacturer, is inveigled out of England in order to prevent his marriage with Patty Urske, the pretty factory-girl, is both awkward and incredible. So clever a woman as Lady Muriel Alston is represented to be would never have involved herself in a plot so loosely arranged as to render discovery of her part in it absolutely certain, and so childishly ineffective that even its temporary success was owing to an accident upon which nobody could have counted. The muddled management of this part of the story goes a long way towards spoiling a novel which is otherwise pleasing. The sketches of factory life at Arundale are faithful and realisable, the portrait of Joe Marks being specially effective; and there is a genuine feeling of light comedy in the chapters devoted to the shabby-genteel Tramberley household. That in which Felix Elton asks Mr. Tramberley's approval of his courtship of Angela is perhaps the best in the book.

The Price She Paid is so striking and powerful a novel, so obviously the production of a man not merely of talent, but of something very like genius, that I am almost ashamed to confess my entire unfamiliarity with *Saint Simon's Niece* and *Madame*, which are named on the title-page as previous works from Mr. Benedict's pen. As the scene of the present story is laid in a rural district among the mountains of Pennsylvania, and as there are some slight internal evidences that the writer is an American, it seems possible—though I may, of course, be altogether mistaken—that this is the first book of his which has been published here, in which case he is likely to have a warm welcome from English admirers of his countrymen, Mr. W. D. Howells and Mr. Henry James, Jun. The heroine, Georgia Grosvenor, is a young lady whose innate nobility and womanliness of nature are concealed even more thoroughly from herself than from others by a crust of acquired worldliness; and the price she pays is the sacrifice—or what she supposes to be the sacrifice—of her cherished tastes and ambitions at the call of love. The motive, it will be seen, is a simple and familiar one; but its very simplicity leaves Mr. Benedict free to throw all his power as an artist into arrangement of pose and detail of portraiture. In vigour and subtlety of imaginative conception I know nothing of the same kind much finer than the composition of the central group of four figures—Georgia Grosvenor herself, her friend, Phillis French, her lover, Denis Bourke, and her half-brother, Maurice Peyton. *The Price She Paid*, like so many of the best American novels, is characterised by a certain

allusiveness of presentation which contrasts not unpleasantly with the directness of the ordinary English treatment, and enables us to apprehend a character by what may be called its aroma rather than its outline. Some people may be tired by conversations which do not seem to advance the action of the story, and may complain, like the claret-drinking farmer in *Punch*, that they "get no forrarder;" but another class of readers will find a keen intellectual enjoyment in the fineness of the touches by which the portraits gain their pliancy and lifelike variety of expression. Perhaps in the first volume the method is rather too severely dramatic, without having the broad treatment of actual drama, for even chapters of sparkling dialogue become tantalising when the development of character is so slow as it is here; but when the action really begins, and the relations of the actors to each other become more fully comprehensible, the reader's satisfaction is no longer alloyed. Some of the situations in the third volume are exceptionally strong, and the handling is never tentative, but always sure and masterly. Phillis French and Denis Bourke are very delightful studies, though one's pleasure in the former is somewhat marred by Phillis's habit of speaking of herself, and encouraging others to speak of her, as "P. French." The trick lacks humour, but seems to me not lacking in a touch of vulgarity; and in such a book as this a vulgarity is also a discord.

During the eight or nine years which have passed since the publication of *Miss Molly*, its author has gained dexterity and finish of workmanship, without losing the spontaneity, gusto, and power of unforced pathos which gave that book so great a charm. *Geraldine Hawthorne*, though modestly entitled "a sketch," would be better described as a cabinet picture, with a Meissonier-like rendering of detail and an atmosphere of pensive sentiment like that which we perceive in Mr. G. H. Boughton's most characteristic work. Here again we are taken across the Atlantic, to the time of apple-blossom in the year 1775, when the colonies are rising against George III., and Geraldine Hawthorne is living a quiet life at Endicot Farm, dreaming of the possible hero who may some day come to claim her devotion and give her life a new significance. Geraldine is a spiritual sister of Dorothea Brooke, and her Mr. Casaubon is a certain Ralph Calverley, captain of the far-famed Calverley's Horse. She, however, is never wholly disenchanted; and there is a pathetic grandeur in her unflinching faithfulness to the hero who has ceased to be heroic. The tragic elements in the story prevent one from calling it a prose idyll; but all the earlier chapters are full of pure idyllic feeling, and are instinct with a dainty gracefulness which is not lost even in the subdued sadness of the close.

A Wayside Snowdrop is a well-meant and in many respects well-written story, intended for the perusal of young people in Evangelical households. Whether the records of spiritual precocity with which the book abounds are healthy reading for children seems to us more than doubtful, and to people who share this doubt Miss Winchester's tale cannot be recommended. For the sake of those who

think differently, it may be said that the story is interesting; and that, apart from this pervading mistake, there are none of those violations of good taste which spoil so many works of religious fiction.

JAMES ASHCROFT NOBLE.

BOOKS OF TRAVEL.

Natal, a Field for Emigration. By William Kermode, of Natal. (Trübner.) This work is designed solely for persons contemplating emigration, and not for the general reader. A considerable quantity of information is given in a small compass and small print; and, if the emigrant has decided on Natal as his future home, we know of no better book to recommend to him. But whether its perusal will induce the intending emigrant to fix on Natal is doubtful. Natal has advantages which it shares with other colonies, and one disadvantage, and that of vast importance, which belongs to itself alone. The overwhelming preponderance of the native population, together with the ratio of their increase (so much larger than that of the Europeans), must, in our opinion, make the future of the colony at the very least an alarming one. Mr. Kermode denies this absolutely, and asserts that "In this preponderance of the natives there exists no cause for uneasiness whatever." We wish his arguments in support of his assertion were more convincing. Even admitting that no danger is to be feared from the increase of the native population, they form a very serious hindrance to the success of English emigrants, especially those of the lower orders. There is a risk, the author tells us, of the market for farm-labourers being overstocked, since colonial agriculturists employ native and coolie labourers almost exclusively. The natives also compete successfully with Europeans in all kinds of housework, so that there does not seem much opening for domestic servants. He also states that, "were there a large influx of British artisans and mechanics, the supply would be so much greater than the immediate demand that wages would be lowered, and many would not find employment. . . . Of butchers, bakers, grocers, drapers, warehousemen, &c., few are required beyond what the colony can supply; and it may be as well to add that the supply of professional men, such as lawyers, artists, and literary men, and all who are unaccustomed to manual labour, is in excess of the demand."

The only class which, according to the writer's showing, is fairly certain to succeed is that of farmers with both capital and experience. Of this class we fear the supply is very limited. We are obliged, unwillingly, to notice some extraordinary blunders which we feel sure a very little care in revision would have removed. Mr. Kermode tells us at p. 34 that "Natal is situated on the South-eastern coast of Africa, at a distance of about 5,000 miles, as the crow flies, from the southerly point of the continent." And in a note on the same page he states that Africa is about one-third the size of Europe. In the concluding chapter we are informed that the colony of Natal comprises 450,000 square miles, and has a population of rather more than two millions, of which about 440,000 are whites! In an earlier chapter the area and population are correctly given.

The Farm in the Karoo. By Mrs. Carey-Hobson. (Juta, Heelis and Co.) Mrs. Carey-Hobson, who has lived for twenty-five years in South Africa, throws the experience of herself and her friends into the form of a pleasant story, the scene of which is laid ten or eleven years ago. Three young men make a tour in South Africa for the benefit of the health of one of them. They go to Cape Town and

Port Elizabeth, where they fall in with a very intelligent settler, who carries them to his "farm in the Karoo" in his waggon. There and on the road they see and observe much, and meet with exactly the right amount of adventure, with a spice of danger from elephants, snakes, and panthers. All goes well; the invalid recovers; and one of the three is so taken with the life of the farm that he remains behind as a settler. Altogether, Mrs. Carey-Hobson's book may be recommended to boys as both amusing and instructive; they may learn much from it of natural history, and of the manners of the natives and the Boers. Moreover, the information is so pleasantly given that they are likely to be encouraged to seek for more elsewhere.

A Winter in India. By the Right Hon. W. E. Baxter, M.P. With Map and Illustrations. (Cassell, Petter, Galpin and Co.) In publishing his diary of a three months' tour through India, Mr. Baxter has done a bold thing, though we believe that this is by no means his first appearance in print. The peculiarity of his journey was that he took with him a family party numbering in all ten persons, of whom one was left behind. If his description of it has any peculiarity, it is that he has set down his personal impressions with uncompromising veracity. He does justice to the Taj, and to the view of the Himalayas from Darjiling (in which he seems to have been specially fortunate). But any railway company, steamship, or hotel that did not treat him as a "merchant-prince" and Privy Councillor deserves to be treated catches it hot. Of his prejudices we may give two examples. He has evidently been taught to believe that Warren Hastings was a monster, so he talks of his "evil countenance" being conspicuous on the walls of the Council Chamber at Calcutta. As a rigorous Voluntary, he would abolish the State establishment of Christianity in India; but this only as preliminary to confiscating the religious endowments of Hindus and Musalmans. We must, however, do him the justice of saying that he is capable of retailing the following story. A Johnny Atkins, when questioned why he grumbled so at the new style of barracks (which are built for sanitary reasons with two storeys), at last blurted out—"If you must know, I hate them because, when I gets drunk, I can't get up the d—d stairs." To the illustrations, which are from the sketches by Rosa Elizabeth Baxter, we have nothing but praise to give. All of them, though slight, show a real artistic gift; and not least the frontispiece, which has been reproduced by chromo-lithography.

Sketches of our Life at Sarawak. By Harriette McDougall. With Map. (S. P. O. K.) The story of Sarawak and the Rajah Brooke never loses its interest, proving, as it does so satisfactorily, that the elements of romance have not been denied to our nineteenth century. Mrs. McDougall's little volume does not profess to be a history of events; it does not deal with any controversial points, and we hear little of the chief actors in the drama. Even the exploits of her husband—the genial, unconventional, fighting bishop—do not receive undue prominence. Some important events, such as the Chinese insurrection and the destruction of the pirate fleet, are shortly described; but the writer's main purpose is with the daily course of existence, and the scenes among which it lay. For such a task, a woman's pen is the appropriate instrument. None other could describe how, on board the boat one day, the contents of the writer's handbag were all spoiled by too close contact with the bag of a friendly Dayak, which contained the newly severed head of an enemy. The author holds the balance, with evident truthfulness and good judgment, between the pleasures and interests of such a life and its

dangers, inconveniences, and discouragements. Both are simply, and often touchingly, illustrated in the glimpses which she gives us of native life and customs, of beautiful scenery, and of the effect on native character of good government and Christian teaching. The great value to the missionary of medical knowledge is conspicuously shown in the bishop's career. Although the book is not a connected narrative, we trace indirectly in these "Sketches" the progress towards good order and civilisation; and we follow with much sympathy the fortunes of the writer, after twenty years of arduous labour, to the well-earned repose of a comfortable English vicarage. The volume concludes with some practical hints to the new "North Borneo Company," whose obligations to Sarawak, both for an example how to rule and develop their territory and also for the friendly feeling already enlisted on their side as Englishmen, can hardly be over-estimated.

In the Black Forest. By Charles W. Wood. (Bentley.) Mr. Percy Fitzgerald observes, in his penultimate book, that he has never taken a journey without paying his expenses out of what he wrote about it afterwards. Mr. Charles W. Wood is not such a voluminous author as Mr. Percy Fitzgerald, but he is his equal in books of travel. After exhausting Holland and Norway, he this year tried the Black Forest; and here we have the result. Some persons may find themselves able to read these commonplace descriptions, copiously interlarded with garrulous personal reflections. We have been content with a few pages here and there, and will report some of our discoveries. Mr. Charles W. Wood is not favourable to the Queenborough and Flushing route. He visited the torture-chamber in the old castle at Baden, "where Lynch law is said to have reigned." He met some Gypsies, of whom he remarks—"It might be, had their pedigree been traced, that the blood of many successive generations ran in their veins." In conclusion, "The seasons succeed each other in due course—day and night, sunrise and sunset, have their appointed times; the sea its boundaries. You and I, dear reader, have our appointed time also. We know it not; but in a certain Record it is marked, and when the hour strikes, a call, unheard by other ears, will summon us, let us hope, to beauties of which this earth is but a faint reflection. Here we must ever have thorns with our roses; pleasure and pain attend us hand in hand." Mr. Wood cannot complain that we have not given our own "dear readers" a specimen of his quality.

A Tour in Greece, 1880, by Richard Ridley Farrer, with Twenty-seven Illustrations by Lord Windsor (Blackwood), is a book the merit of which lies in its accessories. The numerous full-page illustrations are at once graceful and truthful, and give an excellent idea of Greek scenery. The binding, paper, and type are all luxurious; and there is an admirable map. But of the letterpress the less that is said the better. Books of travel may generally be divided into three classes—viz., those that relate remarkable and interesting experiences, those that describe new or unfamiliar countries, and those that record commonplace experiences in countries already well known. We fear this book must be placed in the last of these classes. The journey which it narrates was from Athens by Thebes and Chalcis to Delphi, and in the Peloponnese by Argos and Megalopolis to Olympia. This was a good ordinary tour, such as would give the travellers a fair impression of Greece, but not affording sufficient materials for a book. Had the description of it been embellished either by wit or by keen observation, as is the case with Hettner's *Athens and the Peloponnese* and Mahaffy's *Rambles and Studies in Greece*, this would sufficiently justify its being written; but such is not the case.

A great part of the book is taken up with wearisome details of the traveller's every-day life; with continual grumbling at the petty discomforts which are inseparable from such a journey; and with expressions of dislike and contempt for the people among whom he was travelling. When the writer tells us that "British pride revolts from such a mode of locomotion" as the horses of the country, we feel that he is hardly a fit person to travel in Greece or Turkey; and when he describes the character of the modern Thebans by saying that their name is "most appropriately pronounced 'Thevans' by the natives," we can hardly regard the remark as witty. Mr. Farrer appears to be capable of better things than this, for he evidently takes an interest in classical antiquity and his references to the subject are generally accurate; but his present work is a very superficial production.

Of very different value is the new edition of Wordsworth's *Greece*, which Mr. John Murray has just published, revised by the Rev. H. F. Tozer. It is particularly pleasing to find the younger traveller thus joining with the veteran to add fresh attractions to what has been the standard book for full forty years. The Bishop of Lincoln paid his visit to Greece in the winter of 1832–33, little more than eight years after the death of Byron, and before Otho had been crowned king. The first-fruits of his impressions were published in his *Athens and Attica* (1836; fourth ed. 1869), which should always be read as a scholarly excursus to the more popular volume. The present edition is substantially a reprint; though we are informed that Mr. George Scharf has revised his *Historical Outlines of Greek Art*, and Mr. Tozer has himself incorporated notes upon recent discoveries at Olympia, Mycenae, Orchomenus, Dodona, &c. Another change is the substitution of Greek for Roman names of the Greek divinities, which all will approve. The illustrations are the old familiar ones, which have worn very well, especially the steel plates, though their margins have had to be cut down. The only one we feel sure is new is that (on p. xiv.) of the tombs in the Caramesious. Never was there a book more deserving than this to be given as a prize. So many generations of school-boys derive the same benefit and enjoyment from it that Mr. Tozer confesses to!

American Notes, 1881. By Archibald Sutter (Blackwood.) What could have induced Mr. Sutter to publish these slipshod notes of a commonplace visit to America passes our comprehension. Rarely have we suffered such a waste of time as in reading these pages. And yet we have managed to read them, for the manifest simplicity of the writer led us on to look out for the curious infelicities of his style. Such phrases as "hotel charges are very moderate in many cases, and boarding houses more so;" "in America, breakfast is a most profound meal;" "some common pipe-tile draining is now going on similar to Scotland;" "this seemingly great price being far into the future," may be found on every page. Mr. Sutter is evidently a strong Tory. His theory of emigration is that lairds should buy estates in the United States for the purpose of settling on them their discontented tenants. His unfavourable opinion of Canada is therefore the more noteworthy.

Life in India. By Major the Hon. C. Dutton. (W. H. Allen.) The contents of this book are, in themselves, hardly more original than those of the preceding; but it is redeemed by the greater interest of its subject and its straightforward style. No one need go to America unless he likes; and every one who does go will quickly learn (unless he be a fool) to adapt himself to his surroundings. But many people are constantly being sent off to India to whom

the country must be entirely strange. For these Major Dutton writes; and, though his own experience does not seem to have been very wide, he knows precisely the little hints that will be found useful. We cannot say that he has made his story attractive for persons who do not intend going to India; but those who must go there might do worse than read his advice—and follow it.

Catalogue of the York Gate Geographical and Colonial Library. (John Murray.) In this handsome volume, printed on unusually good paper, Mr. S. W. Silver gives to the public a catalogue of his geographical and colonial library. The best way of making the catalogue of a library will probably be a matter of dispute as long as libraries exist at all. Mr. Silver's catalogue appears to us to be a model of good arrangement. It is divided into subjects, and the various works in each are placed in order of date and fully described. Besides the catalogue itself, there is an index of authors, with the title of every work of each author under his name, to each of which is attached the number it occupies in the catalogue. Whether, then, the reader refers to subject or author, he finds what he wants, and is not banded from the list of subjects to the list of authors and vice versa, as so often happens. Another point in the arrangement is deserving of special praise—namely, the careful way in which each subject in large compilations such as Hakluyt, Purchas, and Churchill is set out, as well as articles in periodicals and the *Transactions* of societies. We notice also that, under the head of authors, the editors of old travels are included. Mr. Silver's collection is probably richest in books relating to the colonies. In some subjects it is remarkably poor—Iceland, for instance, and Switzerland; and such names as Niebuhr, Thunberg, Lobo, and A. de Ulloa are absent from the list of authors. He would do well to look out for many books of travel published in the last and the early part of the present century, many of them of great importance, which may be picked up at a very moderate price.

NOTES AND NEWS.

We are glad to announce that the great edition of Keats upon which Mr. Buxton Forman has been engaged for so many years is now at last passing through the press.

MESSRS. SAMPSON LOW will be the publishers of Mr. Archibald R. Colquhoun's narrative of his journey of exploration through the South China border-lands from Canton to Mandalay. The title chosen by the author is *Across Chryse*, and the book will appear as early as possible next year.

PRINCE KRAPOTKINE has prepared for an early number of the *Nineteenth Century* an article on "Russian Prisons," with the interior of which he is familiar. It may be well to state that it is not the Prince himself, as asserted by numerous foreign correspondents, but his brother-in-law, who has been lying seriously ill in Thonon; and Thonon, to make one other correction, is not in Switzerland, but in Haute Savoie, France.

UNDER the title of *Hours in a Mosque*, Messrs. W. H. Allen and Co. will publish, in January, a volume of essays on various phases of Islam by Mr. Stanley Lane-Poole, partly reprinted from the *Edinburgh Review*.

YET another collection of sonnets is announced by Messrs. Macniven and Wallace, of Edinburgh. It is to be called *C. Sonnets by C. Authors*, and will contain representative specimens of all the more prominent English sonnet-writers from Wyatt to Rossetti. The editor is Mr. Henry J. Nicoll.

MESSRS. BENTLEY will publish immediately a new edition of Bishop Thirlwall's *Letters to a Friend*, edited by Dean Stanley. Though a good deal of fresh matter will be given, the price is reduced to six shillings. It is very gratifying to have such books as this issued in cheap editions so soon after their publication in regular library form.

MESSRS. T. AND T. CLARK, of Edinburgh, announce an *Encyclopædia of Biblical, Historical, Doctrinal, and Practical Theology*. This work, though based on Herzog's well-known *Real-Encyclopædie*, is not a mere translation, but an adaptation of the most important German articles, with a number of new ones contributed by British and American scholars. The editor is Prof. Schaff. It will be completed in three handsome volumes, the first of which will be published shortly.

MESSRS. GRIFFITH AND FARRAN will publish immediately *A Wonderful Ghost Story*; or, Mr. H.'s Own Narrative, reprinted from *All the Year Round*, with hitherto unpublished letters from the late Charles Dickens respecting it. Mr. Heaphy's remarkable experiences attracted very considerable attention when they were first related; and two versions appeared, of which this is the correct one.

MESSRS. CROSBY LOCKWOOD AND Co. will shortly publish a new edition, in four volumes, of the works of the late Mrs. Mackarness, as follows:—*A Trap to Catch a Sunbeam, and other Stories*; *The Cloud with the Silver Lining, and other Stories*; *The Dream Chints, and Sibert's Wold*; or, *Cross Purposes*; *Minnie's Love, and Married and Settled*. The same publishers also announce new editions of their *Boy's Own Book*, with upwards of six hundred illustrations, and of M^{me}. de Chatelain's *Merry Tales for Little Folk*.

MR. GEORGE M. TWEDDELL, of Stokesley, author of a Popular History of Cleveland and many other local works, proposes to issue by subscription *A Hundred Masonic Sonnets*. We regret to hear that the veteran author is threatened with the loss of his eyesight.

MR. S. L. LEE, of Balliol, will contribute some articles to Cassell's *Dictionary of History*.

THE sale of the second portion of the Beckford Library (G—M) will be commenced by Messrs. Sotheby on Monday, December 11, and will be continued till Saturday, December 23. A third portion still remains to be sold, as also the Hamilton Library proper. Apart from the special interest attaching to bindings, illustrations, and previous ownership, perhaps the most interesting lot in the Catalogue of the approaching sale is the *editio princeps* of Laetantius (1465), which is the first known book with a date printed in Italy.

DURING the past fortnight the library of Mr. George B. Simpson, of Broughty Ferry, by Dundee, has been sold at Chapman's Rooms, Edinburgh. Besides many valuable books, both old and new, the collection included several MS. *Horæ*, which fetched between £20 and £30.

THE following are the lecture arrangements for the ensuing season at the Royal Institution:—The Christmas lectures will be given by Prof. Tyndall, on "Light and the Eye." Before Easter—Prof. W. O. Williamson, five lectures on "The Primæval Ancestors of Existing Vegetation, and their Bearing upon the Doctrine of Evolution;" Prof. R. S. Ball, four lectures on "The Supreme Discoveries in Astronomy;" Prof. Dewar, nine lectures on "The Spectroscope and its Applications;" Mr. R. Bosworth Smith, on "Episodes in the Life of Lord Lawrence;" Dr. W. H. Stone, three lectures on "Singing, Speaking, and Stammering;" Mr. H. H. Statham, two lectures on "Music as a Form of Artistic Expression."

After Easter, courses will be given by Prof. Tyndall, M^cKendrick, A. Geikie, and Turner, of St. Petersburg. The Friday evening discourses will probably be given by Mr. R. Bosworth Smith, Mr. G. J. Romanes, Sir Wm. Thomson, Mr. M. D. Conway, Prof. W. C. Williamson, Mr. W. H. Pollock, Prof. Tyndall, and other gentlemen.

A HOT discussion is going on among the Parsis at Bombay with reference to admitting proselytes without the ceremony of *bareham*, or purification by cow's urine. The leader of the reformers is the learned Dastur Jamsajji, the third volume of whose Pahlavi-Gujarati-English Dictionary was noticed in the ACADEMY of November 4. He has just published a pamphlet on the subject in Gujarati, in reply to one by Dastur Paah-tunji, the champion of the conservative party. A Parsi temple has just been erected at the settlement of Aden, which is to be solemnly opened next month by Firuz, a son of Dastur Jamsajji.

"LE MALADE IMAGINAIRE" has just appeared in the series of "Original Editions" of Molière published by the Librairie des Bibliophiles. This play was not printed in Molière's lifetime; and the present edition is a reprint of the first good edition published after his death—that of 1675—which differs considerably from that published by Lagrange and Vinot in 1882, and which was probably printed from Molière's own MS.

MESSRS. E. FLON AND Co. have issued a French translation of *Democracy*.

AN article in the *Deutsche Rundschau* by Herr Otto Hausner, member of the Austrian Reichsrath, upon the present condition of Polish literature gives some curious figures. During the five years ending with 1881, the total number of works of *belles-lettres* published in the Polish language was 296—namely, 191 in Poland, 80 in Galicia, and 24 elsewhere, chiefly in Posen. Now, the aggregate number of Polish-speaking people is a little over thirteen millions, which gives one book to every 2,000, which is exactly the same proportion as in Sweden. In Russia the proportion is one to 10,000; in Germany, one to 2,800; in Italy, one to 2,200; in Holland, Denmark, and Norway, one to 1,900; in England, one to 1,800; in France one to 1,600.

FERDINAND GREGOROVITUS's *Athenais*, of which an Italian translation lately appeared, has been placed in the Index.

WE have been pleased to receive from Messrs. James Blackwood and Co. a sixpenny edition of *The Adventures of Mr. Verdant Green*, with the original wood-cuts (though, we fancy, not quite all), which so many of us have laughed over during the past twenty years and more. It appears that more than 170,000 copies of this inimitable burlesque of Oxford life have been published.

THE two new volumes of the "May Fair Library" (Chatto and Windus) are old friends—*Witch Stories*, by Mrs. Lynn Linton, originally published in 1861, and now dedicated to Mr. Edward Clodd; and *Animals and their Masters*, by Arthur Helps.

MESSRS. DE LA RUE have sent us two parcels, packed with pretty little articles of use and beauty which no firm of publishers produces more abundantly. The one contains diaries and calendars, of all sorts and sizes, among which we must select for special mention a pocket-book of most convenient shape and a set of three "finger condensed diaries," as they are called, rich in russia leather, which look as serviceable as they are attractive. Excellent printing on cream-laid paper and card characterise the whole. The other parcel contains a

profusion of Christmas cards which show that Messrs. De La Rue hold their own, in the face of sharp competition, without yielding their old specialities to the new fashion. Flowers, though good, are less numerous than with other publishers, nor are there any photographs or etchings. But the figure designs are the most varied that we have seen this year. While retaining our objection to the series of half-clad young girls—not alone on the score of incongruity with the season—we would specially praise one of the Japanese faces, another with sunflowers, and the pink dress of a three-quarters length Greek figure. The printing on satin is above rivalry.

BIBLIOGRAPHICAL JOTTINGS.

In the last number of Trübner's *Oriental Record* will be found lists, which seem fairly complete, of the published works of the late Dr. Burnell, and also of the late Prof. Palmer.

MR. GARNETT has printed for private distribution the paper which he read at the Cambridge meeting of the Library Association on "The Printing of the British Museum Catalogue." It contains a summary of the causes which made the issuing of a printed Catalogue in 1841 a disastrous failure, and of the reasons which have led the trustees to obtain the sanction of the Treasury to the cataloguing in print of all accessions to the library, and to the gradual transformation from MS. to type of the contents of the two thousand volumes of catalogue which line the familiar racks of the Reading Room. The additions to the library are divided into three sections—(1) new English and foreign books, (2) old English books, (3) old foreign books; and under these heads the titles of 130,000 volumes have been set up in type. The publication of the general printed Catalogue does not at present advance quite so rapidly. Twenty-two volumes, each containing between four and five thousand entries, have by this time been placed in the Reading Room. The cost of the production of each volume has been reduced to less than a hundred pounds. An annual subscription of £6 10s. will entitle the subscriber to a copy of all the Catalogues which may be issued by the trustees. Many of the sections of the Catalogue must prove of general interest to the literary world both at home and abroad. The volume devoted to the editions of Virgil is now passing through the press, and it will be succeeded by similar Catalogues of Shakspeare, Dante, Bible, and Periodicals preserved in our national library. Although very few people will be able to afford sufficient space in their houses for the entire Catalogue, many antiquaries will no doubt desire to purchase these special volumes. It is Mr. Garnett's hope that the enterprise may be finished by the end of the century.

THE last number of *The Folk-Lore Record* (vol. v.) contains the first part (A—B) of a "Bibliography of Folk-Lore Publications in English," compiled by the hon. secretary of the society, Mr. G. Lawrence Gomme, who will be glad to receive any additions or corrections. We also notice the report of a police case in Devonshire which precisely repeats the tradition about "scratching a witch" which Dr. Jessop recently recorded in the *Nineteenth Century*.

THE last issue of the *Cornell Library* contains a list of living Icelandic authors, amplified from one drawn up by Bogi Thorarensen Melsteo in 1879. The number of authors named is 103, and some account is given of their works.

THE current number of *Polybiblion* contains a bibliography of works treating of the folk-lore and popular literature of Alsace, compiled by MM. H. Gaidoz and Paul Sébillot, on the same plan as the bibliography for Brittany which recently appeared in the *Revue celtique*.

ACKNOWLEDGMENTS.

WE have on our table:—*First Aid to the Injured*: Five Ambulance Lectures, by Dr. Friedrich Esmarch, translated from the German by H.R.H. the Princess Christian (Smith, Elder and Co.); *Plutarch's Lives*, translated from the Greek, with Notes and a Life of Plutarch, by Aubrey Stewart and the late George Long, Vol. IV., completing the work, with an Index to the whole (Bell); *Roman Cameos and Florentine Medals*: a Series of Studies, Historical, Critical, and Artistic, by Emil Gebhart, translated and edited by M. Jeaffreson (Remington); *On Duty under a Tropical Sun*: being Some Practical Suggestions for the Maintenance of Health and Bodily Comfort and the Treatment of Simple Diseases, by Major S. Leigh Hunt and Alexander S. Kenny (W. H. Allen); *Hand-railing and Staircasing*, with upwards of one hundred working drawings, by Frank O. Creswell (Cassell, Petter, Galpin and Co.); *Publications of the Folk-Lore Society*, IX.—"Researches respecting the Book of Sindibad," by Domenico Comparetti, and "Portuguese Folk-Tales," translated by Miss H. Monteiro, with an Introduction by W. R. S. Ralston (Elliot Stock); *French Proverbs with English Equivalents*, compiled by G. Belcour (Stanford); *The Student's Handbook of Philosophy*: Psychology, by Prof. B. F. Cocker (Hodder and Stoughton); *Town Gardening*: a Handbook for Amateurs, by B. C. Ravenscroft (Routledge); *The Electric Light popularly explained*, by A. Bromley Holmes (Bemrose); *The Four Rules of Arithmetic*, for Use at Home and at School, with Numerous Original and Graduated Exercises, by William Wooding (Longmans); *The Law relating to Electric Lighting*, by George Spencer Bower and Walter Webb (Sampson Low); *Hints on Practice*; or, the Recent Reforms in the Procedure of the Queen's Bench Division, by A. R. Whiteway (Waterlow Bros. and Layton); *The Laws of Life*, and their Relation to Diseases of the Skin, by J. L. Milton (Chatto and Windus); *Landmarks of English Literature*, by Henry J. Nicoll (Hogg); *The Molly Maguires of Pennsylvania*; or, Ireland in America: a True Narrative, told by Ernest W. Lucy, edited by O. E. (Bell); *Float Fishing and Spinning in the Nottingham Style*, by J. W. Martin, with illustrations (Sampson Low); *Gleanings from Western Prairies*, by the Rev. W. E. Youngman (Cambridge: Jones and Piggott); &c., &c.

OBITUARY.

THE advocates of enlarged rights and responsibilities for women have lost one of their best friends and representatives by the untimely death of Miss Rhoda Garrett, on November 22, from typhoid fever. She was born in Derbyshire in 1842. For the last ten or twelve years she had been engaged with her cousin, Miss Agnes Garrett, in carrying on a business of substantially the same kind as the well-known artistic firm of Morris and Co. She was keenly interested in all aspects of the social and political questions in which women are particularly concerned; and, while her direct influence was always exerted on the side of moderate and practical courses, a strong argument in support of her views was afforded by the example of two ladies quietly succeeding in professional life. A brilliant and original talker, a true and generous friend, neglectful of none of the common obligations of domestic life, she was much loved and honoured by all who knew her personally; and her loss will be felt as a misfortune, not only by a large circle of friends, but more especially by the younger generation of art-students, and others of her own sex, over whom she exercised a strong and stimulating influence.

FRANCOIS VILLON AND TWO LATIN HYMNS.

IN Villon's *Grand Testament* a "Ballade des Seigneurs du Temps jadis" follows the more famous "Ballade des Dames du Temps jadis." Both seem to have been suggested to the poet by monkish Latin dirges on the vanity of earthly things, and in particular by two hymns, "Our mundus militat" and "Audi Tellus." The first of these hymns was rendered into vigorous Elizabethan English, and published at the end of his Interlude, "The Disobedient Child," by Thomas Ingelend (see Hazlitt's edition of Dodsley's *Old Plays*, vol. ii., p. 319). I have ventured on the following translation of the second, "Audi Tellus," to the original of which we may, perhaps, assign a date as early as the eleventh century:—

"Hear, O thou earth, hear, thou encircling sea,
Yea, all that live beneath the sun, hear ye,
How of this world the bravery and the glory
Are but vain forms and shadows transitory;
Even as all things 'neath time's empire show
By their short durance and swift overthrow!
Nothing avails the dignity of kinge;
Nought, nought avail the strength and stuff of things;
The wisdom of the arts no succour brings:
Nought, nought avail great riches and much power;
Genus and species help not at death's hour;
No man was saved by gold in that dread stour:
The substance of things fadeth as a flower,
As ice 'neath sunshine melts into a shower.
Where is Plato, where is Porphyrius?
Where is Tullius, where is Virgilius?
Where is Thales, where is Empedocles,
Or illustrious Aristoteles?
Where's Alexander, peerless of might?
Where is Hector, Troy's stoutest knight?
Where is King David, learning's light?
Solomon where, that wisest wight?
Where is Helen, and Paris rose-bright?
They have fallen to the bottom, as a stone rolls;
Who knows if rest be granted to their souls?
But Thou, O God, of faithful men the lord,
To us Thy favour evermore afford,
When on the wicked judgments shall be poured!"

J. A. SYMONDS.

MAGAZINES AND REVIEWS.

Brain continues to be mainly a record of pathological research. In the current number these more special studies are relieved by an article which deserves the attention of biologists and psychologists generally. It is headed "On the Conditions of the Nervous Discharge," and is from the pen of Mr. C. Mercier. The writer, arguing deductively from the general principles of the evolution of the nervous centres, reaches conclusions which coincide in a remarkable manner with the observations of pathologists, more particularly Dr. Hughlings-Jackson. The line of argument runs somewhat as follows. It is assumed that "the amount of energy liberated in the nervous discharge is *cæteris paribus* proportional to the amount of energy manifested in the mechanical effect of the resulting contraction." Speaking generally, we may say that the muscles situated most centrally with reference to the mesial plane of the body are largest, while those towards the extremities are successively smaller and smaller. This scale of muscles, from the largest to the smallest, answers to the order of evolution. We find that the lowest vertebrates have large muscles disposed immediately above the mesial plane; whereas, as we ascend, the smaller muscles answering to limbs, and to segments of limbs, are successively added. The differentiation of nerve centres must correspond with this differentiation of muscles. It can be shown

* See a letter by Mr. H. Havelock Ellis in the *ACADEMY* of May 27, 1882.

on mechanical principles that the course of this evolution will be from large centres at the base to smaller centres higher up or towards the "periphery." The higher and smaller centres, having a much greater surface in proportion to their size, will be much more open to disturbing agencies than the lower centres: that is to say, they will be much more unstable. Hence small and restricted discharges will affect them without affecting the others; and, as the disturbance increases, the discharge will involve more and more of the lower centres. These deductions, which are followed out with great clearness from a few simple mechanical considerations, are found, as has been said, to correspond with the observed phenomena of convulsion.

THE page illustration of *Le Livre* for November is a reproduction of a sketch of Gravelot's for *Tom Jones* which makes a hapless subscriber to the new Fielding gnaah his teeth once more over the inanities which deface those handsome volumes. M. Collet gives an amusing little sketch of the attempts of country managers to give the public old friends with new faces by altering the titles of well-known plays. The gem of the paper is certainly this: "Les Illusions de Madame Pernelle, ou le Serpent rechauffé dans le Sein d'une honnête Famille, Comédie en 5 actes et en fort beaux vers par feu Poquelin Molière." Some unpublished letters of Voltaire (a literary periodical in French without unpublished letters of Voltaire would be quite surprising) and a paper on Benvenuto Cellini as a writer are of interest, but M. Jules Adeline's article on painted bindings is perhaps of more. M. Adeline not only gives his own ideas on the subject, but supplements them by an account of the actual practice of a rather eccentric bibliophile, who seems to have devised what may be called *reliures parlantes* to indicate the contents of a book at a hastier glance than that necessary to read lettering.

THE HISTORY OF OPIUM IN CHINA.

Peking: Sept. 2, 1892.

THE literature of China has lately been ransacked to learn what information it will yield on the history of opium in China. Dr. Bretschneider, in this city, has made it a part of his extensive botanical studies, and several others have joined in this research on account of the interest attaching at the present time to the opium question. An article lately appeared in the *St. James's Gazette* which traces the poppy back to the Han dynasty. This I believe to be an error arising out of one name for the poppy, being *yü mī*, "imperial rice." *Yü* is an honorific term, the perpetually occurring "go" of Japanese. It means here "that which is applied to the Emperor's personal use." The passage reads: "One officer of the status per annum of six hundred measures [small piculs of rice] has the duty of pounding the rice used at the palace, and the preparation of dry provision. Under him there is a second officer who assists him." The phrase *yü mī* should not be referred to the poppy, which, in fact, is noticed first in the seventh century. I am sorry to differ from the writer of that article also in his explanation of a passage in the Shui King ohu of the fifth century. Near Chung King fu, in Szechwen, there were gardens where oranges and lichees were grown for palace use. On the north of the city, in certain paddies fields, rice was grown for the Emperor's table. Here, again, it is not the poppy that is meant. My Chinese friends agree with me that rice is the proper sense.

The poppy is first described in the Tang dynasty. It came to China along with various Persian and Arabian products as the result of the establishment of the empire of the Caliphs

rendering trade possible. About A.D. 960, the seeds of the poppy are recommended for the first time in the Court pharmacopoeia to be taken in the form of soup or thick gruel for indigestion. In the twelfth century, it became known to physicians that the poppy capsule is a most valuable remedy for dysentery. In the fifteenth century opium was a common remedy used in cases of dysentery and such-like diseases, and the mode of obtaining it from the growing capsule was perfectly well understood in China. Mahomedan physicians in Persia and at Bagdad began to use opium, and their greatest author, Avicenna, died, in 1056, of an over-dose of this drug. The medical history of the poppy in China is probably a correct index to similar stages in its use among the physicians of Persia and Bagdad. Soon after opium began to grow popular among Arabs and Turks, it spread into China and India. The Arabian merchant sowed the poppy in different parts of India to obtain a drug to sell with asafoetida, oil of Benjamin, storax, and rose-water. The poppy-seeds were carried to new ports, and the poppy cultivated wherever a demand arose for opium.

Tobacco came to China early in the seventeenth century, and tobacco-smoking originated opium-smoking in the Islands of Java and Formosa. From this last island opium-smoking spread as a popular habit into China about the year 1720. The first prohibitory edict issued at Peking was in 1729. From that time the habit went on quietly as a social disease, insidiously extending itself without much attention being paid to it till the end of the eighteenth century, when viceroys began to show alarm. From that time this great scourge of China forced itself into history, and became every year an evil more uncontrollable till the present time. The use of the poppy capsules and of opium continued to be a part of practical medicine in China from the fifteenth century till the edict was issued, after which the use of opium was omitted in medical books, but that of the capsule was continued. The poppy, therefore, was still grown to supply druggists with capsules; but opium was only made surreptitiously when the imported article could not be had.

A similar light may be thrown on the history of Arabian medicine, in regard to the products of distillation, and the principles of medicine, from the Chinese side. The Chinese physicians learned from the Arabs, and the Arabs in their turn from the Chinese. China taught them alchemy and perhaps some points in medical theory. They taught China distillation, and sent her several drugs.

Dr. Dudgeon, of this city, is preparing a volume on opium which will contain the result of extensive practice among opium-smokers during his eighteen years' work as a medical missionary, and will also present a large number of new facts and views on the whole question.

Travellers in Szechwen and in Rajputana agree in stating that the men of those provinces, though addicted to the use of opium, are vigorous and tall, and do not seem to look worse on account of indulging in this vice. The fact is that three or four in ten smokers are men who smoke without losing the glow of health from their countenances. Some say that two in ten are such. They perform every duty. They look exceedingly well. When conversing with them, it may not be noticed that they smoke. Yet they may for all that have been smoking twenty years.

An examination of books of the Ming dynasty has brought to light the fact that opium was admitted to the ports of China at a duty of two taels of silver, or ten shillings, for a hundred pounds in the year 1589. Twenty-seven years afterwards this was reduced one-eighth.

JOSEPH EDKINS.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARK, E. Wanderungen in Spanien u. Portugal 1861-82. Berlin: Wilmann. 5 M.
BRIVIOIA, J. La Bibliographie des Ouvrages illustrés du XIX^e Siècle, principalement des Livres à Gravures sur Bois. Paris: Conquet. 25 fr.
CADERNA, O. Le Relazioni Internazionali dell'Italia e la Questione dell'Egitto. Torino: Loescher. 3 fr.
CHERVILLE, Le Marquis de. Les Bénes au Robe de Chambre. Paris: Firmin-Didot. 3 fr.
CLARÉTIE, J. Peintres et Sculpteurs. 1^{re} Série. 8^e et 9^e Livr. Carpeaux, Fremant. Paris: Lib. des Bibliophiles. 5 fr.
DUBREUIL, A. Federationsen u. Holzschnittwerk. Uraz. v. G. Hirt. 1. Bd. Die Bundeszeichnungen zum Gebetsbuche d. Kaiser Maximilian I. Leipzig: Hirt. 15 M.
GALL, M. La Roulette et le Trépas de Quarante. Paris: Delarue. 12 fr.
KIEL, F. Die Venus v. Milo. Ein neuer Versuch ihrer Erklärung. Relling. u. Würdig. Hannover: Hahn. 3 M. 40 Pf.
LOTT, F. Fleurs d'Ennui. Paris: Calmann Lévy. 3 fr. 50 c.
LOVERGOU, O. de. Projets littéraires de Théophile Gautier. Paris: Conquet. 12 fr.
SCHMAROW, A. Bernardino Pinturicchio in Rom. Stuttgart: Spemann. 50 M.
TIMARDIER, G. Les Héros du Travail. Paris: Dreyfus. 10 fr.

THEOLOGY.

- SCHULTZ, J. H. Historisch-critische bijdragen naar aanleiding van de nieuwste hypothese aangaande Jesus en den Paulus der vier hoofdlevens. Leiden: van Dorburg. 1 Fl. 40 c.

HISTORY.

- COLECCIÓN de documentos inéditos relativos al descubrimiento, conquista y organización de las antiguas posesiones españolas de América y Oceanía. T. 36. Madrid: Hernández. 60 R.
FERNÁNDEZ DE CORDOVA, F. La revolución de Roma y la expedición española a Italia en 1499. Madrid: Hernández. 80 R.
FERNÁNDEZ MONTAÑA, J. Nueva luz y juicio verdadero sobre Felipe II. Madrid: Maroto. 30 R.
JANOW, A. Geschichte der landständischen Verfassung. Tübingen. 3. Bd. 1. Thl. Innsbruck: Wagner. 8 M.
LACROIX, P. Louis XII et Anne de Bretagne: Chronique de l'Histoire de France. Paris: Hurler. 30 fr.
SCHWENKE, R. Innocenz III. u. die deutsche Kirche während d. Thronstreits von 1198-1208. Strassburg: Trübner. 3 M. 50 Pf.
VILLANI, F. Niccolò Machiavelli e i suoi Tempi. Vol. III. Firenze: Le Monnier. 7 fr. 50 c.
WINKELMANN, O. Die Beziehungen Kaiser Karls IV. zum Königreich Arelat. Strassburg: Trübner. 3 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERKEWITSCH, die wissenschaftlichen der Vaga-Explosion. Hrsg. v. A. E. Nordenskiöld. 1. Lfg. Leipzig: Barth. 3 M.
FLECKING, W. Zellsubstanz, Kern u. Zelltheilung. Leipzig: Vogel. 16 M.
GRAFF, L. v. Monographie der Turbellarien. I. Rhabdiozoen. Leipzig: Engelmann. 100 M.
GRANNAH, R. Die Lebensdauer od. die Biologie. 1. u. 2. Bd. 20 M. 50 Pf. Das Tierleben od. die Physiologie der Wirbeltiere. 10 M. Stuttgart: Grunemann.
JAHNBERGERT, H. die Fortschritte der Chemie u. verwandter Theile anderer Wissenschaften. Hrsg. v. F. Fittig. Ft. 1881. 1. Hft. Gießen: Richter. 10 M.
MIRKA, A. Symbolische Hohen-mycologische. Beiträge zur Kenntnis der Grenzen zwischen Flechten u. Pilzen. 2. Thl. Cassel: Fischer. 8 M.
PIÉREMENT, O. A. Les Chaux des les Temps préhistoriques et historiques. Paris: Gauthier Billière. 15 fr.
PRAEGER, E. de. Les Origines: le Problème de la Conscience, etc. Paris: Fischbacher. 7 fr. 50 c.
RACER, J. Vorlesungen über Pflanzen-Physiologie. 2. Hft. Leipzig: Engelmann. 12 M.
SCHMIDT, F. Die Chronophoren der Algen. Bonn: Cohen. 4 M.
VAN WIJCK, J. W. Ueb. die Mesodermsegmente u. die Entwicklung der Nerven des Schielierkopfes. Amsterdam: Müller. 1 Fl. 50 c.

PHILOLOGY.

- BERTHAU, H. Die Lehre vom französischen Verb auf Grundlage der historischen Grammatik. München: Oldenbourg. 3 M. 40 Pf.
CHATTOPADHYAYA, M. Indische Samya. Zürich: Rudolph & Klemm. 4 M.
KAUFMANN-HARTENSTEIN, J. Ueb. die wichtigsten Resultate der Sprachwissenschaft. Solothurn: Jent & Gessmann. 3 M.
STOLZ, F. Zur lateinischen Verbal-Flexion. 1. Hft. Innsbruck: Wagner. 3 M.
UENKER, H. Philologie u. Geschichtswissenschaft. Bonn: Cohen. 1 M.

CORRESPONDENCE.

THE RUINS AT HISSARLIK.

Glasgow: Nov. 24, 1892.

It may be of some interest to those whose attention has been directed to the results of Dr. Schliemann's memorable labours at Hissarlik if I attempt to mark clearly the point at which the discussion in regard to their meaning now stands.

In *Ilios* (1880) Dr. Schliemann distinguishes:—(1) Remains of the Greek Ilium, reaching to about six feet below the surface. (2) Below this, a Lydian city. Then:—(3) Fifth prehistoric city. (4) Fourth prehistoric city. (5) Third prehistoric city. (6) Second prehistoric city. (7) First prehistoric city, founded on the native rock, about 52½ feet below the surface, and about 59½ feet above the present level of the plain.

This year, the excavations at Hissarlik have been studied by two eminent architects, whose services Dr. Schliemann specially engaged for that purpose—Dr. Wilhelm Dörpfeld, who for five years was at the head of the technical works of the German excavations at Olympia—and Dr. Joseph Höfler. Dr. Dörpfeld's results as to the periods of remains which can be distinguished have been indicated by him in the *Beilage* of the *Allgemeine Zeitung* of September 29, 1882, and by Dr. Schliemann in the *North American Review* of October 1882, pp. 339 ff.

Dr. Dörpfeld distinguishes:—(1) The Greek Ilium of the latest or Roman age, down to the same depth at which, according to *Ilios*, even the earliest traces of the Greek Ilium cease. (2) Remains of a town which, like (1), was not confined to the mound of Hissarlik, but extended over the adjacent plateau. (3) Remains of a town probably confined to the mound. (4) Remains of a smaller town, or rather of a village, confined to the mound. (5) Remains of a large town, which extended over the plateau, and had only a few large buildings on the mound, its acropolis. (6) A few remains of buildings which may represent a town distinct from (5): the reasons for thinking it distinct being that some buildings of (5) are above it, and that the ground on which (5) stands appears to have been carefully levelled.

The question now is:—No. 1 being only the latest or Roman phase of the Greek Ilium, what are Nos. 2, 3, 4, 5, 6—if 6 be indeed distinct from 5?

Taking Dr. Dörpfeld's series I would explain it thus:—(1) Greek Ilium of Roman age. (2) Greek Ilium of Macedonian age, taken by Fimbria in 85 B.C. (3) Greek Ilium of earlier age, taken by Charidemus about 359 B.C. (4) Possibly the Greek Ilium in its earliest form, when the first Aeolic colonists settled on Hissarlik. The evidence of the Hellenic pottery found at Hissarlik (see M. Dumont's *Céramiques de la Grèce propre*, chap. i.) seems to favour the view that we have there traces of the oldest Hellenic life on the site. (5) A prehistoric city. (6) (if distinct from 5) A smaller prehistoric settlement.

The essence of my view on the question has all along been this:—At Hissarlik we have not a thin "topping" of the Greek Ilium, with six prehistoric cities beneath, but remains of the Greek Ilium reaching down far more than six feet, and representing several successive periods of its architectural history; then, below that, a prehistoric residuum. On the other hand, Prof. A. H. Sayce wrote in the *ACADEMY* (November 5, 1881):—

"I should have fancied that the copious illustrations given in *Ilios* would, of themselves, have prevented anyone, however inexperienced in questions of archaeology, from asserting that the remains of the Aeolic Ilium surely cannot cease at six feet below the present surface of Hissarlik."

That, however, is what I do most confidently assert. The evidence on which I rest my belief is that of *Ilios* itself, and of history, now confirmed by that of my own eyes. At Hissarlik I could see only (1) the Greek Ilium of the Roman age; (2) the earlier Greek Ilium, apparently of more than one period; (3) something older still. But this is a case in which the best opinion on the meaning of the ruins themselves must be that of a resident architect and expert, such as Dr. Dörpfeld. Now, I find that Dr.

Dörpfeld confirms me as to my (1) and (3), but has not yet said how far my (2) may be recognised in the three strata immediately below (1).

Meanwhile, let me only say that I desire to put my view on record, to be confirmed or refuted later.

I should like to add a word on a verbal ambiguity which seems to have escaped the notice of some of my learned opponents, with the result of producing some slight confusion of ideas. With reference to Hissarlik, the word *stratum* has been used as if it connoted city. Because I have denied six distinct prehistoric cities, I have been treated as if I did not recognise any succession of remains at different depths. My view is that several "strata" (since we must use that rather inconvenient word) may, and probably do, belong to the same city—viz., the historic Greek Ilium in its successive phases. The inconvenience of the term "strata" in reference to Hissarlik is that it suggests a series of regular layers approximately uniform in depth over the excavated area. What we rather wanted was a term which should denote ages or periods of buildings, without excluding the notion that some portions of buildings belonging to different periods might stand nearly on the same level, and buildings of the same age on varying levels. The force of this remark will be apparent, I think, to anyone who has seen the ruins at Hissarlik.

With regard to the perfectly distinct question as to whether the large prehistoric city (No. 5) is, or is not, the town of Troy as described in the *Iliad*, my view could be briefly summarised by saying that it may have been the historical prototype, but cannot have been the immediate original. To speak of the "ruins of Troy," meaning the actual town described by Homer, is misleading. The poet's buildings were fancy-born. This topic will be discussed more fully in the next number of the Hellenic Society's *Journal*.
B. C. JEBB.

THE "QUARTERLY," AND THE REVISED VERSION.

Edinburgh: Nov. 29, 1882.

Will you permit me to state that the remarks of mine in last Saturday's *ACADEMY* on recent articles in the *Quarterly Review*, dealing with the text of the Revised Version of the New Testament, were written before the appearance of the current number of the *Quarterly*, and were not intended to apply to the not less able and more temperate article to be found there on "The Speaker's Commentary and Canon Cook?"

JOHN DOWDEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 4, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "Cistercian Architecture," by Mr. Ruskin.
7.30 p.m. Aristotelian: "Hume to Kant," by Mr. J. Fenton.

8 p.m. Royal Academy: "Linseed and other Drying Oils," by Prof. A. H. Church.

8 p.m. Victoria Institute: "Assyrian Inscriptions," by the Rev. Dr. O. D. Miller.

8 p.m. Carlyle: President's Address; "The Personal Relations of Carlyle with Goethe," II., by Dr. Eugen Oswald.

TUESDAY, Dec. 5, 8 p.m. Biblical Archaeology: "Houses and Householders of Palestine at the Time of Christ," by the Rev. W. H. Sewall.

8 p.m. Civil Engineers: "American Practice in Heating Buildings by Steam," by the late Robert Briggs.

WEDNESDAY, Dec. 6, 7 p.m. Entomological.
8 p.m. Society of Arts: "The Artificial Drying of Crops," by Mr. William A. Gibbs.

8 p.m. Geological: "Some Recently Uncovered Sandstone Rocks showing Glacial Wear and Scratches at Stoneleigh-Bushall, near Tunbridge Wells," by Admiral T. A. B. Spratt; "The Mechanics of Glaciers, more especially with Relation to their Supposed Power of Excavation," by the Rev. A. Irving; "Mr. Dunn's Notes on the Diamond Fields, South Africa, 1880," by Mr. Francis Oate.

8 p.m. British Archaeological.

THURSDAY, Dec. 7, 7 p.m. London Institution: "Beethoven's Earlier Sonatas," by Mr. Ernst Pauer.

8 p.m. Royal Academy: "Turpentine and other Volatile Oils," by Prof. A. H. Church.

8 p.m. Linnean: "Tasmanian Plants in South Australia," by Mr. J. G. Otto Tepper; "New and Little-known Colembola," by Mr. G. Brook; "Lichens collected by Dr. Mainstay in Eastern Asia," by Dr. Nylander and the Rev. J. M. Crombie; "The Genera and Species of Chalcidinae," by Mr. W. F. Kirby.

8 p.m. Chemical: "The Condensation Product of Phenanthraquinone with Ethylic Acetoacetate," by Messrs. F. R. Japp and F. W. Streetfield; "The Condensation Product of Vananthol," I., and "The Condensation Products of Isobutyraldehyde obtained by Means of Alcoholic Potash," by Mr. W. H. Perkin, jun.; "The Formula of Lophin," by Mr. H. E. Armstrong; "The Molecular Weight of Basic Ferric Sulphate," by Mr. S. U. Pickering; "Certain Brominated Compounds obtained in the Manufacture of Bromine," by Mr. S. Dyson; "The Chemistry of Hay and Haylage," by Mr. F. Woodland Toms; "The Preparation of Diphenylene Ketone Oxide," by Mr. W. H. Perkin.

FRIDAY, Dec. 8, 8 p.m. New Shakespeare: "Some of the Textual Difficulties in Shakespeare's Early Comedies," by Mr. F. J. Furnivall.

SATURDAY, Dec. 9, 4 p.m. Psychological Research: Introductory Remarks by the President, Mr. H. Sidgwick; Reports by the several Committees, and Discussion.

SCIENCE.

THIELMANN ON THE LATIN "DARE."

Das Verbum "Dare" im Lateinischen als repräsentant der Indo-Europäischen Wurzel DHA. Von Philipp Thielmann. (Leipzig: Teubner.)

HEER THIELMANN gives us in this work a contribution to the lexicon of the future which, if based on such contributions, will be immeasurably superior to the lexicons of the present. His method is a truly lexicological one, and may be confidently recommended to etymologists, who would often spare themselves and the world many pains if they acquainted themselves with the meaning and usage of the words which they adventure to derive.

The book begins with an etymological Introduction—not, however, complete—giving a *résumé* of the theories which have been held on the relations of *dare* "to give" and "to put." This is followed by an exposition of the difficulties of the problem, among which the author enumerates first and foremost the interconnexion of usage between words of "giving," "putting," and "making" in other languages. Another is what he calls "Umformungen"—transformation of usages by analogy; as, for example, when *dare* "to put" is construed with a dative, the proper construction of *dare* "to give;" or, again, conversely when the late Latin *dare ad aliquem aliquid*—a use which should be reserved for "putting"—replaces the dative of "giving." He then sketches the method of his enquiry, which first examines the correspondences of usage between *dare* and *facere* in a particular phrase; and, in default of obtaining information from that, betakes itself to other indications, such as a comparison of corresponding phrases in which a different verb is used, or an examination of the compounds of the verb where they give a clue to the meaning of the simple—e.g., *ex conspectu se abdere* helping us to the meaning of *in conspectum se dare*. Especially instructive are passages like Sil. *It.* 7. 592 = Hom. *Od.* 6. 229 ff., where the author is translating from the Greek. In cases where these methods fail us, we must have recourse to the nearest analogy in which the meaning of the word is undoubted. Next, we have a brief historical sketch of the usage in Latin literature,

Poetry shows many more examples than prose, a fact which the author explains by its greater conservatism. The dramatic poets have a large number of instances, of which the large majority are found in the last foot of the iambic verse, forms like *dābo dedit*, &c., making very convenient endings. Some writers, such as Terence and Horace, frequently avoid the usage by "Umformungen." The examples from Cicero are chiefly to be found in his earlier writings and his letters, a fact to which Herr Thielmann rightly calls attention. Among prose writers, Livy has the usage most commonly. Celsus is singular in using the word freely in the sense of "putting," while avoiding that of "making." Lastly, the Vulgate translation requires special mention from the way in which *dare* is used to render the Hebrew *לָקַח*.

After this Introduction the book proceeds to details. It first treats of *dare* = *facere*, to do or make. This section begins with the periphrastic use. A simple verb is often replaced by *dare* with a verbal or quasi-verbal substantive, or by *dare* with an adjective, adverb, or participle. Thus *motus*, *cursum*, *turbas dare*, like the same nouns with *facere*, differ little from *se mouere*, *currere*, *turbare* (n.); while *uastum dare*, *exornatum d.*, *palam d.*, like the corresponding expressions with *facere*, *curare*, remind us of *uastare*, *exornare*, *ostendere*. Passing on to general uses, the author somewhat venturously explains the Plautine phrases *sic datur*, &c., where the word is followed by a blow, like *sic agam*, "That's the way we go to work," instead of "That's what you get." Then comes *dare* with an accusative in the sense of "causing, making," *fidem dare*, which is explained after Munro as "to establish, prove," *fides* being "certainty," *pausam dare*, &c., *fugam dare*, in the sense of "causing," not "taking to flight," and the like. After these come a few phrases like *dubium dare*, which would have been better placed with the other examples of periphrastic *dare*, from which they differ only through their having no corresponding active verb. The third division of *dare* = *facere* is to "produce" (*facere ex se*) of the earth, nature, &c., in phrases like *flammam dare*, and with especial frequency with words denoting sound—*plausum dare*, *sonitum dare*, *gemitum dare*, &c. The two expressions last mentioned are very common in verse, but confined generally to certain positions—viz., (1) *dat sonitum*, &c., the beginning of the hexameter; (2) *sonitum dedit*, &c., filling up the last half of the third and beginning of the fourth foot; (3) (in Virgil only) *sonitum* is divided between the third and fourth feet, and *dedere* ends the line in four places. A preference of the same kind is seen in *fit sonitus*, *fit fragor*, &c., which is regularly found at the beginning of the verse, and is rightly explained by Herr Thielmann as intended to express the suddenness of the sound. A fourth division includes *dare* = *facere*, with an acc. and inf. where the meaning is hard to distinguish from that of *dare* "to give." An Appendix on the Vulgate use and *se dare* with adverbs of manner bring us to the second set of meanings—*dare* = *ponere*, to set. After some preliminary illustrations, among which may be mentioned *foras fieri*, *proficiscor*, "I begin to make myself forth,"

"I go out," and *proficere*, to "go out," in Commodianus; *facere*, to "go," in Petronius; *facessere*, "to make off," which show the neuter side of the conception, we have *calculum dare*, to "play" a man at draughts (cf. *ψῆφον τινεύειν*), and other examples. Then *se dare* with adverbs and adverbial phrases, in *conspicuum se dedit*, &c. Next comes *dare in*, &c., in which motion to a place is indicated. The most remarkable instances are from Celsus, as already said. *Vela dare* shows the same meaning, "to set sail." Another section deals with juristic expressions in which the word is used with a place of punishment or the punishment itself; in *pistrinum dare*, *ad bestias dare*. Lastly, Herr Thielmann traces the same meaning of "placing," in a metaphorical sense, in *dare leges* and the like.

This is a brief sketch of an admirable piece of careful and thoroughgoing linguistic work, which has advanced not a little the solution of the difficult problem—what are the relations of the two roots DA "to give" and DHA "to put." It shows conclusively that the meanings of "putting" and "causing, making" existed in Latin in the simple verb *dare*. If it does this at the expense of curtailing unduly the area assigned to *dare* "to give," we must not be surprised. It is almost impossible for a writer to be an advocate and a judge of his own theories at once. This bias has led Herr Thielmann to take an erroneous view of certain phrases, such as that of Lucan, x. 377, and *dare leges*, already quoted, and the passages included in the whole section beginning with p. 124, in which the sense of "giving, granting" is obvious. But his main position remains unaffected and, if stated as I have stated it above, unassailable; and the double meaning of *dare* may now be accepted as a fact of Latin usage. His investigation has further cleared the way by showing implicitly that one of the two alternative suppositions of relationship between the Latin *dare* and the root DHA "to put," against which I argued in the *Transactions* of the Philological Society, 1880-81, p. 99 (see also ACADEMY, August 23, 1879)—the idea that the *d* in the compounds for original DH was due to their being treated as simple verbs—is untenable also from the side of the meaning. *Dare* and its compounds in Latin are in complete correspondence; and a *dare* "to put" is just as much a part of the language as a *dare* "to give." The question now narrows itself to this: Are we to suppose that an invariable phonetic law of Latin has been violated in this instance, and in this instance alone? Are we to suppose that two words like *dare* and *facere*, from the same root and with a most striking resemblance of usage, as Thielmann's book has abundantly shown—with everything, in fact, to keep them together—have been pulled apart by the unaccountable freak of language? And are we to do this in order to separate meanings which we see are found together in other cases and seem to have a natural affinity? Then farewell to the newly won stability of our science. For my own part, I cannot find anything in Thielmann's book or elsewhere which conflicts with the theory suggested in my paper already referred to, that there was a pair of roots in

Indo-European DA and DHA with much the same meaning; that in some languages the two roots were preserved with differentiated meanings (such as Greek and Sanskrit), and in other languages (such as Latin and Zend) one was lost and the survivor had to do duty for both.

J. P. POSTGATE.

CORRESPONDENCE.

THE LANGUAGE OF BIHAR.

Arrah, Bihar, Bengal: Oct. 16, 1882.

I have to thank Mr. Keane for his kind notice of my *Maithili Grammar* in the ACADEMY of August 19, which I have just seen.

The language question of Bihar, the land where Buddha preached and founded *Vihāras*, and the original home of the *Māgadhi Prakrit*, has risen to considerable prominence in India of late, and has excited no little discussion. While some (including Dr. Hoernle and myself) maintain that *Bihārī* is a language as distinct from *Hindī* as *Gujarātī* is, and entitled to as distinct recognition as the last from Government, others contend that it is a simple *congeries* of barbarous *Hindī* dialects, without a semblance of grammar, literature, or polish.

I do not propose to deal with the question here, and I only write at present to draw the attention of philologists in Europe to the points in issue.

The allegations of our opponents having at first sight an apparent amount of truth on their side, we set ourselves to work to find out whether the dialects of Bihar (formerly called Eastern *Hindī* by Dr. Hoernle, but now *Bihārī*) have a grammar and a literature or not. As the result of our enquiries, we have found three dialects, spoken by fifty to sixty millions of people, named *Bhojpūrī*, *Māgadhi*, and *Maithili*. The inter-relationship of these dialects, and their relationship to *Hindī* on the west and to *Bangālī* on the east, were the points to be solved.

With respect to grammar, Dr. Hoernle's *Gaudian Grammar* is now accepted as proving a radical difference between *Hindī* and the extreme western sub-dialect of *Bhojpūrī* spoken in and about *Banāras*. The illustration of the remaining dialects has fallen to my share, of which the *Maithili Grammar* is the first instalment. I have also completed *Grammars* on a similar plan for all the other six dialects and sub-dialects of Bihar. These are being published by the *Bangāl Government*; and the first and third parts—viz., the General Introduction and the *Grammar* of the *Māgadhi* dialect—are now awaiting the Government press order. The other dialect illustrated will be the standard *Bhojpūrī*, spoken at *Dumraon*, in the *Shāhabād* district, the town where, according to tradition, King *Bhoja* reigned, surrounded by his nine jewels. The other five are sub-dialects, which need not be detailed here.

With respect to literature, we have found an indigenous series of poets dating from the year 1400 A.D., whose works still survive, in quantity equal to the amount of *Hindī* literature in existence previous to its resuscitation by the English at the commencement of the present century. This literature is being gradually published by the Asiatic Society of Bengal; and one poem, the "Haribans" of *Manbodh Jhā*, appeared in the last number of its *Journal*. The poems of *Bidyāpat Thākur* (the oldest) and of *Harkhnāth* (the most modern of known *Bihārī* authors) are also included in my *Maithil Chrestomathy*, which will probably be published by the same society before this reaches you.

I am afraid that this letter appears rather egotistical; but my sole object in writing it is to draw the attention of European savans to

a question affecting the welfare of millions, and which they are peculiarly able to discuss. I also wish to show that ample materials will very shortly be available on which they may found their arguments.

We (i.e., Dr. Hoernle and myself) propose to do our best towards summing up and arranging all that we know in the matter, by preparing an elaborate Bihārī dictionary, with copious illustrations from Bihārī literature, and a comparison of every word with (when possible) its Prakrit original, and with its cognate form in Gipsy, and in every other Gaudian language. The prospectus and specimen pages of this dictionary are sent herewith.

While, therefore, we do our best to plead the cause of Bihārī in India, may I hope that the ACADEMY will lend it aid by opening its discussion in Europe? Discussion, we feel sure, is all that is wanted. It will not be difficult to convince scientific men; but the Indian administrator, often overwhelmed as he is with the cares of a large district, has seldom time to analyse intricate questions of philology, and only accepts their final solution after it has been brought again and again to his notice by its being repeatedly presented to him in different forms by different authorities.

GEORGE A. GRIERSON.

SCIENCE NOTES.

PROF. HALL, of Dublin, will include in his volume of *Contributions to the Physical History of the British Isles*, which Mr. Stanford is to publish immediately, a dissertation on the origin of Western Europe and of the Atlantic Ocean. Prof. Hall endeavours to prove his theory by a series of charts.

M. LÉON DE ROSNY will shortly publish at Paris the result of an ethnographical tour he made last year in the Dobruška under the authority of the French Government. He has compiled an elaborate map, showing the various elements in the population of every town and village; and he has also brought back more than three hundred photographs, which will be reproduced by heliogravure.

MR. ANDREW PRITCHARD, who died on November 24, was an indefatigable author upon subjects connected with the use of the microscope. So long ago as 1827, he delivered a lecture before the Royal Institution on "The Art of forming Diamonds into Single Lenses for Microscopes;" and in the following year he published a treatise on *Optical Instruments* in the "Library of Useful Knowledge." In 1834 appeared the first edition of his *History of Animals*, of which a fourth edition, greatly enlarged and revised, was issued in 1881. His *Microscopic Illustrations*, originally published in 1829-30, also passed through three editions.

PHILOLOGY NOTES.

THE following is the list of the courses of lectures that were begun this week at the Ecole spéciale des Langues orientales vivantes:—Literary Arabic, M. Hartwig Darenbourg; Vernacular Arabic, M. Oherbonneau; Persian, M. Ch. Schefer; Turkish, M. Barbier de Meynard; Malay and Javanese, the abbé Favre; Armenian, M. A. Carrière; Modern Greek, M. Miller; Chinese, the comte Kleczkowski; Japanese, M. Léon de Rosny; Annamite, M. Abel Desmichels; Russian, M. Louis Leger; Geography, history, and legislation of Muhammadan States, M. Gustave Dugat; Biography, history, and legislation of the States of the Extreme East, M. Henri Cordier; Hindustani and "Taboule" (? Tamil), M. Julien Vinson; Roumanian, M. Emile Picot. The interests of England in the East are cer-

tainly not smaller than those of France; but what have we to show by the side of this?

At a recent meeting of the Académie des Inscriptions, M. Renan read a paper upon two Semitic monuments, of which photographs had been sent by M. Reinach, of the Ecole d'Athènes. One was a *graffito*, in Aramaean, from Athens, of the time of Hadrian, but scarcely legible; the other was a colossal head, found at Edessa, to which the people had given the name of "Sarah's brother." On one side of it was the fragment of a Syriac inscription, of the fifth or sixth century A.D., of which only a few words remain.

A FRENCH translation of Prof. Sayce's *Principles of Comparative Philology* has been undertaken by M. E. Iow.

A FRENCH missionary, the abbé J. A. Ouog, has published (Montreal: Châteauneuf) a new and enlarged Glossary of the Iroquois Language, with notes and Appendices.

WE learn from the *Revue critique* that M. Danicic has published the first volume (A—C) of an important Serbo-Croatian dictionary.

MR. ROBERT BROWN, JUN., has reprinted from *Archæologia* (vol. xlvii.) a paper which he read before the Society of Antiquaries in March 1881 upon "A German Astronomico-astrological MS. and the Origin of the Signs of the Zodiac." The substance of the paper he has since incorporated in his *Law of Cosmic Order*; but we here have the quaint illustrations of the fifteenth century very skilfully reproduced. Mr. Brown has now satisfied himself that the group of seven human figures do represent the Pleiades, and not the days of the week, as he had at one time thought. It is curious to find the representations of signs thus passing the familiar number of 48 or 49. Pliny says that in his time the constellations were fifty-two in number.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 17.)

DR. MURRAY in the Chair.—A paper on "The Bosworth-Toller Anglo-Saxon Dictionary" was read by Mr. James Platt, jun. He pointed out the mistake of reprinting the errors of the infant Anglo-Saxon philology of Bosworth's time as food for a generation that has advanced so far beyond it. Unfortunately, as no scholar would link his name to such a work, the editing had had to be entrusted to an untried hand, and the result was that even the matter under Prof. Toller's control was almost as bad as the early part which had been "finally revised" at Bosworth's death, rendering it a work of considerable difficulty to alter it except slightly. The unscientific and chaotic basis on which the dictionary is built up, the treatment of the vowel *æ* as *ae* (between *ad* and *af*) and of the consonant *þ* as *th* (between *te* and *ti*), the jumbling together of short and long vowels, the catchwords spelt anyhow, and many of them in various ways, with full references to each, and no indication of their respective value, age, or dialect, the introduction of mere inflections and phrases as catchwords, and even of words that do not occur in Anglo-Saxon, solely in order to tell us so! the contradictions and false references—were all criticised and exemplified. The ignorance shown by the dictionary in Anglo-Saxon grammar and the cognate Germanic languages—in fact, in comparative philology generally—was illustrated by a number of amazing examples. It appeared that in some cases the dictionary assigned wrong genders to nouns, when its own quotation clearly showed their incorrectness (e.g., *andlifen* fem., given as neut.), and made numerous other blunders, such as making a nominative *cucon* for the accusative *cuconne* of the adjective *cucu*, nominatives feminine *gefe*, *húpe*, out of oblique cases *gefe*, *húpe*, an infinitive *gemiltan* from third person *gemilt*, connecting *abiuwodonum* with Sanskrit *abhi*, *éce* with German *ewig*, *grátan* with Icelandic *grautr*, &c. It was then shown that numbers of words were given with no quota-

tion or reference, and that numbers of others were omitted altogether. Other miscellaneous criticisms and remarks closed the paper, the most conspicuous being the explanation of the law of Germanic prefix accentuation (i.e., that the prefixes bore the stress before nouns and adjectives, and were unaccented before verbs), with full proofs that the prefix, as in *arisan*, was short *a* and not *á*, as often marked. Mr. Platt also noticed that Cookayne's criticisms and corrections of Bosworth's old dictionary had not had much effect on the new—which we hope will not be the case with Mr. Platt's paper.

ROYAL ASIATIC SOCIETY.—(Monday, Nov. 20.)

SIR BARTLE FRERE, BART., President, in the Chair.—A paper was read by the Rev. James Sibree, Jun., on "Malagasy Place-Names," in which he pointed out that the coast nomenclature shows, naturally, the parts taken by the Portuguese, the English, and the French in its discovery, while at the same time it retains some traces of a very early Arabian civilisation. Mr. Sibree mentioned the various names given to the island by natives and foreigners. The native names he showed to belong, as a rule, to the Malayo-Polynesian stock of languages, some of the more obscure ones being probably relics of an aboriginal race. The names applied to the various geographical features of the island were then dwelt on, particularly those referring to the mountain ranges. Many examples were given showing how strikingly descriptive these were of natural features—height, prominence, bulk—including also the ideas of mystery, dread, inaccessibility, &c., and giving, too, the appearance of various of the hills, as rocky, bare, wooded, &c. Many mountains, Mr. Sibree added, bear the names of animals and of birds; others are known by personal names. The river and lake names were then noticed in the same order of classification as that of the mountains. To these were added the names of the towns and villages.

BROWNING SOCIETY.—(Friday, Nov. 24.)

THE REV. J. LL. DAVIES in the Chair.—The first paper, by Mrs. Owen, was called "What is 'The Flight of the Duchess'?" While offering an interpretation of the poem, Mrs. Owen disclaimed any assumption of her theory being conclusive, and acknowledged that the poem was perfect as a romance. The Duke, the Huntsman, the Duchess, represent collectively the complicated and contradictory whole which we call ourselves; individually, the gross self, the better man in us, and the soul. What we tell our friend is the story of our own life, with its diverse influences, its spirit-fights, and earth-bound nature. "The great wild country" pictures the dreariness and far-stretching sadness of a self-absorbed life. In the Huntsman we have the simple human nature that may either rise with the Duchess or fall with the Duke. For ages, Self has been idolised—"I must see this fellow his sad life through." But between the Huntsman and the Duchess is more affinity; the spiritual perceptions which may be dim at first will grow keener, and in the far future he will "get safely out of the turmoil, and arrive one day at the land of the Gipsies, and find my lady." The Gipsy-deliverer is Love, which draws the soul away from the self with which it has in vain tried to be satisfied.—The second paper was by the Rev. J. Sharpe, on "The Songs in 'Pippa Passes.'" Some of the songs are simple, and their relation to the characters of the drama is easily seen; two, at least, are obscure—viz. the lines which Phene recites, and the last of Pippa's songs. Pippa's morning hymn strikes the poem's key-note. All events, even the most minute, are ordered by God's Providence. As each link in the chain of causes is necessary, each is equally important. The result of this belief is that Pippa seems herself "just as great, no doubt, useful to men and dear to God," as the four happiest in Asolo. But the old difficulty arises, How shall we reconcile the injustice of life with this belief in an all-directing Providence? Pippa herself supplies the answer; the victim of injustice; of gentle birth, yet reared as a peasant; heiress of great estates, yet doomed to unremitting toil. God has given to her, however, to effect in her single holiday a more glorious work than rank or wealth effect in a lifetime. The verses which Phene recites to Jules have a primary and secondary meaning—(1)

describing the actual relation of Lutwyche to Phene and Jules; (2) involving the theory of contraries, which found favour with many mystical philosophers. Lutwyche, determined to avenge himself on both Jules and Phene, has examined the whole subject of hate to see how he might best gratify his hatred, and has concluded that there is no such hate as that which injures the soul through its purest affections. Love, in its innermost essence, is closely connected with Hate; love finds its expression in terms of hate, as when a mother calls her child "a little rascal." The feeling is deepened by contrast. The passion of love is speedily changed to hate. Hate is never so powerfully exhibited as by love. There is no such hatred as the hatred of self that springs from love. Thus love borrows aid from hate, and hate is most fully seen in love. Lutwyche puts this philosophy into practice by (1) proposing an act of apparent love to Jules—i.e., helping him to a peerless wife; (2) by acting as though in hatred to Phene, by exposing her to the rage or even the violence of Jules, in both cases acting by contraries. Pippa's last song represents a child in a wood. Shut in by the wood, he fancies he has exhausted all knowledge when he has become acquainted with the outward form of the few things round him, wholly ignorant of the boundless universe outside. He is thoroughly familiar with the changes of the moon, and fancies he has exhausted the whole science of astronomy. But God takes him; and a whole world of knowledge of which he had never dreamed opens upon him. This song describes a mental condition similar to the Bishop's, who has little knowledge of spiritual truth, is thoroughly familiar with the moon (the Church), but has not made out the sun (God).

FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olegraphs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Le Livre de Fortune. Recueil de deux cents Dessins inédits de Jean Cousin. (Librairie de L'Art.)

THE short notices which have already appeared in the ACADEMY regarding certain drawings by Jean Cousin now appearing in the weekly numbers of *L'Art* have not, we think, attracted sufficient attention to the very interesting discovery which was made a few years ago in Paris by M. Ludovic Lalanne.

M. Lalanne informs us that, when examining the various MSS. preserved in the Library of the Institute, he laid his hand upon an unpretentious volume which had long been unnoticed, and found, to his agreeable surprise, that it contained some two hundred drawings, chiefly in pen, belonging unquestionably to the French school, of high artistic merit, which further investigation showed to be, with very few exceptions, by the same hand, and that the hand of the celebrated Jean Cousin, who has been fitly distinguished as the originator of the French school of painting—one who, "by grandeur and purity of design, brilliancy of colour, and fertility of imagination, created a type which no one of his rivals could attain, and none after him could imitate."

And yet there are few whose influence was so great who have been really so little known. Of his works in any class, comparatively few authentic examples have been preserved to us, though one after another his biographers have spoken of them as numerous; while of his life, the facts recorded have been singularly few and occasionally contradictory. In England, at least, the meagre account of Bryan comprises nearly all that has been known, and those who have pursued their researches further have met with statements impossible to reconcile. Thus one biographer tells us (and in this he is probably right) that Cousin was born at Soucy about the year 1500, and that he died in 1590—but is

careful to add that both these statements are doubtful; another, misled by the fact of his alliances with the family at Monthard, erroneously fixes on that locality for his birthplace, and, possibly confounding him with another Jean Cousin, prior of the convent of St-Pierre-de-Blay, gives the year of his death as 1462. He marries his second wife, according to one, in 1537, and dies, as we learn from another source—this time, we hoped, finally—in 1530.

And yet Cousin's history is, or ought to be, sufficiently well known. The first account which bears evidence of any careful investigation was that presented to the Historic and Natural History Society of the Yonne, at Auxerre, in 1851. It is also the fullest and most complete which has yet appeared, though its main facts have been incorporated into the *Nouvelle Biographie* of 1855, and form the groundwork of the essay of M. Firmin-Didot in 1872.

There is, or was until quite recently, as M. Deland, the author of the account referred to, informs us, a family living near Tours bearing the English name of Bowyer. An ancestor of the name, one John Bowyer, settled in France about 1422-30, in the reign of Charles VII., and died there in 1470. His son, Henri, became possessed of the seigniorship of Monthard; Henri had a son, Estienne, born, probably, about 1500, and a daughter, Marie, born a few years later; this son, Henri, was again succeeded, first by his son, Simon; and next by his second son, Estienne, who, born somewhere about 1525, became possessed in his own right of the seigniorship of Jouancy, and held with other titles that of "Maître Apothicaire," at that time a title of honour; although, as the author quaintly remarks, it was made somewhat ludicrous in after-days by Molière. In 1552, this "Maître Apothicaire" married Christine, a daughter of Jean Cousin by his second wife.

Turn we now to Jean Cousin. Born of poor parents at Soucy, about the year 1500 (the exact date is not known, since the registers of the "bailliage" of Sens do not go back earlier than 1539), he early acquired reputation by his extraordinary talents; and, aided no doubt by high personal qualifications, at a time when social prejudices in favour of birth and family were much more powerful than in the present day, was able to form matrimonial alliances much above what his original position in life would have warranted. His first wife, Marie, was the daughter of Christopher Richer, secretary to Francis I., and sometime ambassador in Denmark; his second wife, Christine Rousseau, was the daughter of the chief magistrate of the "bailliage." By her he had one child, also named Christine, the Christine who married Estienne Bowyer, above-mentioned; and for his third wife he married the aunt of Estienne, that is, the above-named Marie Bowyer. The descendants of Estienne Bowyer and Christine were, when this account was given, settled at Petit Bois, near Tours, still retaining in their possession no less than five family portraits by the hand of Jean Cousin.

It would occupy too much space to enumerate the entire list of works which may be unhesitatingly accepted as by Jean Cousin. He was not only a painter of portraits, for there remains in the Louvre a large and important composition upon canvas—"The Last Judgment"—painted by him for the convent of the Minimes at Vincennes. It has been engraved by Pierre Jode in 1602, in twelve plates, the whole forming the largest print in existence, larger even than Dürer's "Triumphal Arch of Kaiser Max," which measures eleven feet by ten, and by the side of which Hans Burgmair's "Triumph of Maximilian" is but a little thing.

He engraved on copper. He has also left numerous wood-cuts, illustrations to Aesop's Fables and to the Poems of Ronsard, &c. His

books on perspective and on portraiture, embellished with his own drawings, still exist. To Jean Cousin, it is now believed, and with good reason, the world owes the miniatures in more than one lovely Book of Hours; and we are strongly inclined to assign to his cunning hand the designs and exquisite scroll-work in a volume the borders of which were engraved by Geoffrey Troy in 1525; the resemblance to certain authentic works on glass by Cousin can hardly be accidental. In sculpture, too, he stood pre-eminent. There is no finer example of its kind in Renaissance than the beautiful tomb of Louis de Bressé in the cathedral of Rouen, erected to the memory of her husband by Diana of Poitiers. Portrait busts and bronze medallions exist of Francis I. and Charles V. of Spain; and a statuette in ivory, nearly fifteen inches high, a figure of St. Sebastian, is yet preserved.

But Cousin's greatest renown was as a painter upon glass. In this it is not too much to say that he was unrivalled. Among his best-known works are the windows in the churches of the Jacobins and of St-Gervais at Paris, and in La Sainte Chapelle at Vincennes, which latter have been copied by M. Lasteyrie for his folio work on French glass-painting. But finer still are the celebrated windows in St-Patrice at Rouen—an allegorical representation of the "Triumph of Grace." It was M. Langlois to whom the honour must be assigned of being the first to discover here the work of Cousin; and though, as we must reluctantly admit on the authority of M. Firmin-Didot, no documentary evidence can be referred to in support, there is the stronger evidence of similarity of style, extending—for we know the windows well—even to the minutest details, such as the treatment of the hair in his male figures—and there need be no further hesitation as to whom the creation of these beautiful works in glass-painting should be attributed. There was no other artist of the time who could have drawn the naked figure so perfectly, or, in the clothed, could have so admirably disposed his draperies; while certainly he had no rival who could have designed the most interesting and spirited figure in the whole composition, the conception, so rarely met with, of Death as a female. Of this, we may add, the outline engraving after a drawing by Mdlle. Esperance Langlois gives a truthful and accurate representation.

A few words as to the drawings, especially those now in course of reproduction by M. Lalanne. It is singular that, until this recent discovery, so very few original drawings by Jean Cousin have been recognised. Twenty or twenty-five, of which two are in the British Museum (there are three catalogued, but one is manifestly spurious) and others in the Louvre or in private hands, exhaust the list; possibly some of these are questionable, though the peculiarity of his touch, which we think is clearly reproduced by M. Lalanne, is sufficiently distinctive. We anxiously await some further remarks upon this discovery. Is it not really a re-discovery? There is a passage in Lenoir's *Musée des Monuments français*, respecting a MS. volume containing, not two hundred, but sixty drawings by Jean Cousin, a "Book of Fortune," with explanations and French verses, to which he adds: "Ce manuscrit rare et précieux appartenait à M. le Boufflers. Depuis la mort de ce poète aimable, on ignore dans quelles mains il a passé." The number of the drawings, sixty and two hundred, does not agree; but Lenoir acknowledges that he himself had never seen the book, for he does not even know whether the drawings were coloured: an error, therefore, is possible, and this volume of which we write may be the same as that which disappeared a hundred years ago.

O. H. MIDDLETON-WAKE.

CORRESPONDENCE.

BEWICK'S TECHNIQUE.

Mr. J. M. Gray, in his review of Mr. Thomson's *Life and Works of Bewick* (ACADEMY, November 11), says:

"There is one point connected with Bewick's technique regarding which we should have been glad of more definite information. At p. 83, we are informed that he executed certain engravings on metal by a peculiar method, which has been fittingly styled 'wood-engraving on copper.' We might reasonably have been furnished with such details as would have enabled us to appreciate the appropriateness of the phrase: . . . judging from the example reproduced at p. 89, the results which he obtained does not materially differ from that which is yielded by a plate executed by the ordinary union of engraved and etched lines."

The nature of the experiments which Bewick made in what is better called "etching in metallic relief," or, as the Messrs. Dawson prefer, "typographic etching," is very clearly explained in chap. ix. of Chatto and Jackson's *History of Wood-Engraving* (ed. 1861), and so also is the difference between these experiments and the practice of Blake to which Mr. Gray refers:—

"The plate is first covered with an etching ground in the usual manner, and to this ground an outline of the subject is transferred by pressing the plate with a pencil drawing above it through a rolling press. The engraver then proceeds to remove with his etching point, or some other tool, as may be necessary, all such parts as are intended to be white. When this process, which may be termed *reverse etching*, is completed, the parts intended to be white are corroded by pouring aqua-fortis upon the plate in the usual manner, while the lines which represent the object remain in relief."

This method, the writer proceeds,

"was tried by Bewick, and also by the late Robert Branstetter; but they did not succeed to their satisfaction, and none of their productions executed in this manner was ever submitted to the public."

It is clear from this that the term "wood-engraving on copper" is not at all "fittingly" applied to the process. For not only is copper used in place of a block, but an acid is employed instead of the graver. The only engravings to which such a term can at all fittingly be applied are those which were executed upon *type-metal* in relief by Anderson, the first wood-engraver of America, and by one or two others in their earliest efforts. These really were cut with the graver after the manner of a wood-block, and must have been produced at great expense of labour and time. But the whole aim of the experiments of Bewick and others was, as Jackson tells us, "to save the time necessarily required to cut out all the lines in a wood-engraving."

There is some confusion upon the point, which may have arisen from the fact that Bewick did execute some works on copper. The large "Kylas Ox" and the plates for Consett's *Tour in Lapland* (1790) at least may be cited. These are of a somewhat remarkable character (the plates for the *Tour* in particular). But they are not "experiments" in metallic relief, or in what Mr. Thomson calls "wood-engraving on copper;" they are simply awkward attempts at copper-engraving by a hand accustomed to wood. Bewick himself is silent on the subject of his experiments in relief-etching, and of his work for the *Tour in Lapland* he says simply that it was done "on copper at a low rate."

I have been unable hitherto to get sight of Mr. Thomson's book. But, coupling Mr. Gray's remark, that the specimen given looks like an impression from a copper-plate (which it would not do had it been engraved in relief), with Jackson's assertion that Bewick published no results of his experiments, I am tempted to think that

the author of this new *Life* may have fallen into some confusion between these early attempts to engrave on copper and these "experiments" in "relief-etching." In that confusion he has the company of Messrs. Redgrave and Bryan, whose dictionaries, when they come to speak the one of the *Tour* and the other of the "Kylas Ox," are alike hazy and insecure. At least I may hope that this note upon Bewick's technique, following hard upon Mr. Gray's question, may not be without interest.

In correction of the foregoing remarks, I may add that Bewick gives an account of an "experiment" in engraving, which may possibly have been an "etching in metallic relief," or it may have been a veritable "wood-engraving on copper," such as Anderson cut upon type-metal.

In 1801 (*vide Monthly Magazine*, May 1822) he engraved a "five-pound note" for the Carlisle Bank; and, in doing this, hoping to prevent forgery, it was his object "to make the device look like a wood-cut." "In this," he says, "though a first attempt," he succeeded, "and the number of impressions wanted were sent to Carlisle." Possibly Mr. Thomson's work has information as to the technique of this bank-note. It can hardly be the "experiment" which Jackson tells us of, and which was "unsuccessful." ERNEST RADFORD.

P.S.—I have at last got a moment's sight of Mr. Thomson's book. It seems that the confusion which I suspected does in fact exist. The specimen engraving on p. 89 does, indeed, simulate a wood-cut, and was probably executed in the same manner as the bank-note "made to look like a wood-cut" to which I have referred. The plates to the *Tour in Lapland* which are spoken of in the same connexion are, as I have said, of a totally different character. These last were executed in 1786; and Bewick tells us himself that his first attempt to engrave copper so as to look like wood was not made till 1801.

THE SOCIETY OF BRITISH ARTISTS.

THERE is a marked improvement in the exhibition of the society which opened to the public on Monday last, as compared with its two last winter exhibitions. There is less rubbish, and a higher average of merit. In landscape, in particular, there are many works of unusual excellence. Mr. Edwin Ellis has eight pictures, all characterised by his invariable freshness and vigour. Most of them contain admirable representations of the swirl and motion of sea-waves, but not a few, to our thinking, are marred by the fantastic blackness of the cliffs or rocks in the middle distance. "Running for Shelter" (45) is a fine study of waves, and in "Penberth Cove" (136) there is a masterly piece of foreground. The sky and figures in "Pilchard Fishers" (499) also deserve notice. Mr. Haynes King has a careful "Study on the Coast" (53), and in "On Dartford Heath" (151) Mr. Alfred Glendening, jun., sends an admirable late evening or twilight effect. Mr. John Whipple's "Pebble Pickers, Bude, Cornwall" (276), is noticeable for the firm painting and excellent drawing of the rocks in the foreground and the distant cliffs. Mr. Caffieri's "Back of Hurley Lock" (294) is clever and pleasing in colour, but too "painty" and indefinite to be altogether satisfactory. There is a careful and truthful foreground in "The Ebbing Tide, Coldingham" (343), by Mr. J. W. McIntyre. Mr. Wyke Bayliss in "At the Cathedral Door, Bayeux" (352), sends a good specimen of his rather "woolly" and uncertain style of architectural painting. In figure subjects the exhibition is rather strong. Mr. W. H. Bartlett's solitary contribution, "Mia Bella" (376), is a firmly painted head; and Mr. Marsh, who also has but one picture, sends a very admirably drawn and

agreeably coloured study of a fisher girl, called "The Lass that loves a Sailor" (267). Mr. Glendonie has a capital little picture of "The Student" (62); and Mr. W. A. Breakspere seems to us to have made a great advance in his picture of "Une marchante Enfant" (615). The pose of the figure is singularly graceful and natural, the face is admirably painted, and the whole picture is very pleasing. His other work in oils, "A Little Housewife" (118), is also a good piece of colour. Mr. Haynes King's *Granny's Story* (196) deserves attention for the truthfulness of the old woman's face and figure; and we must not omit to mention Mr. Hayllar's clever heads. Some of the water-colours are of unusual merit. Foremost among them is Mr. Carl Haag's "At Thebes (Past and Present)" (751)—a masterly piece of drawing, characterised by even more than this admirable painter's ordinary power of colour. The subject is an extremely difficult one, and Mr. Haag may be congratulated on the complete success with which he has treated it. Mr. G. S. Walters has a skilful sketch entitled "In the Harbour at Littlehampton" (702); and Mr. Bernard Evans several careful and pleasing pictures of Welsh scenery, among which a large study of "The Mountain Side: near Barmouth Junction, North Wales" (663), may be specially noted for the excellent distance. Mr. W. Ayerst Ingram sends a study, "At Close of Day: Penzance" (663), which possesses many points of merit.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that the "Novar Madonna" of Raphael, formerly in the Munro collection, has crossed the Atlantic and found a temporary home in the Metropolitan Museum of Art at New York. There is little chance that it will ever come back to us.

M. DE NEUVILLE, the celebrated painter of battle-scenes, has received a commission from the English Government to paint the taking of Tel-el-Kebir. He was present at the review held by the Queen, and he has already made a number of sketches for his work, including one of Sir Garnet Wolseley at the head of his troops.

THE Royal Society of Painters in Water-Colours (upon whose members the Queen has now been pleased to confer diplomas signed by her own hand) will open its twenty-first winter exhibition of sketches and studies on Monday, December 2. The private view is to-day. The Grosvenor Gallery, the exhibition of animal paintings at the Fine Art Society's, and Messrs. Gladwells' winter exhibition in Gracechurch Street will also all open next week.

A LOAN exhibition of Italian art is to be opened in the Corporation Galleries, Glasgow, on December 22. Among the contributions there will be—from the Queen, the Cellini Shield, several bronzes, and examples of Italian arms; from the Duke of Buccleuch, a fine series of prints by Marcantonio Raimondi, Agostino Veneziano, and other early Italian engravers; and from Mr. Malcolm of Poltalloch, fifty drawings by Italian masters, selected from his collection. Mr. J. O. Robinson has undertaken to illustrate fully the subject of Italian medals; and Sir Robert Hay has lent examples of decorative armour by Negrolé and that other great armourer who executed the Cellini Shield. Many other well-known collections have been laid under contribution to fill up the exhibition, the nucleus of which will be supplied by South Kensington.

THE principal drawing a year or two ago at the exhibition of the Institute of Water-Colour Painters was Mr. Gregory's "Last Touches." A dissatisfied artist was in the foreground, tilting back in his chair, bored with the failure of what

he wanted to be perfection. The "touches" would not be happy ones. Behind him, a young woman, in evening dress, and fan in hand, stood with her back to the fire, awaiting the artist's pleasure to fulfil with him some evening engagement. Mr. Gregory has lately finished a cabinet picture in oils, in which the incident of the foreground is omitted, and the whole force of the work is concentrated on that which, with slight variations, was the background of the earlier work. The quite agreeable young person who stands with her back to the fire, the pretty mantelpiece, the dignified apartment, with here its vivid illumination and its cosy gloom, now constitute the theme. It is a modern character, modern life, and a modern interior treated with frankness and skill—treated with a vigour of conception and a delicacy of hand such as cannot easily be matched in contemporary painting. Mr. Gregory has been now for some years recognised as among the most individual and best-equipped artists; and it is not possible that the high honours of the profession can be long withheld from the doer of his brilliant work. The new picture is worthy of the artist who painted "The Rehearsal" in last year's Grosvenor, and whose portrait of Miss Galloway was among the most extraordinary successes of the previous season. As long as the themes of modern life—sometimes even of the life of Bohemia—can be treated with the artistry which Mr. Gregory displays, it is idle to deny their applicability to the best purposes of contemporary painting.

M. PAUL MANTZ has resigned the post of Director of Fine Arts; and M. Falguière, the sculptor, has been elected member of the Académie des Beaux-Arts.

A COMMITTEE has been formed in Paris for the purpose of organising a series of artistic conferences to be held on Sundays in the Louvre and Luxembourg Museums. It is to be wished that something of this sort could be tried in England. Sunday lectures at the British Museum and National Gallery would be a boon to many persons who find it hard to get through an English Sabbath. But we must open our galleries first before we can have lectures in them. The first conference will be held at the Louvre next Sunday at 10 a.m.

We have received early copies of the Christmas numbers that will be published next week of the *Graphic* and the *Illustrated Sporting and Dramatic News*. With Mr. Millais' large plate of "Little Mrs. Gamp" everyone is now familiar from the shop windows. The general verdict is that it is too squat; but this is really a tribute to the artist's naturalism. In his pictured story of "Mr. Oakball's Winter in Florence," Mr. Caldecott is quite at his best. Of the letterpress, we have been most pleased with the sort of supplement which describes the process by which the *Graphic* is produced. The other Christmas number is strong in its stories, which are short and good. The coloured plate is excellently printed. Indeed, we never cease wondering at the perfection to which this art has been brought.

THE *Magazine of Art* is particularly rich both in matter and illustration this month. To begin with, we have a fine stirring ballad of Elizabethan times by Mr. Gosse, telling of the "Cruise of the Rover," and how its gallant Devonshire crew fell at last into the hellish jaws of Spain. Next, Mr. Monkhouse, while describing some interesting pre-Raphaelite pictures in the possession of Mr. Trist at Brighton, enters upon a little dissertation regarding the meaning of pre-Raphaelitism. "Few artists," he writes, "have so completely woven the actualities of life into the fabric of their fancy as D. G. Rossetti." Hogarth's house and tomb form the subject of a pleasant article by Mr. Austin Dobson. Prof. S. Colvin writes of the

wax bust of a lady at the Lille Museum attributed to Raphael; and Julia Cartwright discourses on the Nativity in art, and the many ways in which it has been represented.

In the *Revue des Arts décoratifs* M. Edouard Garnier continues his admirable "Conseils pratiques" addressed to painters on pottery and porcelain. The wall-papers at the exhibition of the Union centrale form the subject of an interesting and well-illustrated paper by MM. V. Poterlet and P. Rioux de Maillou. The illustrations of this valuable periodical, both in and out of the text, are numerous and of a high class.

M. BAUDRY publishes to-day the first part of *Les Meubles d'Art du Mobilier national*, a series of engraved folio plates of about one hundred and sixty of the finest specimens of furniture, bronze, vases, &c., preserved at the Garde-Meuble and in the chief national museums. The text is by M. E. Williamson, Conservateur du Mobilier national. The subscription price of the complete work is 200 fr.

THE STAGE.

"THE SILVER KING" AT THE PRINCESS'S.

THE London world contains people who are too exquisite to enjoy a strong drama. To them the height of comedy is Mr. Baneroff's happy fooling among Mr. Robertson's milk-jugs. By them the productions at the Princess's are readily classed with those at Drury Lane—both are realistic—but a play at Drury Lane under a régime of sensation is, in truth, a play at the Princess's with the brains left out. Drury Lane, then, does not often merit the consideration even of the most tolerant of the true students of the stage (except when pantomimes are going); but at the Princess's there is always the interest of a strongly constructed and tersely told story, and sometimes, to boot, the interest of purely literary work. We do not, to speak frankly, find the purely literary touch so evident in "The Silver King" as it has been before now; but, details apart, the true dramatic art is sufficiently shown by the closely compacted tale which holds the attention from the first rise of the curtain to its last fall.

The story counts for so very much that, even if the daily papers had not been beforehand in telling it, we should hardly tell it with fullness here. Suffice it to say that its main theme is to be found in the adventures of a single character, who is falsely suspected of having done to death an old rival of whom he was confessedly jealous. The man not only is suspected by others, he suspects himself; for, on recovering from a drunken fit that followed on an attendance at what either Lord Palmerston or Lord Beaconsfield used to call "our Isthmian games," he finds himself surrounded by the signs and the hints that no other than himself can have been the murderer of the dead man lying there beside him. Eventually, after long years, and when the despondent fugitive has become rich with all the treasure of a silver mine, evidence is forthcoming that fixes the guilt in the right place. It is then for a while a desperate struggle of proof between the man who was really guilty and the man whom the public had believed to be. But in a great drama of incident it would never be suitable that the struggle should end in the innocent party having the worst of it; and, moreover, Messrs. Jones and Herman have arranged their whole play so ingeniously that the happy end is not only pleasant to the audience but is in true accordance with the claims of probability. The work, though it is not exceptionally rich in delicacy or novelty of characterisation, abounds in *dramatis personæ* who are natural and are vividly presented; and

the writers follow Mr. Sims—though they do not prove themselves always up to him—in a useful knowledge of many kinds of life. But they have seen the society of the prosperous, and they have seen Rotherhithe.

One detail in the construction of the piece ought to be spoken of before we pass to the acting. The first scene has been said to recall the first scene of the "Ticket of Leave Man," but it recalls it "with a difference." Each scene takes place at a house or garden of public entertainment. In each there is a detective. The young man who loses his money in the present piece may recall, we think, the "Green Jones" of Tom Taylor's, and the marine store dealer of benevolent aspect but unreliable character may suggest "Melter Moss." But there the resemblance pretty well ends. The story is absolutely different; and it is very easy—if a critic's first thought is how to be ingenious in making up "a case"—to discover likenesses, to discover coincidences. But to come to the acting. The burden of it falls on Mr. Wilson Barrett, who has the most arduous and the most varied part he has yet assumed. He is, of course, the man who was wrongly suspected, and many are the variations he contrives to play on the one theme of a terrible and an unjust suspicion. He has gained greatly in power. He is often powerful—he is so especially in the scene by himself in the inn chamber; and he is often pathetic. In fact, here, in a most difficult character, is an actor of extreme capacity. Perhaps it is only because of the sharpness of the contrast his own skill has created that we like him never better than in the effective scenes in which, to detect the true criminal, the criminal who was wrongly suspected assumes the guise of an imbecile. This is a remarkable study from Nature—the imagination alone, Mr. Wilson Barrett will allow us to assume, has been drawn upon for the due expression of a murderer's remorse. But Mr. Willard plays the real villain, who at first managed to persuade Wilfrid Denver to consider himself guilty. On the stage it is Mr. Willard's mission to play villains who have no redeeming point. He plays them perfectly, but perhaps he is rather to be pitied than congratulated. Such a surfeit of wickedness in his public career must compel a man, by the force of sheer reaction, to an absolute monotony of faultlessness the moment he leaves the boards. Mr. George Barrett plays a homely part—that of a faithful retainer—with sense of pathos and sense of comedy. Mr. Clifford Cooper is excellent, and especially in his make-up, as the marine store dealer. But indeed all the parts are well played. A pretty little girl—a little Miss Olitherose—speaks and acts without any air of effort as the daughter of Denver and his devoted wife. The devoted wife is Miss Eastlake, who not only looks the part exquisitely, but has, in an unusual measure, the gift of clear and telling and pathetic utterance. The public has now accepted with heartiness the stage-work of a lady whose qualifications for the parts she at present fills have been evident from the day of her first appearance. "The Silver King" has attained, in its own kind, a distinguished success.

STAGE NOTES.

"IOLANTHE; or, the Peer and the Peri," has at last come out at the Savoy Theatre. The plums of Mr. Gilbert's dialogue are somehow apt to get into the papers almost before the piece is fully known, and by this time a good many have been published. It appears to be the general opinion that the triumph which was achieved by "Pinafore" and "Patience" will scarcely be matched by the new play. The

subject is not quite so happy as in either of these, and perhaps the music is not quite so taking. Nor has Mr. Gilbert struck any new vein which hereafter he may hope to work profitably. His reputation is not enhanced, but then it is not diminished, by the new play. His satire often takes an excellent direction. After the praises that in popular literature have not seldom been lavished on the virtues of the poor, it is very cheering to be told, to the accompaniment of Mr. Sullivan's music, that:

"Hearts as pure and fair
May beat in Belgrave Square
As in the lowly air
Of Seven Dials."

We cannot consider the new bill at the re-opened Strand Theatre worthy of a playhouse which aims to take high rank even among playhouses of the lighter entertainment. The *opéra comique*, or whatever it may be styled, has catchy music, but little that is original; while the comedy of "The Heir-at-Law" wants acting like the late Mr. Compton's to carry it off as an artistic success. Compton was one of our most admirable comedians, and his Pangloss among his best parts. Mr. J. S. Clarke, with his abounding grimaces and his ready resource, is a comic actor. There is a world of difference. The Strand should shortly give us an amended programme.

THE New York *Critic* has a most unfavourable, not to say spiteful, article on Mrs. Langtry. An elaborate comparison is drawn between her reception in America and a particular scene in "Pericles Prince of Tyre;" and allusions are made to Venus Callipyge, "the garb of Aphrodite," and "leg-pieces." The editors of the *Critic* are, we believe, both of the same sex as Mrs. Langtry.

MUSIC.

RECENT CONCERTS.

THE first concert of the Borough of Hackney Choral Association was given at the Town Hall, Shoreditch, last Monday evening. The programme included several features of interest. Gade's short cantata, "Christmas Eve," for alto solo, chorus, and orchestra, is a charming work, in which there is quality if not quantity, and simple, graceful, and original music. The orchestration is highly effective; in addition to the usual orchestra, the composer employs trombones, tuba, and harp, not to make a loud noise, but to give colour and to obtain variety of effect. The solo part was sung in a pure and sympathetic manner by Miss Damian. Her voice is of excellent quality, and has been well trained. Mendelssohn's 42nd Psalm was next performed, and this deservedly popular work was given with great delicacy and spirit. The soprano solo part was well interpreted by Miss Edith Millar, and the quintet most charmingly rendered by Miss Millar and Messrs. Beckett, Raynham, De Laey, and Tinney. Brahms' "Song of Destiny" (one of the composer's grandest inspirations) was magnificently sung by the choir, and the important orchestral accompaniments played to perfection. Brahms is not always inspired; but, when writing this work, he must have felt something of the "perfect abandonment" of which Wagner speaks in his letter to M. Villot. The programme included a novelty—Beethoven's "Sacrificial Hymn" ("Opferlied," op. 121b), for alto solo, choir, and orchestra. Fr. von Matthison's short poem evidently made a great impression on Beethoven; he set it twice to music—as above, and also as a song with piano-forte accompaniment. In his sketch-books there are many traces of these compositions, extending over a space of nearly thirty years.

The "Opferlied" is short and very simple; not such a work as the advanced *opus* number would perhaps lead us to expect. The solo part was taken by Miss Damian. We have still to notice "Voi che sapete," well sung by Miss Edith Millar; "Quando a te lieta," charmingly rendered by Miss Damian; and a fine performance of Beethoven's fourth symphony. Mr. Prout evidently likes to send his audience away in a good humour, and for this purpose could not have made a better selection than Auber's sparkling overture, "Le Dieu et la Bayadère." With the exception of a few passages in which the altos and tenors were not altogether at their best, all the performances were thoroughly good, both as regards choir and orchestra. At the second concert, January 22, 1883, Mozart's music to "King Thamos" will be performed for the first time in England.

Mr. Geaussen gave the first concert of his second season at St. James's Hall on Thursday, November 23. The choir is an excellent one, the voices are pure and bright; and, with such good material, the conductor ought to accomplish great things. Bach's cantata, "O Light Everlasting," was, however, not well rendered. With only piano and organ accompaniment, it loses much of its effect—still more when there is not an *entente cordiale* between conductor and performers, vocal and instrumental. Mendelssohn's cantata for male voices, "To the Sons of Art," went very well, and so did all the part-songs. The programme announced "the impossibility of allowing *encores*," and yet there was one. The vocalists were Miss Marian Mackenzie, Mr. E. Lloyd, and Mr. F. King. Mr. Charles Stephen's "Duo Concertant," for two pianos, was performed by the conductor and the composer. The composition is one of considerable merit, and an interesting, if not remarkable, specimen of English music. J. S. SHEDLOCK.

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LITERATURE.

A History of the Papacy during the Period of the Reformation. By M. Creighton. In 2 vols. 1378-1464. (Longmans.)

MR. CREIGHTON'S volumes end twenty years before Luther was born, and resemble a certain irritating History of Philosophy since Kant which breaks off with Descartes. The disproportion comes from a view of the Reformation which subordinates the religious movement to the struggle with the Papacy. This is the simplest and most visible, if not the deepest, issue, and none can dispute its importance. A History of the Reformation constructed on these lines might become a book for all sorts of men, as the neglect of metaphysics makes it easy to be equitable in judging character apart from doctrine. Seeing that the power which had controlled the nations was one day found to have lost so much credit that men were unanimous in rejecting it who quarrelled about everything else, Mr. Creighton infers that its weakness was prepared by causes long at work, and he goes back from the breach to the sap. He might have fixed his starting-point at the expedition of Nogaret, but is content to begin three-quarters of a century later with the outbreak of the Western schism.

The French cardinals, being at Rome against their will, bestowed the tiara on an Italian who was not a member of their College, and whose character, as it came to be known, makes his elevation as strange as the attempt to depose him. They quickly repented, revoked the election, and chose one of themselves, who went back to Avignon; and then there were two rival Popes urging a plausible claim, and sometimes there were three. For such a crisis there was no legal remedy. It was proposed that every country should institute a Pope of its own, that all should declare themselves neutral, that the legitimate claimant and the usurper should be dismissed together. For the first time men began to analyse their notion of the Papacy, and turned from the canons of the Church upwards to a higher law. The decay of vital power indicated by the loss of unity manifested itself by many signs, for the Christian frontiers were receding, and a crusade preached against internal sects ended in disaster. To arrest the progress of disintegration exceeded the known and ordinary resources of ecclesiastical government. The public mind was saturated and wearied with the exposure of abuses which it was impossible to defend or to deny. When four great Councils in forty years had striven for the purification of life by religion, and had dis-

persed without achieving it, the effort died away and the evil seemed desperate. An idea had grown up, during the schism, that the Church had lost the power of recovery and repair, and this became, after the middle of the fifteenth century, the belief of thousands. The policy of the mediæval Pontiffs had come to an end at Avignon; and the modern Papacy emerged from the Council of Constance with a contracted scope and lower aims. Counting no longer on the fidelity of popular opinion, or on refined morality and superior culture in its agents, it sought the prop of temporal sovereignty, and negotiated, by exchange and compact, for the favour of States. An interval of new promise came in with the Revival of Learning, when the discoverer of Tertullian and the most flexible and expert of the humanists presided over the Church. There was a passing vision of Rome absorbing and assimilating the new research—of Rome, tolerant, enlightened, and humane, conciliating enemies, fostering enquiry, assuming a national guardianship over Italy, and combining the armies of Europe against the Turk. But the Church and the Italian Renaissance parted in anger. The Papacy, resting upon nations without religious energy and upon princes without religious scruple, held them by new developments of authority which at last turned indifference into resistance and awakened the Reformation.

This history of increasing depravity and declining faith, of reforms earnestly demanded, feebly attempted, and deferred too long, is told by Mr. Creighton with a fullness and accuracy unusual in works which are the occupation of a lifetime, and prodigious in volumes which are but the prelude to an introduction, and have been composed in the intervals of severer duty. He speaks with regret of his imperfect command of books; but it is right to expose the guile that lurks in this apology. The Northumbrian vicarage in which Bulaeus and Traversari are as familiar as Burnet must be a rare and enviable spot. Although the German learning of the author is more apparent than the Italian, and it is possible that Bueckhardt or Sugenheim or the second volume of Voigt's *Renaissance* would open some springs of additional knowledge, his use of right materials is as thorough as it can well be where completeness is unattainable; and there are no signs of such glaring inacquaintance with obvious literature as even Macaulay betrays in the conference with Rochester or at the Boyne. Every particular is taken so rigorously from the originals that he remains independent of the moderns who have trodden his path. He distrusts Hefele, and is callous to the dogma of municipal liberties which inspires Gregorovius. Almost the only precursor whose influence can be traced is Voigt, and he probably must answer for the high estimate of Enea Silvio's writings.

Without questioning the assurance of the Preface that the omissions as well as the details are intentional, the judgment that has determined them may, in some instances, be doubted. Having chosen to write as a disinterested observer, not as the exponent of private convictions inclining to a view, Mr. Creighton gives frontage to matters which admit of no subtleties or dispute, and appears

to cleave to the outer husk of fact. His suggestive brevity and dislike of emphasis, his sobriety and reserve, his carefulness to stumble over no problems, to enforce no moral and improve no text, sometimes raise a wish for deeper furrows and a closer grasp. A philosophy of the Reformation which traces its rapid victories back to the manoeuvres of *condottieri* and of cardinals in the age of Italian tyrants may not be altogether baseless; but other causes, which figure obscurely in these pages, are not less significant, and bear a richer flavour of the future. The first challenge of the Decretals by Cusanus, Valla suggesting the suspicion that the Donation of Constantine was not the only fiction in the array of Roman prerogative, the Metropolitan of Ephesus denying the Apostles' Creed at Ferrara, Gemistus founding a school of passionate enquiry and unbelief among the Florentines by the revelation of Plato, even Toscanelli's conversation with the traveller from Cathay—a hundred facts like these bear as closely on the true purpose of the volumes as Urban's appearance at his window, with book and candle, to excommunicate the enemy thundering at the gate; or the despot of Cremona dying inconsolable because, having had the Pope and the Emperor on the tower of his cathedral, he had forgotten to hurl them down. Mr. Creighton has studied the collision of forces more than the growth or descent of ideas. We see authorities crumble; what manner of crop the cleared ground yielded, whether any of the seed was sown while men slept, are topics probably less to his taste. He shows the reforming current in different channels, and distinguishes the Sorbonne from a more liberal school. The distinction is confused by uncertainty in the authorship of many pieces; and Mr. Creighton, after mentioning much, if not all, that has been discovered about it, pronounces, in regard to the book *De Ruina Ecclesias*, for Clémanges. The objections to this opinion are, if not unanswerable, so serious that a reader willing to be convinced would wish to learn from so good a critic why he prefers the arguments of Voigt and Schwab to those of Schmidt and Muntz.

Avoiding all parade of erudition and gravity, and a tone too solemn or austere for the average man, he allows extenuating circumstances, and leans to a Scotch verdict. He thinks that it would have been better not to set up throne against throne; but he disapproves the Avignonese party when they withdraw their allegiance. He affirms that the worst enemies of Boniface IX. could bring no worse charge against him than that of a worldly spirit, forgetting that he himself has admitted a much more criminal charge. He says, without note or comment, that Nicolas V. declared remission of sins to all who crusaded against the Turk; and he speaks elsewhere of certain agents who got into trouble for selling indulgences without warrant. Mr. Creighton, who has read Theodorici a Niem *De Schismate*, would find therein that the culprits in question were accused of worse than dishonesty, that they sold absolutions for indulgences, and that this was a heinous crime. He would not then have imputed the same delinquency to a Pontiff whom he is far

from stigmatising as a traitor to his trust. Nicolas V. incurred the censures of Malleolus, it is true, for his dealings in this matter, but he did not offer remission of sins for money without repentance. The nature of his offer is not only known, but notorious. His Constantinople Indulgence is renowned among all the treasures of literature, for it is the earliest printed document of which we can fix the date. Indulgences are likely to occupy a good deal of attention, and the real issue cannot be too exactly stated. If there is vagueness in some places, there is none as to the author's sentiments on the doctrine of Transsubstantiation. He considers it superstitious, materialistic, and, apparently, idolatrous; and, to clear the thoughts even of profane readers, he devotes one of his longest notes to a certain anecdote about a prelate and a partridge—an ancient anecdote borrowed from a book which suggests some curious speculation respecting the shelf to which he habitually turns for testimony in theological emergencies. This passage is not in perfect keeping with the rest of the work. He has announced that he will write from a strictly historical point of view, not as a dogmatist, and he has generally so written, with some detriment to the clearness of issues and the sharpness of outlines. He is far above the common impulses of sympathy and aversion, but his pen is here untrue to his programme, and has struck one false note. It is especially inconsistent with his solicitude to excuse the judgment of Hus. Every Catholic believes in Transsubstantiation; but nobody knows what it is to burn a heresiarch. All are involved in the indictment; none benefits by the defence.

It is observable that the striking sketch of Benedict XIII., the shrewd and sagacious churchman who continued to reign in solitude when all the world had abandoned him, makes no mention of his best supporter, St. Vincent Ferrer. Yet the writings of that famous preacher might have furnished an historian less keenly impatient of dark shades and monotonous lamentation with a key to some things not explained. St. Vincent was a Dominican, but he assured the Pope that the Dominicans were as bad as the Franciscans. He believed that not a hope was left for religion, that sin had prevailed against the Church, and that God's patience was exhausted. He was satisfied that the Day of Judgment was at hand, and that Antichrist was already nine years old. Mr. Creighton is unmoved by the fervour of ascetics, and his judgment remains uninfluenced by such evidence as the letter in which the University of Paris demanded that Joan of Arc should be delivered to her tormentors, or the passages which taint the sincerity of Gerson, and show that his zeal for institutions was warmer than his anxiety for souls. In a studied and characteristic chapter he praises Hus, and praises also the men who sent him to the stake. He represents them, indeed, as worse, collectively, than they were; and then, with much good nature, proceeds to defend them. For he says that the Council of Constance made a formal decree against keeping faith with heretics; but he adds that this involves no illogical obliquity, and that the men who did it were the wisest and the best of Christians, such principles

being universal, and a different conception of duty impossible, in the Middle Ages. It would appear that "killing no murder" was a maxim applied to religious dissent throughout those ages in which Catholicism prevailed, and down to some date yet to be ascertained between the fifteenth century and the nineteenth. Mr. Creighton warns us to understand before we judge; and the question is not so much whether the warning is right as whether it has been taken.

It is by inadvertence that the reign of an opinion which had lasted two hundred and fifty years is extended over a thousand. So good a scholar cannot mean to say that the Merovingians governed in the spirit of the Councils of Toledo; that law, civil or ecclesiastical, punished heresy with death in the days of St. Anselm; or that Hildebrand saw these things in the same light as Sinibaldo. He cannot really confound Northern with Southern Europe; Norman jurists with the Inquisitors of Carcassonne. What he describes as the idea of the indispensable unity of religion, but which was, strictly speaking, not the same thing as the idea of unity, did not prevail until the twelfth century. The phases of increasing rigour may be traced in St. Bernard and even in Innocent III. The law by which Hus suffered, the work of a sceptic, indifferent if not hostile to the State religion, was not older than 1231. Passionate intolerance might be found in almost every age. Methodical persecution on an accepted principle was established slowly.

The spirit of the age, unless it is narrowly watched and exactly gauged, is a deceitful auxiliary in historical estimates. A judge who burned a witch after Weier, or tortured a prisoner after Nicolas, might be unconvinced by their arguments, but he could not honestly plead the common consent of mankind. The unsifted sentiment of nameless multitudes might avail as a motive for the old woman of the Hussite legend; but conscientious men are, by the hypothesis, much on their guard against its influence, and, in matters of life and death, demand a higher sanction. Mr. Creighton has been careful to register the importance of Marsilius of Padua, who, he says, silenced the Papal party for a hundred and fifty years. The statement cannot be accepted without qualification, for the *Defensor Pacis*, which appeared in 1324, was almost immediately followed by some of the most celebrated treatises ever composed in defence of Rome, by Alvarez Pelayo, Triumphus, La Palud; and two men conspicuous in these pages, Turrecremata and Capistrano, took up the same cause. The blotting out of so many sturdy volumes, the oversight of placing Aegidius of Rome on the side which he opposed, and, underlying all, the belief that Gratian's *Decretum* was the recognised code of canon law, and embodied all the forgeries which had been made in the interests of the Papacy, exaggerate the depression of Ultramontanism before the schism. But, having raised Marsilius so high, it would be consistent to remember that that powerful writer distinctly opposed religious persecution, and that he did not stand alone. It is enough to allude to the story of the Three Rings, in a book which has not escaped the author's researches, and to the treatment of Wiclif,

who himself defended persecution before his enemies employed it.

The enthusiasm for slaughtering Jews was as active from the First Crusade to the Reformation as the desire to exterminate sects, and, outside of Languedoc, caused greater bloodshed. It was a popular feeling, not authorised by the Church. But Mr. Creighton refers the transaction to opinion, not to authority, and cites not Lateran canons or decrees of the Innocents, but an unchallenged and inevitable persuasion. I think he somewhere calls the Council a rule of faith, a term which may not be proof against the cavil of theologians, but which expresses the decisive fact that its members had set themselves above the positive law they made it their mission to reform, and that neither Innocent III., nor Frederic II., nor St. Thomas Aquinas compelled their adhesion. By including resistance among Church principles, they unsettled the marks of heterodoxy, and made it almost as uncertain as treason in the Wars of the Roses. Men who innovated so freely against authority could not be bound by the spell of irresponsible custom. To their spiritual earnestness these volumes render ample homage; but their originality and freshness of mind, their emancipation from influence and power of thinking for the future, have not been recognised. Before their time, down to Langenstein and Oresme, mediaeval controversy fluctuated between Guelph and Gibelline. What the Dominicans, as upholders of organisation and law, conferred on the hierarchy the revolted Franciscans transferred to the civil power. The teachers of the new philosophy, alike in high places and in mystic solitude, imagined a third alternative, apart from pope and king, and founded a doctrine which has become the strongest propeller of society and maker of later history. They taught mankind that authority is founded on contract and limited by conditions, that it is forfeited when wrongly used, and is legitimate only by consent. It is among these men, in the cloister and the school, not where Johnson found him, that we must look for the first Whig.

The case of the fagot will come on for a future hearing. The attitude of the Reformers towards religious liberty is the sharpest test of their characters; and they will have no refuge in the universal spirit of the age, for they were men who had renounced the mediaeval traditions, and had begun by condemning persecution. It will be necessary and curious to probe the several arguments which satisfied Zwingli that the appropriate place for Anabaptists was the bottom of the Lake of Zurich, which led Calvin to invoke the Inquisition, and made Knox wish that every Catholic could be killed. And it would have been just and interesting to enquire what motives more intelligent than pervading logic, what individual views on divided sovereignty, the sanction of law, the properties of sincerity, and the rights of erring conscience, led Gerson and his peers to miss the exceptional opportunity of saving life which the safe-conduct afforded.

In spite of intentional drawbacks, this will be very much the best History of the Reformation, if the execution of the central and

more difficult part corresponds with the remote beginning. There is an obvious danger in the method which, abiding by things apparent, fears to insist on dim germs, on undercurrents and elements in solution, which are only visible to a discerning eye. As the narrative is to terminate near the lowest ebb of the Papal fortunes before the Catholic reaction set in, and as it has been designed and commenced at a time when the centre of gravity has been again displaced—when Catholic nations cease to act as intellectual or political representatives of the Church, when the Protestant Powers, which in living memory mustered fewer than France alone, command a civilised population of one hundred and thirty millions—it threatens to become too exclusively a history of unchecked decline. It will be well to take account of the causes which were to curb the progress of the Reformation, which prepared the long ascendancy of Spain and France during centuries to come, before the alliance with temporal authorities proved a weakness to the hierarchy, before the churches of the Diaspora, divided among themselves, became associated with the liberal force that rules the world.

ACTON.

Notes upon Some of Shakespeare's Plays.
By Frances Anne Kemble. (Bentley.)

It was a happiness of my boyhood to hear Mrs. Kemble read "The Tempest." We lived for two or three hours between sea and sky, yet almost out of time and out of space, breathing the air of the enchanted island. Even now certain speeches in that play are charged with special meaning, and made potent for me, by the remembered tones of her voice.

"Be collected:
No more amazement: tell your piteous heart
There's no harm done."

All of Prospero's wise prevision and authority and gentleness of power seemed to be gathered in those words as interpreted by the reader on that memorable evening. It is a happiness to be again a learner from Mrs. Kemble, and to find "The Tempest" among the subjects of her lessons. Why the presence of Prospero in his opening words was so impressive in Mrs. Kemble's rendering now becomes clear.

"The Tempest" is, as I have already said, my favourite of Shakespeare's dramas. The remoteness of the scene from all known localities allows a range to the imagination such as no other of his plays afford. . . . But chiefly I delight in this play because of the image which it presents to my mind of the glorious supremacy of the righteous human soul over all things by which it is surrounded. Prospero is to me the representative of wise and virtuous manhood, in its true relation to the combined elements of existence—the physical powers of the external world, and the varieties of character with which it comes into voluntary, accidental, or enforced contact."

Mrs. Kemble distinguishes between the dramatic gift and the theatrical talent; the one is an instinctive tendency to demonstrate emotion in voice and look and gesture, or, if not this, at least it is the power to understand the passionate, emotional, humorous element in life and literature; the other—the theatrical talent—is a faculty which imi-

tates what is dramatic, and self-consciously reproduces it. The Italians are dramatic; the French theatrical; the English at the present day "are neither the one nor the other;" while the Americans, devoid of the dramatic element, "have a considerable infusion of that which is theatrical." The combination of the dramatic with the theatrical, each in the highest degree possible, alone makes a great actor.

"There is a specific comprehension of effect and the means of producing it which in some persons is a distinct capacity, and this forms what actors call the study of their profession; and in this, which is the alloy necessary to make theatrical that which is only dramatic, lies the heart of their mystery and the snare of their craft in more ways than one; and this, the actor's *business*, goes sometimes absolutely against the dramatic temperament, which is nevertheless essential to it."

Whether Mrs. Kemble inherited or not her father's theatrical talent (she thinks that she did not, and speaks of the severe verdict from one of the masters of the stage of the present day that she was "ignorant of the first rudiments of her profession"), it cannot be questioned that the dramatic gift, inherited from her mother, has made her not only a distinguished playwright, but an admirable critic.

For Mrs. Kemble's Notes are essentially those of a critic, not of an artist on or off the stage. She does not, as did Lady Martin in her very interesting studies of Shakspeare's heroines, confess the secrets of her art, and again become in imagination Juliet and Ophelia and Desdemona. The notes on "The Tempest" are indeed in the main those of a textual critic. Mrs. Kemble breaks a lance with that shadowy personage Mr. Collier's "Old Corrector;" and it appears almost certain from the evidence which she adduces that the Corrector worked at least upon "The Tempest" with a copy before him of Hanmer's neglected quarto edition of Shakspeare, 1742-46. The notes on "Romeo and Juliet" are hints for acting addressed to a gentleman studying the part of Romeo. In the notes on "Macbeth" and "Henry VIII." Mrs. Kemble does not identify herself with Lady Macbeth or Queen Katharine, but stands away from each play, and views its characters disinterestedly as a critic.

I wish to offer the reader some extracts, and find it not easy to choose where all is thoughtful, delicate, and suggestive. Here is the contrast between Queen Katharine and Cardinal Wolsey:—

"Katharine represents the pure pride of birth, and Wolsey that of power. Pride of birth, the noblest species of the vice, is not incompatible with considerable personal humility, and the proof that Shakespeare thought so may be found in the Queen's frequently modest and humble mention of herself; her infinite deference to the King, and the repeated reference by the other characters in the play to her meek and quiet spirit. . . . The pride of power, that pride which Wolsey exhibits, is, on the contrary, almost invariably arrogant, and very seldom co-exists with any personal humility; for it springs generally from a consciousness of personal merit, strength, capacity, good fortune, or achievement, and thus is necessarily grossly egotistical. . . . On the other hand, though this species of pride is so much grosser and more

vulgar and offensive, I believe it will always be found more capable of cure and eradication than the other. . . . [With disgraces Wolsey's pride is overthrown—

"O father abbot,
An old man, broken with the storms of state,
Is come to lay his weary bones among ye;
Give him a little earth for charity."

But] with disgraces grew Queen Katharine's pride; and with one dying hand stretched out to receive the heavenly crown she was about to put on, with the other she imperiously commanded homage to that earthly one which had been rudely snatched from her brows. . . . Her character is one of great simplicity, and hence in part the impression of grandeur it produces. Instead of the infinitely various motives, feelings, passions, and inclinations which make of most human characters such pieces of involved and complex moral machinery, two strongly developed elements alone compose the woman Shakespeare has copied from Nature and history—a profoundly conscientious and devout spirit, almost saint-like in its obedience to right and duty as she conceived of them, and a towering and indomitable spirit of pride, which so alloyed the more heavenly dispositions as to give harshness and narrowness to a nature otherwise noble, and stamp with its peculiarly rigid and stern image of royalty the pure gold of her high and virtuous qualities."

This is admirable, and is admirably illustrated by Mrs. Kemble in detail. It is satisfactory to find that she accepts the orthodox creed as to the double authorship of this play.

One more passage and we must have done. Intruding a moralelement into Lady Macbeth's punishment of which she is conscious, says Mrs. Kemble, is a capital error, because her punishment, in its very essence, consists in her infinite distance from all such influences:

"I think her life was destroyed by sin as by a disease of which she was unconscious, and that she died of a broken heart, while the impetuous resolution of her will remained unbowed. . . . The nature of Lady Macbeth, even when prostrated in sleep before the Supreme Avenger, whom she keeps at bay during her conscious hours by the exercise of her indomitable will and resolute power of purpose, is incapable of any salutary spasm of moral anguish or hopeful paroxysm of mental horror. The irreparable is still to her the undeplorable—'What's done cannot be undone.' . . . Never, even in her dreams, does any gracious sorrow smite from her stony heart the blessed brine of tears that wash away sin; never, even in her dreams, do the avenging furies lash her through purgatorial flames that burn away guilt."

This is forcibly put; but in that long-drawn sigh—"All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!"—I think I hear more than the moaning of a wild beast captured and wounded to death; I think I hear in it the measureless anguish of a human soul.

EDWARD DOWDEN.

A Little Pilgrim in the Unseen. (Macmillan.)

It is not improbable that all the visions of Hades which poetry and faith in the soul's immortality have given from time to time may have sprung, as did the little allegory now before us, from those thoughts that arise in the human heart when the door of the Unseen has been suddenly opened, and our thoughts are with the dead rather than the living:

"... true vision comes
Only, it seems, with sorrow."

There is an insight, born of some such supreme moments of pain, bringing hopes and convictions, which comes with all the force of revelation, and lifts the sufferer out of and above himself. As years pass on, and the mind recovers its balance, such thoughts will force an utterance through all hindrance, whether in the form of visions or otherwise, and prove "the cup of strength in some great agony" to others likewise tried.

These visions are not so unfrequent in the history of literature as many imagine. In our own day, we have had the "Dream of Gerontius," where love and awe in the presence of the Almighty prove the very essence of the purifying process. Scott, in the vision of "Wandering Willie," has, on the other hand, given us a picture of the nether world in a passage where he has been truly said to blend something of the spirit of Dante with the power of Shakspeare. The "Divina Commedia" of Dante itself was but one of a long chain of visions, such as that of St. Fursey or St. Adamnan, or Hermas in his *Shepherd*, till we come back to the Hades of the pagan poets, scenes in the "Aeneid" and the "Odyssey," and, further still, to the beautiful poem of the Descent of the goddess Ishtar, the Assyrian Astarte or Aphrodite, into Hades in search of the Water of Life. In these great Infernos of the past we find the embodiment of the most profound religious convictions of the day, while the highest imaginative power is brought to bear upon the subject, so that it is perhaps true that history has bequeathed us no poems of deeper interest. At the same time we do not desire to see many such attempts to penetrate behind the veil as we find in the work before us now, sweet and sacred though it be.

We do not say this in any censorious spirit, but merely in warning. For, where the soul is possessed by a deep belief in immortality and future recognition, there is a danger lest the mere expression of this secret inner joy, in word or symbol, may rob it of some of its aroma; and visions such as this of the Little Pilgrim, if discussed and analysed by an unfeeling public, may tend to bring familiarity into regions of thought where speechless reverence and awe should reign undisturbed.

In the pictures of Elysium given in this little prose poem the writer follows Virgil, describing the happy spirits, each engaged on the pursuit he had loved on earth, only in undisturbed repose, and surrounded by an atmosphere of sympathy and appreciation. The poet has his revelations; the musicians, with their silver trumpets, proclaim the new order of things; while the painter works and waits, feeling

"God doth not need

Either Man's works or His own gifts;

They also serve who only stand and wait."

The mind that has given us this allegory has long been familiar with the tender and gracious forms of the old Italian painters. Memories of the angel choirs of Angelico, Benozzo Gozzoli, and Piero della Francesca rise before the mind's eye as we read of these happy singers, ankle-deep in flowers, moving in all the buoyant strength of their new life on their various paths of duty.

MARGARET STOKES.

Siberia in Asia. By Henry Seebohm. (Murray.)

HAZARDOUS as a second visit to the same field frequently proves to the literary man, there is abundant justification, even in the judgment of a mere reader of travels, for these sketches of Asiatic Siberia. Such a one remembers the freshness of Mr. Seebohm's former book on European Siberia; and although in the two years which have elapsed since its publication he may have followed the footsteps of Mr. Lansdell through the heart of Siberia, and read with breathless interest the voyage of the *Vega* from Lapland to Behring's Straits on its Northern boundary, he is by no means loth to travel once more with our author farther east to the Yenisei. Naturally a journey of fifteen thousand odd miles, much of it spent in sledges drawn successively, on approaching the north, by horses, dogs, and reindeer, ought, with an experienced companion, to yield both instruction and amusement; and its interest culminates in the land suddenly shaking off the fetters of winter when the south wind first breathes gently at the end of May, and the mighty Yenisei awakes from its eight months' slumber to send huge ice-fields and mimic bergs rolling and crashing over each other to the Kara Sea. Then, as if by magic, crowds of birds seek its banks; the monotonous carpet of snow fades away; the desert smiles; and in a brief week or two the "tundra" far up into the Arctic Circle breaks out into a brilliant Alpine flora, "like an English flower-garden run wild"—anemones, Jacob's ladders, yellow pansies, miniature roses, the fragrant *Ledum palustre* blooming among abundance of bright-hued cranberries and other Northern fruit. And yet, when the thought of the numberless mosquitoes which infest this fair prospect comes into the mind, it is doubtless much pleasanter to read of these strange scenes of beauty in Mr. Seebohm's pages than it would be to visit them in person. Among the Samoyades, Tungoosks, and Ostyaks who roam over these Elysian fields during summer the classical scholar finds himself looking for the prototypes of the blameless Hyperboreans of the old poets.

One Capt. Wiggins, who was bent on opening up the commerce of the Yenisei country by means of the Kara Sea, suggested to our author the plan of his journey. Owing to the wreck of the captain's steamer, however, on the great river, Mr. Seebohm was compelled to return, as he went, by the overland route. He brought back with him a small collection of bronze and copper celts dug out of old graves near Krasnoyarsk, several of which are figured in this volume. The fur trade also came before his eyes. Sables, we learn, are now becoming very rare. Every here and there, on his more monotonous journeys, he diverges into political reflections, but they are commonplace like the dreary character of the landscape and climate around him, and give no new information. The corruption of the Russian officials has often been dwelt on; most people knew that Nihilism, at least in one of its forms, was the outcome of military discontent; and it is probably due to more than usually inclement weather that the author brings himself to speak of the Russian habit of sending officials

to out-of-the-way places, and leaving them to pay themselves as they can, in a manner which our obliging Postal officials may well resent. It is "a wretched system," he observes,

"said to be now abolished in all civilised communities except in the British Post Office. We must, however, do the latter institution the justice to observe that its ill-paid officials are not allowed to plunder, but are only permitted to beg."

The account of the Scoopsees, a fanatical sect who have literally carried out the tenets of the ancient priests of Cybele, is much more valuable. The Russian Government has banished them to remote districts of East Siberia. They eat no animal food; all intoxicating drinks, even tea and coffee, are strictly forbidden. Tobacco is as rigidly tabooed as among the Arabian Wahabis. In one village of these *semiviri* which Mr. Seebohm visited, though the population was under a score, there were divisions even among their austerities; one-half drank milk, the other would not touch it. Yet books and a clock testified to civilisation of a certain sort; they were industrious, orderly, and lived in comparative wealth.

But Mr. Seebohm is a veteran ornithologist, and the main value of this book is that it continues those enquiries into bird life and migration which were commenced with Mr. Harvie Brown in the valley of the Petchora. Pallas and Middendorff gave the world a general notion of the ornithology of the Palaearctic region; it is the merit of Mr. Seebohm's Siberian researches to have largely deepened and widened their conclusions. Much of this book is fascinating reading when the author finds himself among his favourites on the release of the Yenisei from ice and the return of the migratory tribes. And the interest is heightened from many of these being our own familiar birds—nut-hatches, crows, jackdaws, bramblings, snow-buntings, and even the common sparrow, although side by side with these and other species occur distinctively Siberian varieties. We do not, indeed, hear of any of the *Panuridae*, which are the family of birds most characteristic of the region; nor did the author shoot the *Eurymorhynchus*, a species of snipe, which is said to be its one peculiar genus; but the pictures which he draws of the birds arriving, choosing mates, and building nests are exceedingly varied and strange to Western bird-lovers. He did not obtain so many rarities in the valley of the Yenisei as while bird-hunting on the Petchora. Indeed, he frankly states that he would in all probability have been more successful had he remained at Yeniseisk instead of pressing on farther north to Golcheeka and the regions near the mouth of the Yenisei. But he obtained authentic eggs of the Asiatic golden plover (*Charadrius fulvus*), and was able to observe the bird's habits at its breeding-grounds. Unique specimens of the eggs and nests of three species of willow-warblers were also procured, as well as of the little bunting, which had been indeed described by Middendorff, but which existed in no collection. The eggs and nesting habits of the mountain accretor and red-breasted goose, together with the

young in first plumage of the dusky ousel, the dark ousel, and the black-throated ousel, were all more or less re-discovered or described from specimens. The rock ptarmigan (*Lagopus rupestris*), previously supposed only to exist on the islands and on Arctic North America, was shot on the mainland by the Yenisei in lat. 71½°. Two birds which the author shot, also by this river, for the common house-martin, turned out on his return to be Pallas's house-martin (*Hirundo lagopoda*), a bird so rare that the British Museum did not possess a specimen, and Great Britain previously possessed but a unique skin of the bird from Japan in the Swinhoe collection. Such are the mishaps of even the practised ornithologist. Had Mr. Seebohm found out his mistake in time, there were countless thousands playing round him which he might have shot by the score at a time. It was a sore disappointment, too, that he did not find the eggs of those birds of the Far North—the knot, sanderling, and curlew sandpiper.

Most of the conclusions at which the author arrived on the disputed problems of migration, hybridism, and the like have already been given to the world in the pages of the *Ibis*. We can only notice one or two of the most interesting of these speculations. He found the hooded and carrion crow breeding together, intermixed with hybrids of all degrees of affinity (see *Ibis*, 4th ser., vol. vi., p. 546). The river valleys leading to the north are the chief lines of migration. Some very interesting remarks on this habit occur in chap. xviii. Birds, during a long land journey, he finds, simply travel slower in unfavourable weather and rest at night, but seem to wait for favourable wind and weather when the sea has to be crossed, and so come by such "rushes" at a time as were well illustrated in the author's previous volume, and shown to prevail at Heligoland. The snowy owl and willow-grouse were said by the natives to be the only birds which wintered on the "tundra" in lat. 70½°. Attention is called to the fact that paler forms of birds appear to be characteristic of Siberian ornithology. Thus the Siberian form of the well-known Northern *Picus tridactylus* has been called *Perissolencus* by Brandt; that of *Parus cinctus*, *P. griseus* by Dresser. *Motacilla alba* and *M. dukhunensis* is another case in point. The author likewise deems that there is only one species of Palaearctic white-throated dipper, of which the typical form is the Persian *Cinclus cashmiriensis* (Gould). These pages on migration and variation by colour are well worthy the attention of all scientific ornithologists.

These samples of its contents will show that Mr. Seebohm's new book is one to instruct the old and charm the young lover of birds. The juxtaposition in Siberia of our familiar species with the less-known birds of the Far East is often curious. For instance, Mr. Seebohm one day shoots our common cuckoo while uttering its familiar cry; soon afterwards, another specimen of what is apparently the same bird startles him by crying "hoo! hoo!" in a deep, hollow tone, and turns out to be an Indian cuckoo (*Ouculus himalayensis*). Ordinary men, indeed, would desire less of the shooting which seems to

be considered necessary by scientific experts. It is sad to be introduced to some bird in its native haunts, and, just as we become interested in its habits, to find Mr. Seebohm remorsefully shooting it. We are shown the little bunting flying trustfully from branch to branch within six feet of us, and are bidden to look at its nest with five eggs hidden in grass and moss at our feet. Then, alas! "it hovered about so close to me that, to avoid blowing it to pieces, I was obliged to leave the nest to get a sufficient distance off. It seemed a shame to shoot the poor little thing, but" the eggs were the only authentic ones known, and the mother was necessary for their complete identification. We think in such a case that even the most scientific bird student would have been contented to take the word of such an ornithologist as our author had he spared the little flutterer. But the tender mercies of the ornithologist, it seems, are often cruel. Who can read unmoved the following narrative? It was just when the ice on the Yenisei broke up, and an occasional burst of sunshine told of summer. Then

"the first harbinger of mosquitoes also arrived, the first insect-eating bird, a most characteristic one, no less a novelty to us than a barn swallow. Poor little bird! he must have got strangely wrong in his almanac, and curiously out of his latitude. He was the only one of his kind which I saw within 500 miles of the Arctic Circle, and at the time of his arrival I don't think there was a solitary insect upon the wing, whatever there might have been in sheltered nooks and crannies. I dropped him on the snow as he was industriously hawking in a gleam of sunshine—a much quicker and less painful death than dying of starvation."

M. G. WATKINS.

NEW NOVELS.

The Golden Shaft. By Charles Gibbon. (Chatto & Windus.)

Mary St. John. By Rosa N. Carey. (Bentley.)

Exchange no Robbery. By M. Betham-Edwards. (Hurst & Blackett.)

Messer Agnolo's Household. By Leader Scott. (Longmans.)

The Diamond Ring. By E. H. Mitchell. (Masters.)

MR. CHARLES GIBBON is a novelist whom the critic of novels is always glad to meet, because his books are always both readable and workmanlike. He does not, like some well-intentioned novices, put more into a book than it will hold, or than he has skill to manage; but he does not, on the other hand, like certain old stagers, content himself with giving the very minimum of material and of workmanship which will suffice to lure the reader through his volumes. This latter fault is a peculiarly offensive one, and it is one of which some of the best-known practitioners of the craft in England at this time are notoriously guilty. Mr. Gibbon is now a practised novelist; but it is evident that he has not got to the hack condition. In all his books there is some freshness; and freshness is certainly not wanting in *A Golden Shaft*. We do not care much for the title,

though Mr. Gibbon tells us that it had already found favour with another writer, so that, but for the kindness of that writer and his publishers, he, Mr. Gibbon, could not, according to the absurd English copyright law, have used it. Perhaps some day novelists will come to have as much sense as musicians, and content themselves with entitling their works "Op. 16" or "Tenth Love Story," and so forth. A good novel would generally be at least as good under any other title; and, as for a bad one, its badness is intensified by the sticking on it of a quotation from some poetical masterpiece, according to the fashion common nowadays. These remarks, however, are ill-tempered, and we are not in the least in an ill-temper with Mr. Gibbon; but the reverse. A more appropriate title for his book would be "It's a Wise Child that declines to know his own Father." Prodigal sons are common; but prodigal fathers, though not unknown in fiction, or, indeed, in fact, are not quite drugs in the market. John Armour, the hero of *A Golden Shaft*, has a very prodigal father, who gets him into a great deal of trouble. However, if he is unlucky in his father, his other relations of life are rather exceptionally fortunate. He has an excellent grandmother, a delightful sweetheart, a father-in-law (in prospect) who is a credit to human nature, and a mother-in-law (in prospect) who is not worse than other mothers-in-law, though rather more foolish. Thanks to her folly and to the prodigal father, the loves of Ellie Musgrave and John Armour do not run quite so smoothly as they might do; but the interruptions are not more than sufficient to fill, and work out, a three-volume novel of interest and merit much above the average. Mr. Gibbon is to be congratulated on the character of the above-mentioned father-in-law, "Fiscal" Musgrave, which is as original as it is lifelike, and as attractive as it is original. The situation which chiefly displays it is well imagined, powerfully worked out, and sufficiently striking in itself, being the commission, or all but commission, by a legal official famous for probity and good-nature of the worst offence known to the law.

In *Mary St. John* there is not a little that is good; but the author has marred her book by an undue obtrusion of the religious element, by piling up the agony too high, and by committing the fault above referred to of putting altogether too much in her three volumes. The critic feels inclined to say to her what he says to his hair-cutter, "If you please, I want it thinned." There is too much talking, too many insignificant events, too long "waits" between the acts of the drama. Moreover, it is surely an abuse of the pathetic to punish a mother for selfishly interfering with the happiness of her sister-in-law by killing off four of her children in twenty-four hours. Two, or even three, might not have been grudged to poetical justice, but four is wasteful and ridiculous excess. When these drawbacks, and the already noted obtrusion of a topic which, however legitimate, should always be kept in the background in fiction, are allowed for, there yet remains some interest in *Mary St. John*. The character sketches, though decidedly

conventional, are faithful enough to the types which they represent; the sketches of life in Belgium are amusing enough; and the contrast between the two heroines, Mary and Dollie, is very fairly kept up, though the heroes are worthless. The book is not well printed. Constant reference to a mysterious edifice described as the "Tourdes Halles" becomes fatiguing.

The new volumes of "M. Betham-Edwards" (we apologise for any apparent rudeness, but a long course of expostulations for misdescription of this lady has convinced us that the only safe way is to adopt a German habit, and simply quote her title-page) contain one story of some length and a considerable number of shorter ones. Several of the latter have merit. "A Japanese Bride"—which describes the freak of an English sculptor, who educates a beautiful Japanese girl to be his wife, with the result that she cannot forgive his devotion to his art, and leaves him after mutilating his favourite statue—would be the best if it were not marred by an apparent want of sympathy with the girl, for whom there were much to be said. "Désillusionné" is a rather funny attempt to put "the pity of it" as it appears to an unsophisticated young man. The title is not clearly applicable, and the young man is so very unsophisticated as to be rather an object of contempt. But "The Three B.A.'s" is pleasing, representing, as it does, the very latest stage of woman when she supports herself, takes professorships at the Antipodes, plays the part of Good Samaritan to the weaker vessel (and B.A.), man, and knows no greater joys than jam for tea and an invitation to stand for the London School Board.

To be delivered from Italy and books about it is the fervent prayer of many an honest Briton. We shall confess that, without exactly joining in this, we should have preferred that Miss Scott had given us another volume of actual experiences like her charming *Nook in the Apennines*, if she must write about Italy at all, rather than a story of Florence in the days of Lorenzo de Medici. But *Messer Agnolo's Household* is a pleasant book, and no one will be sorry to have read it. The heroine, Bice, daughter of the Keeper of the Lions, is a very agreeable heroine, and moves picturesquely among her father's charges and their cubs.

The Diamond Ring belongs to that debatable land of fiction which lies between the novel and the child's book. It is written with considerably more power than most of its class, but also with a good deal of naïveté. Sisterhoods, baronets, diamond rings, family traditions, school-room jokes, destroyed or semi-destroyed wills, jostle each other in its pages in a rather indigestible fashion. But every now and then there drops a phrase or two which seems to show that the author is capable of much better work than she has done here.

GEORGE SAINTSBURY.

GIFT-BOOKS.

The Book-Lover's Enchiridion: Thoughts on the Solace and Companionship of Books. Selected and Chronologically Arranged by Philobiblos. (Simpkin, Marshall and Co.) This little book deserves the name of "Enchiridion" better than many others so entitled. It may not convert the sceptic, but it will serve to confirm in his creed the devout lover of books by reminding him of what many of the literary hierarchy of various lands and ages have written concerning them. The selection is very catholic, though Pliny and Dante, and certain distinguished book-hunters, occur to us as among those who might have been called upon for a brief confession of faith. There are one or two contributors whose remarks we could have dispensed with without a sigh; and, personally, we should have preferred to see more space allotted to older authors at the expense of the moderns. But it is not everybody who is "lever have at his beddes head" Chaucer, Spenser, and the Anatomist of Melancholy than Leigh Hunt, Hazlitt, and De Quincey; and even this class of readers will admit that between this *Enchiridion* and Dr. Langford's *Praise of Books* they have not much cause to complain. "Philobiblos" has given us many jewels, and he has enclosed them in a suitable casket. The white of the cover is a little too dazzling, but time and use will remedy that. The letterpress, though minute, is very clear. There seems to be a reaction setting in against "old-faced" type; and "Philobiblos" has probably been well-advised in not making use of it here, though his *Enchiridion*, in consequence, looks less like an Elzevir than it otherwise might. Let us conclude with a motion—that somebody should give us next a book-hater's *Enchiridion*, beginning with Solomon and coming down to our own day. The cynic who came to scoff would be converted in the process of reading, and the poison would prove its own antidote.

Birds and Babies. By Ethel Coxhead. (Kegan Paul, Trench and Co.) We should have liked Miss Coxhead's pretty little book better if it had not been printed in the new-fangled brown ink, which, though appropriate enough for illustrations, is by no means appropriate for letterpress. The illustrations themselves, which are signed F. C., deserve to be very well spoken of. The artist, whoever he or she may be, is good at flowers, better at puppies and children, and best at goblins; besides which, he or she knows how to design an illustration of the head- and tail-piece kind, which is by no means a thing universally or even commonly known. Miss Coxhead's verses are also pleasing. They are not exactly humorous, but mildly quaint and fantastic. The exceedingly business-like wooing of a certain goblin, who, on discovering that a fairy habitually stole his honey, handsomely proffered marriage, is very agreeable; and the way he takes his rejection is a model for lovers:—

"'Very well,' replied the goblin,
 'I shall buy at once a key,
 And lock up the wild-bee honey
 If you will not marry me.
 "'Though I love you very dearly,
 If you will not be my wife
 Then I cannot give you supper
 Every evening of your life.'"

Perhaps Miss Coxhead pushes her simplicity of style a little too far sometimes, and comes too near to actual doggerel. But this is not often the case. Her morals are good, and her imagination both healthy and lively.

Christmas Rhymes and New Year's Chimes. By Mary D. Brins. Illustrated. (James Clarke.) No close inspection is required to ascertain that this is of American origin. It

may be that only the pick of the American market reaches us; but certainly, of all the "gift-books" that we have received this year, we should be disposed to place three or four of the Americans high in the first rank. They are not so lavish as our publishers in chromo-lithographs; but the superiority of their wood-cuts makes up for that, and there is never anything "cheap" about the general get up. In this book we know not whether to admire most the verses or the illustrations. Both are first-rate. The subjects are not so entirely seasonable as the title would imply, but run through all the gamut of children's interests. Children, indeed, are the heroes or heroines of all; and the Americans fairly beat us in children. When all is so good, we must abandon our original intention of selecting a quotation. We will merely say that mothers and aunties—who are aunties—will like this book as much as the little folks themselves.

Scottish Loch Scenery. From Drawings by A. F. Lydon. With Descriptive Notes by Thomas A. Croal. (John Walker.) This belongs to the class of what may be called "drawing-room books." It consists of a series of coloured plates, to which the letterpress is subordinate; and, in saying that the plates are coloured, we have implied that their value lies rather in their general effect than in artistic execution. The process of reproduction is not chromo-lithography but, we fancy, some kind of block-printing. The results are more successful in some cases than in others; and, on the whole, the most ambitious views have been most satisfactorily reproduced. The waterfalls, which number seven out of twenty-five, please us least; but the artist has shown much skill in catching the various aspects of eighteen Scottish lochs, without ever becoming monotonous. He also deserves praise for not neglecting some of the less-known tarns both in the Highlands and the Lowlands. The descriptive notes are sensible, and really add to the interest of a book which will be welcomed in England scarcely less warmly than in Scotland.

Abroad, by Thomas Crane and Ellen Houghton (Marcus Ward), will probably delight young folk quite as much as last year's volume, *At Home*, but we doubt whether their aesthetic elders will be entirely satisfied with it. There is a peculiar tint of cinnamon-yellow much in vogue at present that pervades the whole, and is not pleasing. When faces, ground, hair, shoes, clothing, &c., are all given the same shade, the effect is not a harmony in yellow, but a monotony. Apart from this, the pictures are full of life and interest. Some of the little landscape sketches are charming; and pictures such as the "Crèche," the "Washerwomen of Caen," in which there is really a bit of green grass, the "Lace Makers," and the "Flower Stall" are likely to please all who can be pleased with colour-printing.

Our Sketching Tour. By Two of the Artists. (Griffith and Farran.) This daintily got up and pleasantly illustrated quarto may be heartily recommended to that numerous class of readers who are always ready to welcome a book which is light but not vacuous, vivacious but not flippant, which has humour enough to be quietly amusing, sentiment enough to be emotionally soothing, and story enough to lead one pleasantly along from page to page with increasing interest but nothing like undue excitement. It recounts the travelling adventures of a sketching club composed of five most delightful young ladies, known to these pages as Ivy, Ella, Claudia, Imogen, and Myra, and of their "beloved superintendent," Miss Chester, colloquially and briefly spoken of as the B.S. Among the hundred wood-cut illustrations are five terrible things which profess to be portraits

of Ivy and her companions; but these we regard as simply grotesque libels, on which no reliance is to be placed, and prefer to draw mental likenesses of our own. With this exception, however, we accept both illustrations and letterpress with simple faith. The former bear signs of being what they profess to be, the genuine "works" of a club of clever girl-draughtsmen, and are all full of freshness and *naïveté*; while the latter is so charming that, if it be not a faithful record, it ought to be, for we are determined to believe it. Sketching is a pleasant pastime, so is love-making; and both are treated very pleasantly in the story of *Our Sketching Tour*, which is as enjoyable a book of the kind as we have seen for a long time.

Winners in Life's Race; or, the Great Back-boned Family. By Arabella B. Buckley. (Stanford.) This book is a continuation of a former one which dealt with the invertebrates; but the authoress explains that, owing to the necessity of including the geological history of the higher forms of life, the present volume is a more independent work, both in plan and execution. She has availed herself of the kindness of Kitchen Parker, Alfred Wallace, and other good men and true, and it is clear that she has taught herself to think aright on many important matters. Miss Buckley writes in her Preface:—

"I have been asked why in this and the former work I have not given genealogical tables to help the reader to follow the relations of the various groups. My reason is that it is impossible to construct tables of this kind, without giving a false idea of the fixity of natural divisions and of the extent of our knowledge."

She desires, however,

"to awaken in young minds a sense of the wonderful interweaving of life upon the earth, and a desire to trace out the ever-continuous action of the great Creator in the development of living beings."

It is a most readable book, correct in its facts and liberal in its opinions, and anyone with a very slight knowledge of natural history can follow the argument of the relation of the ancient and existing forms of life. Such books, containing good science written familiarly, are most useful. Not only do they instruct the young, but they very often lay a foundation of knowledge in the youth who is to become an advanced worker and thinker in years to come. The illustrations are very good, and the restorations of extinct animals and of sundry scenery of old extremely interesting.

Dick's Holidays, and What he Did with Them. Edited by James Weston. (Unwin.) This is precisely the book that sensible parents must often have been wanting. As we are all crowding more and more into towns, our children are suffering an irreparable loss by their ignorance of country life. A few weeks at the seaside, in mean lodgings, with sands as densely peopled as the Regent's Park, are no compensation. It will soon come about that none, except the very rich, will know the real lessons of the country—its simplicity and freedom, its wealth of animals and plants, the endless variety of its changes—which can only be learnt in childhood. All these lessons, combined with no small measure of science, are taught in this delightful book, which gives the results of *six months* away from London. The pictures are abundant, and first rate from the didactic point of view. We have only two hints to make for a second edition. One is that the letterpress runs on awkwardly when broken by a wood-cut; the other is to protest against a flagrant bit of false grammar on p. 141.

Pretty Pictures for Little Paint Brushes. With Descriptive Stories. Outline Pictures by T. Pym. (Shaw.) An excellent idea excellently carried out, and wonderfully cheap at a shilling.

The novelty consists in the hints how the pictures are to be coloured. Our only doubt is whether the drawing may not be too elaborate for its destiny.

We have received a copy of *Arrowsmith's Annual* for 1882 (Griffith and Farran), which consists of a single story by Miss May Crommeline, bearing the pleasant title of "Brown-Eyes." Merely to say that the *Annual* is a marked improvement on its predecessor (a collection of articles and tales of very unequal merit) would be to render scant justice to an exceedingly pretty novelette, in which an exciting plot is sustained throughout with great spirit, and all the characters are well drawn. The *mise-en-scène* is also very uncommon, much of the action of the story being carried on among the picturesque fishing-folk of Markur Island, a kind of marine Arcadia in the Zuyder-Zee. The illustrations to "Brown-Eyes" might certainly have more artistic merit; but the story is just what a Christmas story should be—fresh, romantic, not without a touch of the terrible, and, above all, not too long. Miss Crommeline has as yet written nothing better than "Brown-Eyes;" indeed, nothing nearly so good.

The Cruise of the "Snowbird": a Story of Arctic Adventure. By Gordon Stables, M.D., R.N. (Hodder and Stoughton.) This is a capital story of adventure of the sort that all true boys delight in; and, though hardly to be called "Arctic" in the ordinary acceptance of the term, it will not be less appreciated on that account during the coming Christmas holidays. It is well and briskly written, and, as the name of the author would lead us to expect, the tone is thoroughly wholesome and manly. McBain and his "boys" are excellent, and so are the dogs and the old trapper Seth. Every page teems with wonderful stories "Of moving accidents by flood and field, Of hair-breadth 'scapes," and perhaps the greatest charm about these "yarns" is that they are so true to nature that they read like actual experiences. There are fights with pirates, bears, whales, and savages, and "big shoots" enough for the keenest sportsman. Some of the descriptions of scenery and effects are capital pieces of portraiture, and many of the situations are so well depicted that we should feel disposed to quote freely did the space at our disposal permit. Our present purpose, however, is merely to indicate the merits of a story which is full of "go," and will, we venture to predict, be one of the most popular "boys' books" of the season.

Hiawatha, and other Legends of the Wigwams of the Red American Indians. Compiled from original sources by Cornelius Matthews. (Son-nenschein.) The delightful stories in this volume have, it seems, long had an oral circulation among the encampments of the American Indians, and we learn from the Preface that they were originally compiled from the old tales and legends by the late Mr. Henry R. Schoolcraft. They are now re-interpreted and elaborated by Mr. Matthews, who expresses a hope that they may "take a place with the popular versions of the Arabian Nights' Entertainments, Cinderella, Little Red Riding-hood, and other world-renowned tales of Europe and the East." This is, perhaps, too much to expect, for rivals of such old-established favourites are very heavily handicapped; but we can testify that these stories are most interesting specimens of a folk-lore of which little is known in England, and that they are just the kind of thing which imaginatively minded children will enjoy with a great enjoyment.

MESSRS. BICKERS AND SON have sent us new editions of Lockhart's *Life of Napoleon Buona-*

parte and Maxwell's *Life of Wellington*. They are both well adapted for presents, being handsomely bound and illustrated with photographs from pictures, as to which we have to remark that the originals ought to have been somewhere indicated. But the *Life of Wellington* deserves a few more words of notice. It has been revised throughout by one who has made a serious study of this period of history; and we have his guarantee that he has re-read many of the original works and verified every reference. Though we cannot hope (with him) that the book will take rank with Southey's *Life of Nelson*, yet we may say that it is not likely to be superseded as the standard popular authority.

Two Stories. By Berthold Auerbach. (Son-nenschein.) The choice of the two tales which in this little volume are presented in English was felicitous. Both stories exhibit some of their author's strongest points. Strictly speaking, the first piece, "Christian Gellert," is no tale; it is a fancy sketch of the pietist philosopher, Christian Fürchtegott Gellert. By a dialogue with a practical and shrewd peasant, the unworldly and dreamy thinker is brought into sharp relief. Personally, Auerbach was a man of little faith, but his marvellous faculty of sympathy enabled him to realise the Christian philosophy of Gellert. The other piece, "The Stepmother," is a story of still life. The scenery is laid in Freiburg-im-Breisgau and the neighbouring villages. The characters are the plain burghers and peasants whom the author loved to paint. There is little action, but the interest is sustained by sharp contrasts of individual character. The stepmother of this story, who brings a blessing into her home, is one of Auerbach's happiest creations. He possessed the rare gift of drawing gentle, loveable, and yet thoroughly natural female figures. The rest of the characters—the roguish beer-house keeper, the astute baker, his guileless son, and others—are one and all drawn with a firm hand. It is delightful to follow the artist as he traces the strange inconsistencies of human nature, and the evil which seems to be bound up with the good in the hearts of men and women. Neither of the tales has been quite satisfactorily rendered, but great allowance must be made for the difficulties of translating Auerbach. We doubt whether any mortal man could adequately present "Christian Gellert" in English.

Gold and Glory; or, Wild Ways of Other Days. By Grace Stebbing. (Shaw.) We can cordially recommend this book to all youthful lovers of adventure and enterprise. The tale opens with the establishment of the Inquisition in Aragon, and then gives the life-history of the son of one of its many victims—his sailing with Columbus to America, his residence for some years in Hispaniola, the capture of the Island of Cuba, the Conquest of Mexico, the return of our hero to Spain, and, finally, his restoration to the family honours and wealth. The whole is most graphically told. The volume is well bound, and is illustrated with several full-page engravings.

Little Bricks. By Darley Dale. (Nisbet.) This book takes its title from that of a "club" of young folks formed for the purpose of building a mission-room in connexion with a poor parish in the East End of London. The main idea of the story is a good one, but that is all we can say. We very much doubt if ordinary children of from nine to twelve are capable of thinking, or making speeches, in language such as that put into the mouths of the "Little Bricks." The work also bears evidence of having been printed in great haste, the punctuation being much at fault. A word of praise is due to the illustrations, of which there are four.

Two Life Stories, by Alice Weber (Walter Smith), is a model of what printing, technically speaking, should be. Both stories are good of their kind, but for ourselves we prefer the second. The only drawback is the absence of pictures; and this we consider somewhat serious in a Christmas "gift-book."

No bound volumes are more handsome, or more generally acceptable as presents, than those of *The Leisure Hour* and *The Sunday at Home*, which the Religious Tract Society have sent us. The latter is somewhat the larger; but the former undoubtedly contains more of general interest, and is by far the better printed of the two. We confess that we have often wondered at the excellence both of the letterpress and of the illustrations in *The Leisure Hour*. In our judgment, it runs a close race with *Good Words*.

In continuation of a series begun last winter with *A Boy's Ideal*, Messrs. Sonnenschein have now issued three more volumes, describing the lives of Wydlif, Sayonarola, and Luther. We like this series, which is well intended and nicely turned out. The stories are told in simple language that children will understand. But we cannot praise the illustrations, except those dealing with architecture and sculpture.

FROM the same publishers comes a new edition of Leigh Richmond's *Annals of the Poor*, with illustrations that are old-fashioned but pleasing. It is edited, with a memoir, by Mr. J. S. Stallybrass, who states that he first read "The Dairyman's Daughter" and "The Young Cottager" in a Russian translation, and in the heart of Siberia.

WE have before us two children's annuals—*Little Wide-awake* (Routledge) and *Our Darlings* (Shaw). The former has no less than 130 coloured pictures; but we miss Kate Greenaway. The latter is really the bound volume of a halfpenny weekly, edited by Dr. Barnardo. Barring a few bad blunders in natural history—and these mostly in the letterpress—its illustrations are excellent.

MESSRS. DEAN AND SON have sent us a new edition, reduced in size, of *The Children's Kettledrum*, by M. A. O.; two rather nice little books in their "Rose and Lily" series; and three of what are described as "Mr. Chas. Harrison's facial character toy books." The point of these last is caricature, and we must protest against the introduction of the burlesque type of the female figure into pictures intended for children.

NOTES AND NEWS.

MR. MARK PATTISON is engaged upon a biography of Joseph Scaliger, a companion volume to his *Isaac Casaubon*, published in 1875. Much additional information concerning Scaliger's personal life has come to light since Prof. Bernays wrote his well-known monograph. A whole series of Scaliger's letters to Claude Du Puy has been printed at Agen by M. Tamizey de Larroque—a series which illustrates that part of Scaliger's life during which he was resident in Anjou.

WE understand that the second volume of Mr. R. Bosworth Smith's *Life of Lord Lawrence* is now in the press, and that the publication of the whole work may be expected by the middle of February. It will consist of two large volumes of five or six hundred pages each; and it will be published by Messrs. Scribners in America on the same day as by Messrs. Smith, Elder and Co. here. The writer has spared no pains to make it not only a complete biography, but also an epitome of Anglo-Indian history. Many burning questions with regard to our rule in India will be fearlessly discussed.

WE have heard it rumoured that Lady Martin, who too seldom takes up her pen, has written another Shakspeare letter, which may perhaps appear in the January number of *Blackwood*. The chosen heroine is this time Imogen, a character which Lady Martin erewhile impersonated with a grace, a tenderness, a refinement, and a womanly charm never to be forgotten by those who witnessed her performance. We look forward with unusual interest to the publication of this new contribution to our knowledge of the inner life of Shakspeare's heroines.

A PROJECT is afloat to start a new magazine which shall be exclusively Conservative in colour. It would resemble the *Fortnightly* and its companions in appearing monthly, in being priced at half-a-crown, and in having signed articles. We shall now have the opportunity of finding out whether literature, science, and art are on the side of the Tories.

MR. J. CHALLONER SMITH, the learned superintendent of the Department for Literary Enquiry at the Probate Registry, Somerset House, has been lucky enough to clear up one hitherto unknown point in George Washington's pedigree. The great American's paternal grandmother, after she had remarried one George Gale, came over to England to prove the will of her first husband, L. Washington. From that time nothing was known of her. Mr. Challoner Smith, in the course of his grubbing among the dirty papers in the strong-room of the Registry, has found out when Mrs. Gale died, and where she was buried. His short paper on the subject will appear in next month's *Genealogist*.

PROF. WESTCOTT's able and sympathetic paper on Browning, which he read before the last meeting of the Cambridge University Browning Society, is to be printed forthwith. He has kindly promised copies to the Browning Society.

A VOLUME of essays in philosophical criticism, edited by Mr. Andrew Seth and Mr. B. B. Haldane, with a Preface by Prof. Edward Caird, will shortly be published by Messrs. Longmans. This work is dedicated to the memory of the late Prof. Green.

So favourable has been the reception accorded to *The History of the Year*, recently published by Messrs. Cassell, Petter, Galpin and Co., that a second edition of the work has already been called for.

MESSRS. BENTLEY announce two more novels by lady writers—*Beyond Recall*, by Adeline Sergeant; and a new book by Lady Violet Greville.

MR. W. SATCHELL has in preparation a volume supplementing and completing Anderson's *Book of British Topography*. It will contain a list of all works not in the British Museum, and also of the topographical papers in the *Transactions* of societies and in the principal publications. Elaborate Indexes, synoptical and alphabetical, will practically incorporate the two works. To ensure the utmost completeness, this volume will not be put to press until after the publication of the Topographical Catalogue promised by the Index Society. The work will be as handsomely printed as the *Book of Topography*, and be sold to subscribers, like that work, at much less than the cost of production.

THE same publisher also announces an illustrated volume of Spanish legends, by Mrs. Middlemore, entitled *Round a Posada Fire*; *In the Country*, essays by the Rev. M. G. Watkins; and a new volume of poems by Miss May Probyn.

IT is stated that Mrs. De Long is preparing an account of the ill-fated *Jeannette* expedition, in which her husband perished.

A NEW novel by Mrs. Lynn Linton, entitled "Ione Stuart," will be commenced in the January number of *Temple Bar*.

WE understand that Messrs. W. H. Allen and Co. will issue in this country an edition of *Corea: the Hermit Nation*, by Mr. Griffiths, which has been attracting some attention in America.

WE are glad to hear that Mr. John Batt's essay on "The Scope and Charm of Antiquarian Study," upon a privately printed copy of which something was said in the *ACADEMY* of October 28, will shortly be published by Mr. Redway.

THE New York *Nation* of November 16 pays a deserved compliment to two of our publishers. In noticing the new volumes of Messrs. Kegan Paul, Trench and Co.'s "Parchment Library," which are issued in America by Messrs. Appleton, it says that "any house would esteem the privilege of putting their imprint upon this captivating series." And again, with reference to the pocket edition of Mr. Howells' novels published by Mr. Douglas, of Edinburgh, it speaks of their "rare excellence of manufacture." We notice, however, that the *Critic* of November 18 affirms that the "Parchment Library" is reprinted by Messrs. Appleton. We conjecture that the truth lies between these two statements, and that the plates have been sent from England.

A NEW work by Mr. William Andrews, secretary of the Hull Literary Club, will be published by Mr. Fred B. Spark, of Leeds, under the title of *Historic Yorkshire*. It will include a series of chapters from the highways and byways of local history.

MR. WILLIAM TIREBUCK will write for a number of provincial journals a series of sketches under the title of "Uncommonplace Papers, on Uncommonplace Themes."

MR. WILLIAM DAVENPORT ADAMS, of the literary staff of the *Nottingham Daily Guardian*, has been appointed editor of the *Derby Mercury*. He will be entertained, before leaving Nottingham, at a public dinner by a number of his journalistic and literary friends. Mr. Adams is well known as the author of *The Dictionary of English Literature*, published by Messrs. Cassell, Petter and Galpin.

THE publications of the English Dialect Society for the present year will be the second part (F to Z) of the *Glossary of the Lancashire Dialect*, by J. H. Nodal and George Milner; a *Glossary of West Worcestershire Words*, by Mrs. Chamberlain; *Fitzherbert's Book of Husbandry, A.D. 1534*, edited, with Introduction, notes, and Glossarial Index, by Prof. Skeat; and *Devonshire Plant Names*, by the Rev. Hilderic Friend. The first of these was published in March last; the three others are now in course of issue to the members.

AT the meeting of the Olifton Shakspeare Society held on November 25 the following papers were read:—"Hamlet's Treatment of Polonius," by Mr. J. W. Mills; "Some Notes on Hamlet," by Mr. O. H. Waring; and "Hamlet's Mental Condition," by Messrs. J. W. Mills, Nelson L. Dobson, and L. M. Griffiths.

THE first volume has just appeared (The Hague: Nijhoff) of the complete works of Spinoza—*Benedicti de Spinoza opera quotquot reperta sunt*—which is being edited by two Leyden professors, J. van Vloten and J. P. N. Land. It contains the "Tractatus de intellectus emendatione," the "Ethica," the "Tractatus Politicus," and the "Tractatus Theologico-politicus," with the marginal notes of Spinoza upon this last. The second volume will comprise the letters of the philosopher.

FATHER MARTINOFF has edited for the Early Russian Text Society, in the Pamiat-

niki drevnei pismennosti, or "Memorials of Early Literature," a Slavonic MS. which has hitherto escaped notice in the library at Ghent. It is interesting on various grounds. It was written at Widdin in 1360, by the wife of the Bulgarian Prince John Stratsimir. Besides the Lives of several martyred saints, which are already known, it contains a description of the Holy Places at Jerusalem. Father Martinoff proposes to issue shortly a Latin translation.

THE Librairie Fischbacher, which is now the property of a company, with a capital of 420,000 frs., has just published the first volume of a History of the Establishment of Protestantism in France, by L. Aguesse (to be completed in four volumes); and the third and last volume of Comte Jules Delaborde's Life of Admiral Coligny. M. Henri Bordier is superintending for the same house a new edition of *La France protestante*, by Eugène and Emile Haag, which has long been out of print. It has now reached its third volume.

M. FÉLIX HÉMON has just published (Paris: Laplace et Sanchez) a volume entitled *Théâtre choisi de Rotrou*, with notes, and as an introduction the *éloge* which won for him the prize of eloquence from the Académie française.

THE last numbers, vii. and viii., of *El Folklore Andaluz* maintain the standard of their predecessors. The admirable sketch of artisan life in Seville, entitled "Los Corrales de Vecinos," is continued in both numbers. From the Notices we learn that the Eastern Jews still print some journals in the Spanish language, but with Hebrew characters. We trust that some more detailed account of these will be given in future numbers.

THREE prominent men have died during the past week—the Archbishop of Canterbury, Anthony Trollope, and Louis Blanc. Of the two latter we hope to have notices next week; as also of Cecil James Monro, an old contributor to the ACADEMY.

SCOTCH JOTTINGS.

THE Senate of Edinburgh University have thus awarded four fellowships of £100 a-year, placed at their disposal by an anonymous benefactor for the encouragement of study and research:—Chemistry, Mr. D. Orme Masson—subject of study, "The Decomposition of Retene at a High Temperature"; biology, Mr. John Stuart, of Glasgow and Oxford; mental philosophy, Mr. John R. Robertson—"Christian Ethics"; history, Mr. George P. McNeill—"Scottish Literary History." Owens College has some similar fellowships; Cambridge proposes to found one in memory of the late Prof. Balfour. What is Oxford doing?

HAVING founded his Celtic chair at Edinburgh, *emeritus* professor Blackie is now advocating the provision of a Celtic travelling fellowship of the value of not less than £100 a-year.

AN application was made last week to the sheriff court at Glasgow, on behalf of Prof. Edward Caird, to restrain a bookseller from publishing the lectures (or notes of lectures) delivered by the professor on moral philosophy in the University of Glasgow. It was stated that notes of the lectures had been supplied to the publisher by a student attending them. The bookseller consented to give up all the printed copies in his possession, and to try to recover the five copies he had sold. We speak under correction; but we had always thought that the statute specially excluded from copyright lectures delivered in universities and other public institutions. The morality of the student's conduct is another matter; and possibly some legal right may exist at common law. There is an incident in the life of Abernethy bearing on the point.

THE annual general meeting of the Scottish Society of Antiquaries was held on November 30, when a very satisfactory Report was presented. Fifty-six fellows had been elected, while only five had died. The number of visitors to the museum during the year was only just short of 100,000; nearly 3,000 coins and medals and 439 objects of antiquity had been presented, and 6,230 had been purchased. It is not surprising to hear that space in the museum has become quite inadequate for the exhibition and classification of its contents.

GERMAN JOTTINGS.

Rachel, Souvenirs d'un Contemporain, recently published at Berlin, though in French, which has attracted some attention, is said to be written by Prince George of Prussia.

THE third volume of the minor works of Wilhelm Grimm, containing various essays on matters connected with Old-Norse and Old-German philology and mythology, will appear at the end of the present month. The fourth volume will be published in the course of next year.

A GERMAN historian, Herr von Kalckstein, proposes to continue Lanfrey's *History of Napoleon I.* by adding two volumes to the German translation that is now being published.

THE centenary of the birth of the Swedish poet, Bishop Esaias Tegnér, who is known chiefly to English readers through the specimens of his work translated by Longfellow, was observed on November 13 both in his native land and in Germany. Eugen Peschier has published a pleasant little "festival gift," as he calls it, to the admirers of the poet of the "Frithiofsage." *Esaias Tegnér, sein Leben und Dichten* (Lahr: Schauenburg), contains a sketch of the poet's life, an account of his greater works, and a selection from his lyrical poems. We may add that Herr Peschier is highly esteemed in Sweden as an interpreter of the national Swedish poetry to Germany. The King of Sweden has sent him the gold medal for art and science as an acknowledgment of the high character of his monograph upon another Swedish poet, Johann Ludwig Runeberg, nearly all of whose works have been translated into German.

HERR SPRINGER, of Berlin, has just issued a popular work, illustrated with wood-cuts, engravings, &c., on Olympia, the Festival and its Site, based on the accounts of the ancients and the results of the German excavations, by Prof. Adolf Boetticher, the German commissioner at Olympia.

PROF. BASTIAN, of Berlin, gives the results of his recent travels in a work entitled *Völkerstämme am Brahmaputra und verwandtschaftliche Nachbarn* (Berlin: Dümmler).

HERR AUGUST REISSMANN has added a Life of Weber to his series of biographies of great composers—*Karl Maria von Weber* (Berlin: Oppenheim). This work, which is in one volume, contains two unpublished compositions by Weber.

PROF. ERNST HAECKEL's letters from India, which appeared in the *Deutsche Rundschau*, have been reprinted in one volume (Berlin: Pöpel).

THE Town Council of Vienna announce a prize competition for the best popular drama, the subject of which is to be taken from the Austro-Turkish wars, more especially from the time of the last siege of Vienna by the Turks, in 1683. The first prize is to consist of between two and three hundred ducats.

THE daily papers filed in the Library of the Reichstag at Berlin consist of fifteen

German and five foreign ones—viz., the Italian *L'Opinione*; the French *La République Française* and *L'Univers*; and two English, the *Times* and the *Daily News*.

PROF. HERMANN PAUL, of Helsingfors, has just published a second volume of German translations from Finnish poetry.

THE first number of a new monthly magazine, *Aus allen Zeiten und Landen* (Brunswick), fulfils its promise of giving "historical, biographical, and culture-historical pictures and sketches in a lively and entertaining manner." The names of Woldemar Kaden; Dr. Ludwig Nohl, of Heidelberg, the historian and biographer of music; Karl Benrath, of Bonn; and Fedor von Koppen appear among its contributors. The chief article of the present number, upon the murder of Czar Paul, prints for the first time the authentic memoranda written by the Saxon ambassador at St. Petersburg. This document is elucidated by Karl Friedrich Rosenzweig, and throws a new and clear light upon that catastrophe. The wood-cuts are admirable. The next number is to contain an article upon "Bismark as a Junker," by no less a person than Moritz Busch.

ORIGINAL VERSE.

LOVE'S DAY.

THIS is Love's house, and this Love's hour of bliss;
Through the dark grove her windows shine like stars;
List to those flute-players, mark well the bars
Of that sweet prelude, each note like a kiss
That longer grows and tenderer, till you miss
The music in the passion. Nothing jars
On soul or sense; no fateful boding mars
Joy's perfectness: what end shall be of this?
Love hath her day, but Love's day vanisheth;
Vacant her chambers now, below, above;
Her flutes no longer breathe melodious breath;
Dark are her windows now as is the grove;
And echoes of the falling feet of Death
Reverberate through the empty house of Love.
JAMES ASHROFT NOBLE.

ACKNOWLEDGMENTS.

WE have received the following new editions:—*Quain's Elements of Anatomy*, edited by Allen Thomson, Edward Albert Schäfer, and George Dancer Thane, Vol. I., illustrated with 380 engravings, of which seventy-eight are coloured, Vol. II., illustrated with nearly eight hundred engravings, of which nineteen are coloured, Ninth Edition (Longmans); *Synonyms discriminated: a Dictionary of Synonymous Words in the English Language*, illustrated with Quotations from Standard Writers, by the late O. J. Smith, New Edition, with the Author's Latest Corrections and Additions, edited by the Rev. H. Percy Smith (Bell); *Final Causes*, by Paul Janet, translated from the Second Edition of the French by W. Affleck, with Preface by Prof. Flint, Second Edition (Edinburgh: Clark); *The Hebridean Isles: Wanderings in the Land of Lorne and the Outer Hebrides*, by Robert Buchanan, a New Edition, with a frontispiece by William Small (Ohatto and Windus); *Electricity*, by Robert M. Ferguson, New Edition, revised and extended by James Blyth (Chambers); *Papers on Preaching*, by the Rev. George Jennings Davies, Third Edition, enlarged (Bell); *Life of a Scotch Naturalist, Thomas Edward, Portrait and Illustrations*, by Samuel Smiles (John Murray); *Turning Points in Life*, by the Rev. Frederick Arnold (Bentley); *Heroes of History and Legend*, by A. W. Grube, translated from the German by John Lancelot Shadwell (Griffith and Farran); *Papers on Preaching*, by the Rev. George Jennings Davies

(Bell); *Fenn on the Funds*, Thirteenth Edition, entirely rewritten and brought down to the latest date, by Robert Lucas Nash (Effingham Wilson); *The "J. E. M." Guide to Davos-Platz*, edited by J. E. Muddock (Simpkin, Marshall and Co.); *Spence's Geography*, completed and edited by Thomas Gray, Eighth Edition (Orosby Lockwood); *History of the Christian Church*, by Philip Schaff, Vol. I.—Apostolic Christianity (New York: Scribner's Sons); &c., &c.

MAGAZINES AND REVIEWS.

THE *Cornhill Magazine* for December is a little dull. Its most noticeable papers are an account of "A Festival amongst the Basques" and "In 1782: Political and Social." The only complaint we have against the first of these is its brevity. The second gives a collection of the best things from a journal of a Prussian clergyman, the Rev. O. Moritz, who, in 1782, made a pedestrian tour through some parts of England. The traveller of last century was certainly more observant and less rash than the tourist of to-day. Perhaps rapid locomotion leads to cursory inspection and ill-considered judgments.

Macmillan's Magazine has a poem of Mr. Matthew Arnold which lets us into the secret of his domestic pets even further than did "Geist's Grave," "Poor Matthias" is the canary who has recently died. The poem is one of Mr. Arnold's happiest efforts in the familiar manner. It is simple with dignity, and intimate without affectation. Otherwise the *Magazine* has instruction of every kind. Mr. Thorold Rogers recommends enilage to the English farmer. The Rev. A. T. Davidson refutes the Curates' Alliance by showing them that they do not know what "simony" means. A paper on "Hot Haste for News" points out temperately the mischief likely to be caused in modern warfare by the eager competition of newspaper correspondents for something to send to their journals. Mr. Glyde, writing on "The Topography of Intemperance," calls attention to the fact that locality rather than number of public-houses seems to determine the amount of drunkenness; if so, temperance advocates had better reconsider their position. Mr. Andrew Bradley makes some thoughtful remarks on the book *Natural Religion*.

THE fourth and fifth numbers of *La Revue de Droit International* contain articles of varied interest. The fourth number commences with an article by Prof. F. Martens, of the University of St. Petersburg, upon "La Question égyptienne et le Droit international," the purport of which is to discuss the question whether the re-establishment of the *status quo* is the best means of securing in Egypt a state of things conformable to the true interests of Egypt itself and the legitimate aspirations of the nations of Europe. The conclusion at which the learned Professor arrives is that the complete emancipation from the suzerainty of the Ottoman Porte is the condition *sine qua non* of the permanent neutrality of Egypt and the security of the Suez Canal. Prof. Brusa, of the University of Pisa, commences a study of the subject of political offences and extradition. Judge Hingst, of Amsterdam, contributes a second article on the "Jurisprudence of the Courts of the Netherlands in Matters of International Law." The fifth number commences with a very interesting notice by M. Ernest Nys, a judge of the court of Antwerp, on "Honoré Bonet and Christine de Pisan." M. Nys is the author of a treatise on *Le Droit de la Guerre et les Précurseurs de Grotius*, recently published at Brussels, in which he has treated briefly of Honoré Bonnor, the author of *L'Arbre des Batailles*, dedicated to Charles VI. of France, somewhere between

1382 and 1387. He has added in this article a notice of Christine de Pisan, the authoress of *Le Livre des Faits d'Armes et de Chevalerie*, in which are incorporated the more important doctrines of Honoré Bonet, otherwise Bonnor, which have become more generally known through the means of Christine's writings than under their original title. She is best known by a poem in honour of the maid of Orleans, written in 1429, after the coronation of the youthful King of France; but she deserves a niche in the Walhalla of the writers on public law who commenced the crusade against the right of private warfare, the successful accomplishment of which crusade was the undoubted triumph of the genius of Grotius. Prof. Orelli, of Zürich, contributes a paper on the rights of foreigners in Switzerland; and Prof. von Hamel, of Amsterdam, an article on the new penal legislation of Japan. The Professor's remarks are mainly directed to the new Codes of Criminal Law and of Criminal Procedure which Sir Travers Twiss brought to the notice of the Association for the Reform and Codification of the Law of Nations at the Frankfurt Conference of 1881. The Professor concludes with some remarks on the scheme of Sir Travers Twiss for the creation of territorial courts in Japan as a remedy for the present shortcomings of the system of consular courts. A notice of a projected maritime code for Denmark is written by Dr. Lassen, of Copenhagen; while Prof. Renault, of Paris, and Prof. Holland, of Oxford, supply notices of contemporary legislation in France and in England.

THE "AJAX" AT CAMBRIDGE.

GRATITUDE, according to Tecmessa, should abide with a man towards those who give him pleasure; and there are few who witnessed the performance of the "Ajax" who will be able, in writing of it, to free themselves from this feeling. There was something in the whole play so fresh and vigorous, and the actors showed such pleasure in their work, that anyone might easily be carried away by sympathy. The actors were amateurs, and many of them showed the faults of amateurs; but they played, as amateurs do, *con amore*, and that made up for any small defects.

On the whole, the "Ajax" was a good selection. The quarrel over the dead body of the hero which occupies the latter half of the play would be trying to the patience of some of the audience. But the first half appeals to all; and there is less in the "Ajax" than in most plays of sentiments which would alienate a modern audience. The scenery and stage appliances required are simple; and, above all, the play is peculiarly characteristic of the best period of Greek life. I shall not attempt to criticise the individual performances of the various actors—this has already been done sufficiently in the daily papers—but merely speak of the exhibition in its general features with a view to possible future performances, and consider its literary and archaeological value.

We may begin with the Chorus, which must always be a *crux* in these cases. The getting-up was, on the whole, excellent. In spite of a few drawbacks, such as the awkwardness of arrangement of the sheep-skins worn by some of the Salaminian sailors, they looked, with their black beards and brown limbs, as rough-and-ready a set of sea-rovers as a man might find between Sicily and Cyprus. Their motions consisted, it is true, of not much more than marching up and down their little orchestra; but it can scarcely be doubted that this programme was the best they could have adopted, since real characteristic dancing like that of Aeschylus' dancer, Telestes, who explained by

his dancing the whole plot of "the Seven against Thebes," could not be hoped for. The action of the Chorus was greatly aided by the simple and melodious music of Prof. Macfarren, which, being, of course, infinitely more expressive than any which could be produced on the rude pipes of the ancients, made up for the inferior mobility of the singers. In one instance, however, the action of the Chorus seemed to belie the words of the play. When Menelaüs, in haughty language, forbade Teucer to bury his brother, the Chorus uttered subdued sounds of anger, and even menaced him with their spears; but the words in which they address Menelaüs show no fury, but the wisest moderation—"Menelaüs, thou hast laid down wise precepts: take not on thee now the guilt of doing outrage to the dead." And the same inappropriateness recurred with still greater force when Agamemnon also comes forward to forbid the burial. Him, also, their commander-in-chief, the Chorus menaced in action, while their words are softer than butter—"Would that ye both could learn the wisdom of a temperate mind. No better counsel could I give you twain" (Teucer and Agamemnon).

The dresses throughout were good, at once artistically pleasing and passably near to what was usual in Greek real life. For this, credit must be given alike to Dr. Waldstein and to Messrs. Barthe and Labhart. Of course the dresses of real life were never worn on the Greek stage; but this is just one of those far-reaching differences between ancient and modern acting of which more will be said presently. Only in one case did we observe an inappropriate dress. The archer, Teucer, appeared to wear a cuirass in shape like those of the spearmen, but of some kind of stuff instead of metal. It would undoubtedly have been more correct, as well as more distinctive, to have clad him in a tight-fitting suit with long sleeves and drawers like that so usual in vases and in sculpture in the case of Greek archers. This semi-oriental dress would add fresh point to Agamemnon's taunt, "I understand not thy barbarian speech."

The painting of the backgrounds and the sliding scenes, the work of Mr. O'Connor, though displaying, of course, a knowledge of perspective and of effects of light which would have astounded a Greek painter, was so simple and pleasing that it could scarcely have seemed out of place anywhere. The tent of Ajax, surrounded by a stockade, with a curtain for a door, was a brilliant idea; but that curtain seemed to be of somewhat modern pattern. Perhaps of all the accessories the least satisfactory was the stage front, which was in form like an ordinary English stage front, though embellished with classical paintings carefully selected and skilfully arranged, and was surmounted by a pediment which looked sadly out of place. In this point, the Oxford representation of the "Agamemnon" was superior, since there the proscenium, or stage, was at all events in front of the *σκηνη* itself, the palace front, which was the invariable background at the Greek theatre, though probably sometimes covered up by the interposition of a painted background. But in the Cambridge arrangement the proscenium was apparently placed behind the *σκηνη*, which arrangement, however convenient, was out of place when a certain degree of historical accuracy was attempted.

As to the acting, we need say the less because so much has been said elsewhere. Ajax and Tecmessa acted in the modern sense of the word, and acted well too. The first appearance of Ajax as he rushed raving from his tent, and the scene where Tecmessa narrated the sad doings of the past night, were in their way very successful. The rest of the cast attempted neither the facial play of Ajax nor the strong action of Tecmessa, but contented themselves with strongly modulated recitation of their

CORRESPONDENCE.

THE RUINS AT HISSARLIK.

Athens: Nov. 27, 1882.

In the ACADEMY of October 28, in the report of Prof. Jebb's account (at the meeting of the Hellenic Society) of his visit to Hissarlik in company with Mr. Frank Calvert and myself, the opinion is attributed to me that "no such stratification of the ruins as is implied in Dr. Schliemann's theory of successive cities exists;" and in Prof. Sayce's letter in the ACADEMY of November 18 I find extracts from a private note written by me to Dr. Schliemann, in which I express an entirely different opinion. I trust, under the circumstances, I may be allowed a few words of personal explanation.

Before I visited Hissarlik in September last I accepted generally Dr. Schliemann's theory of successive cities on the hill, although I felt that we were still very far from a satisfactory explanation of the ruins. I naturally expected to see, in some one place at least, the seven strata as they are given in p. 7 of *Ilios*; but in this I was disappointed, partly because I had in mind a more distinct and regular stratification than Dr. Schliemann intended to affirm, partly because this year's excavations have greatly changed the aspect of the ruins. I was not aware then how far these latest excavations had modified Dr. Schliemann's own views, especially regarding the size and importance of the city which he believes to be the Homeric Troy. Under these circumstances, I was much perplexed by what I saw at Hissarlik, and felt unable to explain the state of the ruins either by the theory given in *Ilios* or by any other which then occurred to me. The marked distinction between Greek and Roman ruins at the top and prehistoric (or Trojan) ruins at the bottom seemed, however, perfectly plain, and different parts of each of these evidently belonged to different periods either of the same city or of different cities; but, although I felt great doubt about the true explanation of the phenomena, I never had a positive opinion that "no such stratification as Dr. Schliemann's theory implies exists." I need hardly say that I have no idea that the language actually used by Prof. Jebb in his address imputed to me any such positive opinion.

Since I have been in Athens, I have read Dr. Schliemann's Frankfurt address, and also Dr. Dörpfeld's letter to the *Allgemeine Zeitung* of September 29, of which an abstract was given in the ACADEMY of October 14. It seems to me that Dr. Dörpfeld's clear statement of the excavations on and about Hissarlik supplies what is most needed to make the ruins in their present state intelligible. This was especially welcome to me, as it tends strongly to what I have always believed would be the ultimate conclusion about Hissarlik—that the only two important settlements there have been, first, a large prehistoric city which made Hissarlik its acropolis, and extended far out on the plateau behind it; and, secondly, the historic Ilium in its three phases of a primitive Aeolic settlement on the acropolis, the Macedonian city, and the more elegant Roman Ilium. Our chief interest centres in the great prehistoric city, which may now claim to be the Homeric Troy with redoubled authority. If the existence of this is established, we shall care comparatively little whether a still older settlement of the same or another race had previously occupied the acropolis, and still less whether a "poor village" with "a small and shabby population" was built on the ruins of the great city before the first Greek settlement was made on Hissarlik.

But, as I believe that science will be fortunate if after twenty-five years she has thoroughly interpreted the wonderful book of records which Dr. Schliemann has opened within the hill

of Hissarlik, I feel that doubts and perplexity are more becoming at present than dogmatic opinions, which it is my chief object in this letter to disclaim. W. W. GOODWIN.

"THE MERMAID."

3 St. George's Square, N.W.

I do not know whether the history of this famous tavern has ever been written, but as there is a bequest of some terms of years or leases of it in the year 1428* (it being then a vintner's house if not a tavern), in a will in my forthcoming *Earliest English Wills* for the Early-English Text Society, I make the fact public now, for the benefit of all whom it may concern.

We know from Ben Jonson's lines (ed. Gifford, viii. 242, as P. Cunningham says) where "The Mermaid" was:

"At Bread-Street's Mermaid having dined, and merry,

Proposed to go to Holborn in a wherry."

Well, in 1428, John Toker, "Oitazein and Vineter of London, hool of mynde and of body," did, by his testament, bequeath to (which he or the will-copier spells "Tho") Henry Thommisone, his apprentice,

"alle the termes and possession that is comyng to me of my mancion that is cleped the Mermaid in Bred-street (beryng the charges and the rentes therof during the seide termys . . .). Also . . . during an hool yere next after myn obit day, Alle the encrease that is comyng of my wyne aboue the stok, And more ouer, alle my pecces and kappes of siluer, pender pottes, Naspr, and all the vesselmentes longyng to my kechyn, as for that forsaide 3er enduryng . . ."

As "The Mermaid" is by later authorities described as also being in Friday Street and in Cheapside, Mr. H. B. Wheatley suggests that it was the corner house of the two streets, Bread Street and Friday Street, or had an entrance from Friday Street, and fronted Cheapside: see my *Harrison's England in Shakspeare's Days*, 1577-87, part i., pp. cii., ciii.

F. J. FURNIVALL.

PS.—I find that the extract I sent you from the Philipps MS. Notes in Stow and Howes's *Chronicle* about "The End of Shakspeare's Play-houses" was printed by J. P. Collier in his second edition of *Shakspeare's Works*, from the same MS., then in the possession of Pickering the bookseller.

* This is earlier than the mention of "The Mermaid" in Larwood and Hotten's *History of Signboards* from the "Howard Household Books."

CHRISTOPHER WREN.

Hertford: Dec. 5, 1882.

In making a transcript of the earliest Register of All Saints', Hertford, the following entries were met with:—

"1532, June: Emma wife of Chr: Wren: burd: 19:"

"1533, May: Chr: Wren, weter, burd: 5:"

Christian names run in families, and it is just possible these were the ancestors of the celebrated architect. They were residents in this town, as the fact of non-residence is noted in this Register by the word "Londoner," &c. Presumably they were aged folk at the time of their death, as no children are recorded to them in the Register, which commences in 1559.

Possibly this is all "old, stale, and unprofitable" to you, but perhaps you may think it worth publication. I have no Life of Wren to refer to. W. M. WOOD.

THE LABELS IN THE SOUTH KENSINGTON MUSEUM.

London: Dec. 4, 1882.

The value of the South Kensington Museum as a help towards the study of art and archaeology is so very great that one cannot but regret the extreme want of care shown in the labelling of the various objects, and the consequent mystification of the unfortunate student, who naturally looks to them for information. This is specially the case with the labels under the very interesting specimens of mediæval mosaic which have just been set up in the Italian Court.

A large female head, with crown and veil, of glass mosaic is said to be probably "from Ravenna, of the eighth or ninth century." The attribution to Ravenna is no doubt correct, in which case the head cannot be of the eighth or ninth century, a period when no important mosaics were produced at Ravenna. It is clearly of the sixth-century, being exactly similar in style to the heads of Theodora and her ladies in the sanctuary of San Vitale. A second blunder in the same label is the statement that it has a "square nimbus." The veil over the crown is rather square in outline, but the nimbus is of the usual circular form. It is rather a peculiarity of the sixth-century mosaics at Ravenna that even living persons, such as Justinian and Theodora at San Vitale, were represented with the circular nimbus. Again, the so-called "mosaic panel inlaid with a cross in coloured stones and gilt tesserae" really is a marble panel inlaid entirely with tesserae of glass. The "head of a saint, Italian mosaic of the fourteenth century," is certainly not earlier than the fifteenth, and may be of the sixteenth century. Perhaps the most remarkable label of all is that on a fifteenth-century oak chest of obvious German work, on which is a relief of the coronation of the Virgin, treated in the usual fifteenth-century way—the Virgin being enthroned between the First and Second Persons of the Trinity, and the Dove over her head. This we are informed is "probably the coronation of Henry VI.;" and the coffin is said to be English.

It would surely be well if the museum authorities would have the labels throughout revised and corrected, the number of erroneous ones being very large in almost every department of objects belonging to an early period of art history. J. HENRY MIDDLETON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 11, 5 p.m. London Institution: "Thames Carlyle," by Mr. J. Otter Morrison.
7.30 p.m. Aristotelian: Discussion on the President's Address; "The Method of Philosophy."
7.50 p.m. Education: General Meeting.
8 p.m. Royal Academy: "Renas," by Prof. A. H. Church.
8 p.m. Society of Arts: Genter Lecture, "Dynamo-Electric Machinery," II., by Prof. S. P. Thompson.
8.30 p.m. Geographical.
TUESDAY, Dec. 12, 8 p.m. Anthropological: "Some Flint Instruments and Flints from Cape Bianco Mes, Calabria," by Mr. A. L. Lewis; "The Australian Glass Systems," by Mr. A. W. Howitt.
8 p.m. Civil Engineers: "The Sinking to Two Shafts at Mardun for the Whitburn Company," by Mr. John Daglish.
8 p.m. Colonial Institute: "North-west Territories of Canada," by the Bishop of Saskatchewan.
WEDNESDAY, Dec. 13, 8 p.m. Society of Arts: "Electrical Exhibitions," by Mr. W. H. Preece.
8 p.m. Microscopical.
THURSDAY, Dec. 14, 7 p.m. London Institution: "The Recent Transit of Venus," by Prof. E. S. Ball.
8 p.m. Royal Academy: "Varnishes," by Prof. A. H. Church.
8 p.m. Mathematical: "The Vibrations of a Spherical Shell," by Prof. H. Lamb; a Paper by Prof. H. Smith; "Certain Relations between Volumes of Loci of Connected Points," by Mr. E. B. Elliott; "Geometrical Proof of Griffiths' Extension of Graves' Theorem," by Mr. J. J. Walker.
8 p.m. Telegraph Engineers: "The Application and Extension of Telephonic Communication in Japan," by Mr. Thomas J. Larkin.
FRIDAY, Dec. 15, 8 p.m. Philological: "Initial Mutations in the Celtic, Basque, Sardian, and Italian Dialects," II., by Prince L.-L. Bonaparte.

SCIENCE.

Diseases of Memory: an Essay in the Positive Psychology. By Th. Ribot. "International Scientific Series." (Kegan Paul, Trench & Co.)

THIS little book is mainly a succinct account of the different kinds of loss of memory; but it is also a physiological study of the physical bases or conditions of memory, and attempts, by the methods and results of this comparatively new way of approaching psychology, to rationalise the descriptive pathology. The whole has the merit of all M. Ribot's compends. It is filled with varied and interesting facts, closely packed and well ordered; and the style, even after translation, remains direct, incisive, vivid. Occasionally something has been lost in the rendering. I have noted several instances. One, perhaps the worst, must suffice. Most of p. 36 is made quite unintelligible by loose versions which culminate in giving one and the same phrase, "in and of itself," for two contrasted phrases in the French, "*en lui-même*" and "*pour lui-même*." Even in the original the passage is obscure, because in it M. Ribot's usual perspicuity is clouded by his fixed resolve to confound consciousness, including memory, with its physical antecedents, as one event ("un événement complexe"), instead of seeing in them a train of events, each counting for one, and each one as good and real and necessary as another. This deliberate confusion goes so far as to extend the name of "memory" to all the more or less hypothetical brain and nerve states and processes that are assumed, by way of explanation, to precede or attend the act of consciousness commonly so called. There is no great harm in this, if it is distinctly understood to be figurative. The ebullient poetry of a youthful science like "the physiology of mind" commands our sympathy with its fresh enthusiasm. But the mythological danger exists in science no less than elsewhere. And it is altogether too bad to find our familiar friend "Memory" of the conscious sort made to take a secondary place, and treated as an "accident" (p. 10), a superfluity (p. 7, &c.), a shadow or halo. Yet we must not take too seriously these and other such eccentricities (pp. 17, 19); and, allowing for them, we owe thanks to M. Ribot for his summary of the best and latest known and thought by the mental physiologists about the mechanism of memory. This is given in chap. i., on "Memory as a Biological Fact." He finds the physical bases in (1) the permanently renewed modifications of nerve elements—the impressions or impressed vibrations of Hartley—the functional dispositions of Wundt; (2) in the permanently renewed groups of these, which he calls "dynamic associations." These two brain states or processes constitute "the organic memory." It is "the organisation of residua"—residual impressions or vibrations co-ordinated. Obviously the initiation and establishment of "organic memory" is identical with the formation and fixation of habits of bodily movement, the perpetuation of the constitutional changes induced by disease, and all other phases of progressive organisation. It is a registration and integration of "impressed" states and ten-

dencies, passing from less to more stability, and finding its limit in automatism. Consciousness—e.g., memory proper—attends the relatively unstable stage of this process. Only the continual accession of fresh impressions and new states prevents our becoming pure unconscious automata. But, happily or otherwise, the stream never fails, and so our evolutionary forgetfulness only subserves our remembering, and leaves room for further acquisitions. It was Lamb, I think, who said that "half our education consists in our forgetting the other half."

In explaining the last and perfect stage of recollection—namely, exact localisation of a memory in time—M. Ribot chiefly follows M. Taine, and his exposition is admirably lucid. "Each state of consciousness having its individual duration, the number of states so traversed, and the sum of these durations, will give the position of any state"—i.e., its distance from the present. I quote this fragment of it to show that, with all its lucidity, it is an extremely unsatisfactory elucidation. It involves, in fact, what the schoolmen called the sophism of *idem per idem*—assuming as a *datum* and means of explanation, and as explained or in no need of explanation, the very thing that he seeks to explain. For do not "states of consciousness having individual durations," and (p. 49) "presents" that have given durations, themselves require and presuppose a measuring memory? But all this comes of thinking that an empirical and physiological psychologist may disregard "the criticism of consciousness" (p. 48), and may lightly esteem the old-fashioned psychology of introspective observation and analysis. This disparagement and unconcern may also account for his tendency to consider the whole question of remembering cleared and settled as soon as he has explained the mechanism of localisation. Localisation = recollection = conscious memory—that is the formula. Just as if a memory adrift in the past was not a memory till brought to anchor. So, too, reflective analysis and criticism of experience might have made the long excursus on the "*Ego*" (pp. 98–116) more profitable. Here the subject of knowledge is confounded with its objects, the householder with the house, and the "*Ego*" is now a sum of conscious states, again an aggregate or consensus of vital processes, and sometimes both together; and sums, aggregates, and series are made to collapse by magic into "the unity of the ego," which is confessed to be "the natural form of consciousness." These enigmas vex and mar a passage containing much that is suggestive; especially what is said, in Rosminian fashion, about the *Coenæsthesia* or general feeling of the body in relation to the sense of personality. Again, the same despised metaphysics or *Kritik* would have forbidden M. Ribot's unreasonable modesty (p. 32) which declines to claim for "psychology as a practical science," the question of the "genesis" of consciousness. As if that genesis in the individual was not its main problem, solved too, by M. Ribot, in respect of memory, as all questions of genesis are solved in science at large, by assigning invariable and unconditional antecedents or co-existents. "Cerebration" is "latent modifi-

cation of mind," and when it is intense and lasting enough consciousness arises. That is all; and enough "genesis" for science.

It is impossible in a short space to give any idea of the wonderful array of curious cases which illustrate M. Ribot's chapters on "Amnesia" and "Hypermnnesia." But his deductions deserve to be recorded. "The loss of recollections follows an invariable path: recent events, ideas in general, feelings, and acts"—in aphasia, or forgetfulness of signs (the obliteration or insulation of vocomotor residua): "proper names, common nouns, adjectives and verbs, interjections, gestures." In every case, regression is "from the new to the old, the complex to the simple, the voluntary to the automatic, from the least organised to the best organised." Recovery or re-education takes place in inverse order. These results of the pathology confirm the conclusion of the physiology, that memory accompanies a process of organisation of brain and nerve. There is nothing in them to hinder their general and ready acceptance.

The work may be recommended to psychologists and alienists as a handy book of topics, while to the general reader it cannot but prove both entertaining and informing.

J. BURNS-GIBSON.

PROF. BUECHELER'S PETRONIUS.

Petronii Satiræ et Liber Priapeorum. Tertium edidit Franciscus Buecheler. Adiectæ sunt Varronis et Senecæ Satiræ similesque reliquiae. (Berlin.)

BUECHELER has made a solid addition to the value of his well-known edition of Petronius, the *Priapeæ*, and the fragments of Varro's *Menippean satires*, by incorporating in his cheap and excellently printed volume his edition of Seneca's *Apocolocyntosis*, the fragments of Sisenna's *Milesian Fables*, the *Leges Coniuvales* given at the end of the *Querolus*, and the *Will of a Pig*, which, on the high authority of St. Jerome, we know to have been a favourite subject for grinning recitations by the school-boys of his epoch. The name of the Bonn Professor is sufficient to guarantee the care with which the text of all these pieces is here edited; and the *apparatus criticus* shows that the latest writers on each of them have been examined and laid under contribution. The text of Petronius differs in some respects from that of the large edition of 1862, which will of course always remain the standard of reference on debatable points of reading, containing, as it does, a complete conspectus of the MSS.—in an author so fragmentary a point of the greatest moment. The one thing which every lover of veritable humour must and will increasingly desiderate is a commentary up to the standard of our times, for it is a mournful fact that the commentary of Burmann is still the only one available for most readers, and the accumulations of more than a century of philological research would indubitably clear up much that to ordinary students is obscure. Small thanks to those who, as we have heard stated on good authority, diverted Bücheler from an undertaking which he, perhaps, alone of modern philologists was adequate to execute as it should be.

R. ELLIS.

MAGAZINES AND REVIEWS.

THE *Indian Antiquary* for October gives the transcription and translation of a Kādamba inscription of the early part of the eleventh century A.D., preserved in a ruined temple of

Siva at Siddāpur. Its especial point of interest is that it records a gift made to the temple not by the Kādamba princes of that date (whose magnificent epithets, however, fill up the greater part of the inscription), but by the united private residents of Hoavaalāl. The paper is contributed by K. B. Pāthak, B.A., of Belgaum, two miles from which place the stone tablet was found. There follows a further instalment of Mr. Howorth's papers on "Chinghiz Khan and his Ancestors," and of Mrs. Steel's papers on "Folk-Lore from Kashmīr." Lieut. Temple, who contributes notes also to the last-mentioned paper, sends independently "A Panjab Legend," and an identification of the talking-bird referred to by Aelian, under the name of *Kerkion*, with the common starling now so well known as the talking Mainā, the Sanskrit name of which is *sārikā* or *kālikā*. Mr. Beal points out two or three mistakes made by Mr. Carlleyle in his Archaeological Reports in the interpretation of Fah Hian—mistakes due to his following Laidley, who has misunderstood Rémusat, in his translation into English of the latter scholar's *Poe Koue Ki*. An interesting notice of the reformed Buddhist sect in Japan, the Shin Siu, by Mr. Martin, is extracted from the *Proceedings* of the American Oriental Society, showing especially how they have lately erected a college on the Western model, at a cost of £75,000, in which physics and literature, as well as theology, are taught to numerous students. After a paper of Notes and Queries follow several reviews, the longest being devoted to the last year's issue of the *Journal* of the Royal Asiatic Society, and to Dr. Rhys Davids's "Hibbert Lectures on Buddhism."

THE *Journal* of the Ceylon branch of the Royal Asiatic Society, vol. vii., part ii., which has just come to hand, has been long delayed, but contains several interesting papers. In the first, Mr. Nevill, of the Ceylon Civil Service, adduces a number of authorities to show that the early part of Ceylon, continually referred to in the accounts of various travellers from before the Christian era to about 1000 A.D., was not, as has commonly been supposed, Point de Galle, but rather one of the islands along the North-west coast, probably near the present Calpennyn. The second and fourth papers, by Mr. Nell, the Deputy Queen's Advocate, are on certain curious beliefs as to the influence of the waxing and waning moon, and as to ancient sorcery still practised in the island. The third, by the Mahā Mudaliyār, gives us a very interesting and valuable note on the much-discussed *Veddās*, including no less than fourteen of their songs, with text and full translation. Every word except one in these songs is of Aryan origin, which is very strong evidence, though not conclusive, that these wild woodmen are our kinsmen by blood. This conclusion Mr. de Zoysa supports by a careful comparison of the traditions concerning their origin still preserved in the literature of the island. S. Jayatilaka Mudaliyār contributes a list of the meanings attached by the people to certain common appearances which they regard as omens. Annexed is the first instalment of the edition of Pāṇini now being brought out by Mr. W. Gunatilaka, of the Kandy Bar, with the assistance of the society.

SCIENCE NOTES.

MR. H. F. MORLEY has been authorised by the Council of University College, London, to give a course of advanced lectures on Organic Chemistry.

THE Royal Agricultural Society of England many years ago published in its quarterly *Journal* an elaborate series of articles written

by the late John Curtis, and illustrated with a number of very excellent plates upon the insects injurious to agriculture, which were subsequently republished by Mr. Curtis in a separate volume entitled *Farm Insects*. The same society has now issued a series of six diagrams, each measuring thirty inches by twenty-two, containing highly magnified representations of the different states of the six most injurious of the insect enemies of the farmer—viz., the turnip flea beetle, the wire worm, the large white cabbage butterfly, the daddy longlegs and its grub, the beet fly, and the green plant louse, or aphid, and its enemy, the common lady-bird, or coccinella. Of each of these the transformations from the egg, larva, pupa, or chrysalis, to the perfect state are well represented, so that they may be regarded as a very useful and instructive set of plates for schools or places used for agricultural meetings. We notice that the sucker of the aphid, by means of which it causes all the injury which it commits upon plants, is omitted; and we think the pupa of the elater, or click beetle, into which the wire worm is changed, is very incorrectly represented.

GALILEO's previous biographers have, to a considerable extent, neglected that portion of his life (1592-1610) during which he occupied the Chair of Mathematics in the University of Padua. Sig. Antonio Favaro, himself a professor in the same university, has made a careful study of this period of Galileo's career, based on documents in the public archives of Venice and Padua and in private hands, and is about to publish the results, at Florence, in two volumes, under the title of *Galileo Galilei e lo Studio di Padova*. The second volume will contain about one hundred and fifty documents, for the most part inedited.

PHILOLOGY NOTES.

WE are glad to announce that the Council of University College, London, at its meeting last Saturday resolved to invite Dr. T. W. Rhys Davids to accept the Chair of Pāli and Buddhist Literature, once held by the lamented R. C. Childers, and also to ask Mr. R. H. Gunion to take the office of Lecturer in Sanskrit. University College, almost without endowments, does as much to encourage Oriental studies as either of the great universities.

WE are informed that *The Vast of Lankurān*: a Modern Persian Play, edited, with a grammatical introduction, English translation, notes, and a glossary, by Messrs. Haggard and Le Strange, will be used as a text-book by M. Charles Schefer in his course of Persian at the École des Langues orientales vivantes. The book will be found at home, as well as in India, a most desirable one for the acquirement of modern colloquial Persian, almost all the Persian Grammars extant teaching the classical Persian of Saadi, Hafiz, &c.

AT the annual public meeting last month of the Académie des Inscriptions et Belles-Lettres, M. Jules Girard, who presided, commemorated the four members who have died during the year—MM. Dulaurier, de Longpérier, Thurot, and Guessard; and also gave an account of the work done at the schools of Athens and Rome. M. Wallon, the permanent secretary, read a paper upon the life and works of the late Paulin Paris. M. Léon Heuzey read a paper upon the beginnings of the manufacture of terra-cotta, which will appear as the introduction to his forthcoming Catalogue of the terra-cottas in the Louvre.

AT the last meeting of the Société asiatique, M. Halévy (we quote from the *Revue critique*) "signale dans la langue dite accado-sumérienne

une série d'expressions tellement empreintes du génie sémitiques qu'elles ont pu lui servir à restituer plusieurs passages altérés du Bible."

THE *Euskal-Erria* of November 20 prints from an inedited MS. of the last century—"Historia general de Vizcaya," by Juan Ramon de Iturriza—two Basque documents dated respectively A.D. 564 and A.D. 748. The falsification is evident. The day of the month and year of our Lord are written at length in Basque, "Gure Jaunaren vrte bost eun," &c., "guseure Jaungoicuaren jaijazaric zaspireun," &c., long before such an era could have been used in the Basque country. We have, besides, the Spanish forms, "Gonzalo Gonzalez," "Onsalu Onzalez," in the first document, centuries before the formation of the Spanish language; while the subject of the second is a transaction in the semi-feudal institution of *behetria*, which cannot be so old as 748.

DR. KARL VERNER, now Keeper of the University Library at Halle, has been appointed professor of the Slav Languages and Literatures at Copenhagen.

DR. JULIUS PLATZMANN, the botanist and traveller, has published at Leipzig a glossary of the language spoken in the Tierra del Fuego, with a geographical introduction and a map.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Nov. 20.)

THE REV. R. BURN, M.A., President, in the Chair.—Mr. A. G. Wright, of Newmarket, exhibited a small terra-cotta head of Silenus in high relief, which had probably been affixed to horse-trappings as an amulet; and a bone dagger, nine inches in length, made from the metatarsal of an ox. The former had been found on Warren Hill, Icklingham, in 1877, at the depth of two feet; the latter was from Burwell Fen.—The Secretary exhibited, on the part of the Rev. O. B. Drake, Rector of Teversham, drawings of some wall-painting at the back and sides of the easternmost of the three *sedilia* in Teversham church. It appeared to have been covered up in the so-called restoration of the Church some twenty years ago; and had been brought to light again a few weeks since. The work was of the fifteenth century.—The Rev. G. F. Browne then proceeded to give a very interesting lecture (illustrated by a number of drawings and tracings) upon sculptured stones and crosses of the Saxon period in the North of England—Bewcastle, Gosforth, Hexham, Ilkley, Lastingham, Leeds, Ruthwell, Whalley, &c. He pointed out that some of these stones have sculptures evidently reminiscent of Scandinavian mythology; while another class not less clearly show Celtic ornamentation. He also dwelt upon a connexion between some of the stones and the MSS. of the same districts, such as the Rushworth Gospels at Harwood in Wharfedale and the Durham Gospels in Lindisfarne. In conclusion, he urged that something should be done to record the description of these English stones in a book, as has been done for Scotland, Ireland, Wales, and the Isle of Man.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 23.)

GEN. PITT-RIVERS, President, in the Chair.—Dr. G. W. Parker read a paper on "The Language and People of Madagascar." The language belongs to the Malayo-Polynesian group, being most nearly allied to the Malay proper. The various dialects, numbering more than sixteen, are essentially only one language. It is soft, musical, phonetic, and easily learned by Europeans. Until the early part of the present century, it was a spoken language only; but the English missionaries reduced it to its present form, the English alphabet being adopted with the exception of the letters *c*, *q*, *x*, *z*, and *z*, which have no equivalent sounds in Malagasy. The vowels are four in number, and the consonants sixteen, pronounced as in English, with the exception of *g*, which is always hard (as in *gate*), and *j*, which has the sound of *dz* (as in *adze*). There are only two real diphthongs. In pronunciation,

every vowel or diphthong must be clearly sounded, and the accents properly placed, because often the alteration of one vowel or of the place of the accent is the only means of distinguishing similar sounding words. The author then gave the six chief rules of syntax, and explained the grammatical structure of the language. In the second part of the paper the peculiar geographical position of Madagascar was first noticed; its estimated population (from four to four and a-half millions), and its chief structural features, with special notice of the central plateau. There are a great many tribes in Madagascar; but all are divisible into two distinct classes, according to their race—origin, Malay and African. Their forms of government are—(1) petty absolute monarchies over the greater part of the island; (2) among the Hovas tribe nominally an absolute monarchy, really an oligarchy, the head of which has almost regal power. The office of Prime Minister is not peculiar to the Hovas, tribes on the north and west coasts also possessing the same institution; but only among Hovas is the Prime Minister not only the factotum, but also the "ex-officio husband," of the queen. A short sketch of the new code of Hova laws was next given, this being the only tribe which possesses a code of laws. An outline of the history of Madagascar was given, showing the origin of the present form of government among the Hovas, the tribe which seeks to possess the entire island. Lastly, reference was made to the French claims against Madagascar now being put forward, and their effect upon British interests. These claims are—(1) the demand that French subjects should be allowed to buy, sell, and own land in Madagascar; (2) the claims of private individuals; (3) the establishment of a French protectorate over a large part of the island. The French are now acting in accordance with a pre-concerted (and published) plan for invading and conquering the whole of the island. As affecting the interests of the British empire, the possession of Madagascar by France will enable that Power, if at war with us, to endanger, or even stop, our lines of communication with our Indian, Australian, and other colonies by the Red Sea and the Cape of Good Hope routes.—A discussion followed, in which the Rev. Jas. Sibree, the Rev. W. C. Pickersgill, Prof. Gustav Oppert, Mr. A. H. Keane, and others took part.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Nov. 29.)

SIR P. DE COLQUHOUN, V.-P., in the Chair.—Mr. Rendle read a paper on "The History of St. Thomas's Hospital, from circa A.D. 1200 to 1553, from Original Documents, and chiefly from a MS. formerly in the Stowe Collection and now belonging to the Earl of Ashburnham." This volume, of about six hundred pages, written in the early part of the sixteenth century, was originally incorrectly named "A Record of the Parish of St. Mary Overy." It is really a collection of charters, &c., referring to the hospital. The first hospital, Mr. Rendle said, was a portion of the priory of St. Mary Overy, and was within its precincts as early as 1200. This building was burnt in 1207, but rebuilt in far greater magnificence in 1228 by Peter de Rupibus, then Bishop of Winchester. The bishop's appeal for help in aid of this good work, probably the first charity sermon on record, is contained in the MS. Mr. Rendle then gave notices, in the words of the documents themselves, of many illustrious persons mentioned in them—as of Gower, the poet; Fastolfe, of the Boar's Head; Nicholson, the painter of the windows in King's College Chapel, Cambridge, and the printer of Nicholson's Coverdale Bible. Reference was made to the public market of Southwark temp. Richard II., to the court of Marshalsea, and the other courts held in the immediate neighbourhood. Many interesting matters relating to the Jews of Southwark temp. John and Henry II. were also noted. The hospital was rebuilt in 1507, on the site where it remained till quite recently, the ground costing £31 3s. 4d. Very nearly the same site was sold by the hospital governors to the South-Eastern Railway Company for £296,000. Mr. Rendle's paper was illustrated by a copy of a map, now in the Record Office, of the later foundation, on which

were roughly shown the palace of the French queen, the Tabard, the church of St. Mary Overy, the house of the Abbot of Hyde, Winchester House, Bermondsey Abbey, &c.

SOCIETY OF ANTIQUARIES.—(Thursday, Nov. 30.)

EDWIN FRESHFIELD, ESQ., V.-P., in the Chair.—Mr. A. J. Evans gave an account of the Roman remains in Illyria, especially at Epidaurus and Ristinum. Ragusa Vecchia is the site of the Greek colony, and Greek remains, with Boeotian coins, have been found there, but most of the buildings have been used up in the construction of the modern town. At Ristinum have been found specimens of early indigenous coinage. Mr. Evans described the construction of the aqueduct which supplied Epidaurus with water, and a Mithraic bas-relief which stands on a rock above the town, with no natural cave adjoining, as is usually the case. Probably some artificial chamber was constructed against the rock to represent a subterranean cave. Coins of Aurelian and Constantine have been found close to it. Mr. Evans exhibited a very carefully executed map showing the remains of Roman roads throughout the neighbouring country, and drawings of a few objects of special interest. One of these was a cornelian *intaglio* in the cathedral at Ragusa, engraved with the figure of an emperor on horseback, clothed in the *paludamentum* and raising his hands in adoration. On each side of his head is a cross, and in the *cæteræ* are the crescent moon and star, symbols of Byzantium. The design no doubt represents the vision of Constantine. Another, of pale sard, represents a man holding a lamb, with a ram and an amphora beside him. This may possibly be meant for Christ as the Good Shepherd. Mr. Evans also referred to the legend of the serpent destroyed by St. Hilarion as perhaps being connected with the worship of Apollo.—Mr. Day exhibited the matrices of several seals, as follow: the Abbot of Ouseburn, the Virgin in a niche, below, a demi-monk; St. Bartholomew's, Smithfield, the saint with knife and hook (*Archæologia*, xv. 401); the Commissary of Winchester diocese, fifteenth century, the Virgin crowned; and the Prioress of the Monastery of St. Katharine of Siena, St. Katharine crowned, with palm and wheel, the prioress adoring.—Mr. J. H. Parker, C.B., presented to the society a new map of Rome which he has privately printed, containing the latest discoveries in the topography of the ancient city.

FINE ART.

NOW ON VIEW.—BEAUTIFULS OF SURREY SCENERY, being an EXHIBITION OF MR. SUTTON PALMER'S SKETCHES AND DRAWINGS, now on this past Summer.—MESSRS. DOWDESWELL, 132, NEW BOND STREET (two doors from the Grosvenor Gallery).

In MARCH NEXT Messrs. DOWDESWELL will exhibit MR. BIRKET FOSTER'S DRAWINGS OF THE CATHEDRAL CITIES OF ENGLAND AND WALES, which it is proposed shall be engraved.—Particulars on application.

THE GROSVENOR GALLERY.

I.

It is seldom that one gallery has ever been devoted to the exhibition of the achievement of two such different painters as Alma-Tadema and Lawson. The consideration of each by itself is a necessity, and we are sure that the living Academician will think no apology necessary for giving the precedence to that highly gifted artist who will paint no more.

All the friends of the late Mr. Cecil Lawson, and all those who cared for his art, will be glad that his works have been brought together at the Grosvenor Gallery. It is impossible that the present collection can have any other effect than to increase his reputation. It will, or should, create universal regret at his loss. We see him for the first time. The eccentricity, the caprice, the wilfulness, which were not unnaturally attributed to the painter when detached works of his were seen in the midst of others of a more familiar type, all disappear, and in their place we find a strong personality consistently working out decided views and feelings with regard to landscape art. We do

not know whether any of his important works are missing—we think not—but we are quite sure that there is scarcely one here, from the studies of still life to the largest and most poetical landscape, which is not a link in the chain of his progress, a note of his individuality, part, however small, of the general revelation of his genius which the exhibition affords.

It is impossible, with the space at our command, to trace step by step the development of his genius, and we shall make no premature attempt to estimate it at its correct value or determine the artist's position among his peers. But there is at least no doubt that he belonged to the higher rank of landscape art; that he was not only remarkable as a painter, but as a personality; and we are glad to learn that this brilliant collection of his work is not to be scattered again before the appearance of a more permanent record of his life and work, written by one who was acquainted with both, and illustrated by brother-artists whose sympathy is assured. The trust of Lawson's reputation could not well be in safer hands than those of Mr. Gosse, Mr. Herkomer, and Mr. Whistler.

Cecil Lawson was above all a painter of skies, and the light of skies. The great panorama of clouds, with its perpetual movement and change, was evidently his most constant—his dearest—study. He painted the earth also, and painted it well, but seldom so well as the sky; sometimes, indeed, his skies are so forcible, with their white clouds shining on the deep blue, that they seem to kill the rest of the picture. It is as though, dazed with looking at the source of light, he saw the earth colder and paler than ordinary beings do who carry their eyes level with the horizon. That he loved the scenery of his country nearly every one of his pictures is a witness; more than this, the foregrounds of "The Minister's Garden" and "The Cuckoo" show us that he loved its pretty details, its flowers (wild or cultivated), even its insects. But it was the sun, and the air, and the clouds—the givers of life and beauty—that moved his deepest feeling and stimulated his noblest efforts. In other words, he was a poet of no ordinary kind, who could indulge in sweet homely sentiment, and yet enter into communion with the moods of universal Nature. He could paint the bloom of a peach or the majesty of a storm, the petals of a hollyhock or the glimpses of the moon.

But he appears to have been, above all things determined to do nothing petty or trivial. Even his studies of still life, pears and apples and peaches and grapes, though apparently as tangible and eatable as those of William Hunt, show none of those signs of elaboration which are so painfully visible in Hunt's work. They are treated with the breadth and simplicity of Chardin, and with a greater appreciation of their beauty of form than Chardin had. No one who studies these or his masterly sketches of hollyhocks can doubt that, if he seemed at times to pay too little attention to detail, it was of set purpose, and not because he shirked labour or wanted skill.

But it was always the essence of the thing presented or the emotion it caused that set him to work. He never sacrificed the greater to the less, not the peach to its down, nor the tree to its leaves, nor the light to anything. He had always something more than the mere love of the pretty or the picturesque at the bottom of his work. When standing before the "Autumn Moon" and "The Cuckoo" (those enormous landscapes which have not for the present writer an attraction in proportion to their size) it is impossible not to feel that the artist is not a mere picture-maker who thinks he has found a good subject, but a man who is giving outward form to his deep impressions of the solemnity of a warm, clear night and the joy of a spring morning. In that early but in

some respects most beautiful of his pictures, "The Hop Gardens of Kent," the effort of the painter has not been to choose the prettiest view he could find, but a characteristic one, a view that will convey the notion not only of the beauty, but of the extent, of a district stretching far beyond the frame. Beautiful it is of itself, but suggestive also of beauty around on all sides, with a sky that lights a country. As a picture of sunlight it is perhaps the finest Lawson painted. The sun not only lights, but warms, the whole picture, which is ripe as a golden apricot. There was no fear for the hops that year.

After this early work he appears to have been fascinated by the more mysterious and indefinite of the phenomena of Nature, its clouds and mists, especially at night. It was no cold meteorological report of the weather that he set his hand to; nor did he go to the other extreme, and indulge fantastic dreams at the expense of truth. He strove to paint what he saw, but with a sight that took cognizance only of what was essential to the effect which impressed him. The term *impressioniste*, if it were not just now associated with the record of commonplace impressions, would suit his art as it would that of Constable and some of the best of that of Turner. Though too distinct in personality to be said to be the follower of any particular master, his art is allied to the art of both of these great men. He had much of the robust grasp, the solidity, the richness, and the simplicity of the one, and much of the subtlety, the delicacy, and refinement of the other's earlier work. Such a picture as that called "Between Sun and Moon," which renders so exquisitely the effect of a day dead, but not yet cold, seems to combine something of the manner and the poetry of both these artists.

Nothing is more striking in this exhibition than the range of Lawson's feeling and skill, but on this and other notable characteristics of his work we must delay our remarks till next week.

COSMO MONKHOUSE.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

THE student of contemporary art, who knows which way it is going, and what it really is, will find, we fear, comparatively little indication of the modern movement in the exhibition which the Royal Society of Painters in Water-Colours opened this week. We have seen many good, and several very indifferent, exhibitions in the gallery of this long-esteemed society, but never, we think, one so distinctly poor as that which is now open. The Royal Society, with its considerable number of members and associates, manages to keep up the quantity of work that is annually shown, but it is only by a too generous self-deception that the public could persuade itself of the invariable excellence of the quality. To be plain, but few of the elder exhibitors do anything to enhance, or even quite to sustain, their reputation this winter; while several of the younger men, from whom we may still expect much, have elected to defer for a while the realisation of the promise they have given. Mr. Parker, Mr. Tom Lloyd, and Mr. Thorne Waite are artists who will yet do excellent work, but, on the whole, they are not represented as they might be in the gallery on the present occasion. Even Mr. Hale, whose work is invariably refined, and sometimes truly subtle and poetical to boot, is hardly what we have hitherto found him. Against this, it must be said that Mr. Arthur Hopkins holds his own fairly; that Mr. Du Maurier, in one agreeable head, shows increased command over the material of his later choice; and that Mr. Herbert Marshall sends a landscape of refinement, power,

and beauty, a worthy rural companion to that famous urban design, "Westminster after a Shower," which was justly applauded about a year ago. Also it must be said that, among the older members, the President, Sir John Gilbert, Mr. Frederick Tayler, Mr. Carl Haag, and Mr. Boyce send excellent work. Nor does this exhaust the list of those whose contributions are welcome. Still, the list would not, if we completed it, be a very long one.

Mr. Frederick Tayler's contributions—several of them at least—are memorable for their well-considered alightness. "Over the Hills and Far Away" and "Taking Home the Kye" are instances of an art that stops almost as soon as it begins, and yet contrives to suggest in a few strokes more than mediocrity can accomplish in a thousand. Mr. Carl Haag and Mr. Boyce prefer to be elaborate, but theirs is not the elaboration of mediocrity. The President affords us the gratification of change from his habitual themes, some of which he has executed with a too dangerous facility, and some with an impressive power. This winter he turns to a pure figure subject—figures in an interior—and, in what is an illustration to *Roderick Random*, affords example of his control over marked and comic character. This is most ingenious, most skilful, and most entertaining work. Mr. Brewtnall—a comparatively young man—who is generally a figure painter, picturesque and dramatic, is this season engaged with landscape. Mr. Radford, a figure painter of the classic or Franco-classic order, exhibits a work which he entitles "Sympathy." The story is not told, but that which is evident is the pleasing union of figures who move in an ideal world, in which the colouring is agreeable, the sentiment luxurious, and in which the drawing might sometimes conceivably be better. To be plain, Mr. Radford is an artist with faults; but he is likewise an artist with qualities. It would be rather hard on Miss Olara Montalba, whose drawings are cropping up in every gallery in London—her Venice and her Thames are always with us—to reproach her for making no novel sensation in the present show. A dainty play of colour, golden and russet and rosy, gives attraction to Mr. Arthur Hopkins's "Apple Loft," in which a young girl, herself coloured like her ripest apples, kneels among the fruit. Mr. Tom Lloyd deals in rustic themes; Mr. Buckman gives picturesqueness and humour to commonplace material, and is to be reckoned, we surmise, among uncompromising realists. Mr. Herbert Marshall's most pleasurable contribution is a vision of Sonning—the little wooden foot-bridge, the still water, the pleasant English land, with garden and gable, and all this overspread by the flames of an evening sky, rose-red and cherry-colour. Mr. S. J. Hodson's "Daydream" is worthy of notice, but for its complete realisation of picturesque interior rather than for any dramatic force, which it fails to display. Indeed, the society is not generally strong in the possession of artists who can be dramatic. Mrs. Allingham's work is dainty and sweet as ever. She, too, is occupied with pretty surfaces and gentle character—hardly with a story. Mr. J. D. Watson can be dramatic; but when he is dramatic he is a little given to be independent of beauty. Now his pencil drawing from life of a reclining figure—an artist's study, and little more—is done in happy surrender of his individuality to the attractiveness of his theme. It is charming, therefore, as well as skilful. Why have we left to the last all mention of a highly vigorous and artistic drawing which the Princess Louise—a member of a family of artists—sends to the exhibition? It witnesses at least to the fact that her work need ask no indulgence. But the society generally must bestir itself, and must endeavour to add new strength to its ancient prestige.

"GRAPHIC" ANIMALS.

It is not easy to take seriously an exhibition like that now to be seen at the Fine Art Society's Gallery in Bond Street. The pictures are all the property of the proprietors of the *Graphic*, the results of commissions given to various artists for works suitable for engraving for that excellent and enterprising periodical. The collection is not large enough to illustrate the present condition of animal painting, nor are the pictures individually of sufficient importance to affect the reputation of any particular artist. If there be anything on trial here it is the ability of the *Graphic* to cater for the public taste, but, as there is no prosecutor, public or private, it is useless to make a speech for the defence. It is an exhibition at which the critic may feel himself relieved from his severer responsibilities, and may enjoy the fun of the fair without feeling that he is neglecting his duties.

If a critic may at any time indulge his personal proclivities, it is at a collection of pictures meant to be popular, and with animals for their subjects. It does not matter how cleverly and soundly they may be painted if they are not easily attractive; and if an animal be drawn or painted badly it will be without attraction for the most uncritical person. In the matter of animals the public who know and love them are good critics. Unless, for instance, Mr. Maxime Olande had drawn his beautiful deerhounds so well, neither public nor critic could admire his "Awaiting Master's Return" (5), in spite of the elegance of the grouping and the clever management of the lamp-light; and not even Mrs. Butler's reputation will gain easy credence for all the legs of all her horses. One of these, in her "Artillery Team in Action" (9), reminds us of the legend of St. Eloy, the blacksmith who cut short the objections of a horse to be shod by taking off his leg. When the shoe was on, he put the leg back again. This leg looks as if it had been put back in the wrong place. The *Graphic* has been more fortunate in the horses of Mr. Detmold (whose capital picture is uncatalogued) and in those of Mr. Caton Woodville (28) and M. de Neuville. "A Wounded Friend" (13) is an admirable example of the latter artist. A trooper is bathing the bloody fetlock of his charger in a pool on the field of battle, and the affection between horse and master is shown without any sentimentality. Indeed, with the exception of Mr. Percy Macquoid's "Empty Chair" (57), there is a healthy absence of false pathos throughout the exhibition.

Of mock and playful pathos there is, however, much, and of good quality. Mr. Briton Rivière sends one of the most tragic scenes in the history of Mother Hubbard (52). The poor dog "who had none" is in this case an Italian greyhound, and Mother Hubbard is a pretty little girl who is gazing with surprise and vexation at the empty shelves. Her arms might be less red and her hands prettier, but the picture is charming as a whole. Its "pendant," by Mr. O. Burton Barber, "The Order of the Bath" (43), is another nice little girl who is washing her terrier in a tub. The pathos here is in the dog, who is undergoing his ablutions under silent protest. They both suggest coloured engravings for next year's "holiday" or Christmas numbers. Between these two hangs another tragicomedy, by Mr. Macbeth, "The Veterinary's Shop" (47), which represents with due solemnity and much art of colour and expression the binding of a lapdog's leg. The patient is held by his beautiful and anxious mistress, and watched by the faithful and sympathising maid. Of other kinds of humour there is plenty. M. Heinrich Zügel's "Envy, Hatred, and Malice" (15) is a capital little canine comedy of the Landseer kind. In "My Lord" (16) M. Adrien Marie gives us a most important-looking monkey, in yellow robe,

seated in state on a grand chair, with a Japanese fan in his hand. Kittens (always humorous) are plentiful. Mr. Frank Paton's (34) is not quite so good as his puppy, though it is better than Mr. Coudery's (30); but the best of all are Mme. Henriette Bonner's, whose "Mischief" (41) and "Happy Family" (54) are *chefs-d'œuvre* of their kind. Very good, also, is Mr. Clough Bromley's black cat, in whom centuries of civilisation have not corrected the cruel and vulgar habit of catching live birds and eating them uncooked. Such a picture as this "Pigeon Fancier" (31) is, however, a rarity here. Most of the creatures are very social animals, given, indeed, like Mr. Otto Weber's badgerhounds (60), to much mischief, or to vulgar curiosity like Mr. Weekes' pig (36), but on the whole well-behaved and pleasant creatures. The visitor will be delighted with Mr. Benno Adam's "Donkey Family" (26), and fall in love with Mr. Burnier's cow (50). Even Mr. J. Deiker's "Young Foxes at Play" (40) are full of good humour, and Mr. Samuel Carter's "Monkeys discussing a 'Darwinian Question'" (39) look more bewildered than cunning. Among the drawings which we hope to see again are several by Mr. Caldecott; and there are also some works which we think we already recognise as old friends. Among the latter are Mr. O. Green's "Talented Troupe" of performing dogs (66) and Mr. Kozakiewicz's "Patient Model" (20).

ITALIAN JOTTINGS.

PROF. E. PAIS, Curator of the Archaeological Museum at Sassari, in Sardinia, having been entrusted by the Reale Accademia dei Lincei with supplement i. to vol. v. of the *Corpus Inscriptionum Latinarum*, has just returned from a tour in North Italy for the inspection of all inscriptions discovered since 1877, the date of issue of that volume.

THE excavations in the Forum Romanum have completely restored the arch of Septimius Severus, the column of Foca, and a cluster of monuments under the Tabularium. The work near Santa Maria Liberatrice is being carried on with energy, and has exposed many buildings underneath the palace of Caligula.

THE Kircherian Museum, in the Collegio Romano, which had long been closed, was reopened in November.

THE excavations in the Corneto-Tarquiniæ cemetery have been resumed at Le Arcatelle, where some archaic tombs were discovered in 1881 of similar type to those on Mount Albano. A further portion of this prehistoric cemetery of Tarquiniæ has now been brought to light.

BENEATH the present palisades of Santa Marta in Venice have been found others of high antiquity, and also some prehistoric relics.

THE inundations at Verona have destroyed nearly the whole collection of prehistoric antiquities gathered during Sig. de Stefani's recent excavations.

A LONG Greek inscription has been discovered at Venice on a marble block built into the church of St. Mark.

NOTES ON ART AND ARCHAEOLOGY.

SIR NOEL PATON, turning aside from the religious and symbolical art which has of late almost wholly occupied him, has just completed a charming fairy picture. It represents the meeting of Puck and the Fairy in the first scene of the second act of the "Midsummer Night's Dream"—the play which furnished the subjects of "The Quarrel" and "The Reconciliation of Oberon and Titania," paintings by which the artist won some of his earliest laurels

more than thirty years ago. The scene of the present picture is a glade in the "wood near Athens," flooded by brilliant moonlight, with the clear gleam of a star seen through the over-arching branches above, and the last radiance of the sunset tingeing the western heavens. On a foreground, rich with moss and herbage and broken boughs, the fairy is standing—her yellow hair streaming down her back, her long, delicate, white wings palpitating against the rosy sky, and her beautiful form swaying gracefully to one side as she bends to lift from the ground, with daintiest touch of finger-tips, the thin green drapery that covers her limbs. Behind, the ruddy brown figure of Puck is darting forward with eager, outspread arms, his roguish, humorous face all alive with the question—"How now, spirit! whither wander you?" Below, on either side, is a quaint little elfin form, one prostrate among the leaves of a dandelion, overthrown by the rapid flight of a stag-beetle, the other cowering close to a fragment of rock, laughing in sheer delight at the fairy apparition. The picture is full of the beauty of line and colour and the rich overflowing fancy which characterise all the artist's renderings of fairy subjects.

MR. ARTHUR LEMON, whose poetical pastorals of Italy have made their mark at the exhibitions of the Royal Academy, is engaged upon a work of sculpture which is likely to advance his reputation. It is a statuette of "Don Quixote," and will probably be finished in time for the May gathering at Burlington House. The refined human feeling and the thorough modelling of animals which have always characterised Mr. Lemon's pictures are good auguries for the success of his present undertaking. His Don is, at all events, sure to be a gentleman, and his Rosinante no caricature.

WE have seen the proof sheets of M. Octave Uzanne's new volume, the companion to his wonderful little book, *L'Eventail*, published by Quantin last Christmas. Again M. Quantin is to be the publisher, and again M. Paul Avril—whose facile and dainty genius *L'Eventail* revealed—furnishes the pictures. *L'Ombrelle*, however—if that is what it is to be called—has not so good a subject as had the earlier work; it has not, on the whole, inspired its illustrator so well; and we doubt whether, save by grace and favour of the earlier book, this will attain the great commercial success of *L'Eventail* and increase in value as pleasantly to the possessor as *L'Eventail* does. The virtues of M. Paul Avril's method of composition and design are seen better in interiors than in scenes of the street, and *L'Eventail* gave more constant opportunities for interiors than does the forthcoming volume. But one or two of the compositions in the new work are equal to any in the book of last year; and the mixed processes of photogravure and colour-printing, employed so delicately and with so high a success in *L'Eventail*, are employed again, and with just as baffling a completeness, so that the way the thing is done is quite a puzzle even to the best experts. Without making invidious distinctions between the two volumes—though we have sufficiently marked our preference—it may be said broadly of both of them that they far surpass anything of the kind which has issued from English presses. Of *L'Eventail*, or of its younger companion, it may fairly be said that, lying in the book-case or on the table for chosen favourites two or three only at a time, it is a "petit bijou," and more, "un petit meuble."

By the new arrangement at the National Portrait Gallery, the portraits from the British Museum and Serjeants' Inn, which formerly were exhibited in a large room alone, are now

incorporated into the general collection in chronological order.

WE have to record the death of Mr. Mungo Burton, A.R.S.A., which occurred at Edinburgh on December 1. Mr. Burton was the oldest associate of the Royal Scottish Academy, having been elected about 1845. He was favourably known as a figure and portrait painter. Among his subject-pictures may be mentioned "Sabbath Morning," "The Widow's Return," "The Shepherd's Tale," and "The Weary Traveller." Among his more striking portraits are those of Dr. Guthrie and the Rev. Dr. John Brown, the father of the author of *Rub and his Friends*. Mr. Burton was much respected by his brother artists for his upright character and kindly disposition.

AN interesting exhibition of water-colours, mainly by Scottish artists, is now being held in the galleries of Messrs. Dott and Son, Edinburgh. Many of the members of the Royal Scottish Academy are represented; and the display includes a few works by Sam Bough and other deceased painters, and several examples of the modern Dutch school. It is intended that this shall be the first of a series of annual water-colour exhibitions.

AMONG the many types of female beauty which look down upon us from the walls of the Royal Academy, we know of none more elevated and pure than those of Mrs. G. Koberwein-Terrel. A beautiful proof which has been sent to us by the Fine Art Society assures us that one of these (and one of the best), thoughtful, refined, and sweet, has at last been worthily engraved by Mr. E. Jossey.

THE Autotype Company have sent us handsomely mounted copies of three works which they have recently published. They are "Sir Galahad," from the picture by Mr. Herbert Schmalz exhibited at the Royal Academy last year; "Behind the Bar," described as a "character picture," by Mr. J. H. Henshall; and one of Mr. Alfred Ward's studies of female heads in red chalk, entitled "Idalia." All exhibit the marvellous excellence of reproduction to which the autotype process has been brought by this enterprising company; but we confess that the second-mentioned picture pleases us neither in its design nor in its execution.

MESSRS. GEORGE FALKNER AND SONS, of Manchester, have brought out a series of Christmas and New Year cards which have several novelties to recommend them. They are printed on rough cardboard, with decorative borders and type that may be called "old style;" they each have a motto from "Patience," taken with Mr. Gilbert's approval. The drawing is much above the average, and we have not often seen better examples of wood-cutting.

AMONG the attractions announced by the publishers of the *Portfolio* for next year are a series of papers by the editor on "Paris," treating of the characteristics of a great modern city and its growth since the Middle Ages; Prof. Sidney Colvin's articles on "Italian Sculptors," before promised; papers by Mr. Walter Armstrong on the "Authorship of Old Pictures;" &c. The illustrations, we observe, are almost all to be etchings, with the exception of a line-engraving by Mr. Saddler after the late Henry Dawson's "Durham," which is promised for the spring. The January number will have Mr. Lumb Stock's engraving of "A Souvenir of Velasquez," already published separately; and an account of the new "Royal Courts of Justice," with illustrations from the designs of the late Mr. Street.

M. DE SABUROFF, the Russian ambassador at Berlin, has long been known to possess an unrivalled collection of objects of Greek art, the authenticity of which is attested by their having all been acquired by himself on the

spot. He has now given his consent to the publication of a work containing reproductions of the choicest specimens of his collection. Among these we may mention archaic sculptures from Sparta, Aegina, and Athens; funerary stelae of the fifth century; an absolutely unique bronze statue of life size and of the best period; and the finest selection of terracotta figures from Tanagra that exists anywhere. The work will be in two volumes, the one containing sculptures and vases, the other terracottas and bronzes. The number of plates will be about 150, some being reproduced by heliogravure, others by chromo-lithography. An example of the latter that we have seen is excellent. The mode of publication is in parts, of which there will be fifteen, each with ten plates. The price of each part will be 25s. The letterpress will be issued in two editions, German and French. The publishers are Messrs. Asher, of Berlin and London, who hope to have the first part ready by Christmas; the rest will be published at intervals of two or three months.

AN Ecole de Louvre has now been established at Paris, after the model of the Ecole des Chartes, the Ecole des Langues orientales vivantes, &c. The professors appointed include M. Ravaisson, for classical art; MM. Pierret and Révillout, for Egyptian; M. Ledrain, for Semitic; and M. Bertrand, for Gaulish. The courses of lectures opened this week.

ROUEN seems to be the place for artists who wish to sell their pictures. No fewer than fifty-seven works have been bought by the municipality, the artistic societies, and a few rich amateurs of the city, from the exhibition that is now closed. Many more may have been bought by visitors; but it is creditable to Rouen that her citizens should display such generous feeling towards art.

M. LAUNETTE is publishing, in eight monthly parts, at the subscription price of 240 frs., a great art-work to which every member of the Société d'Aquarellistes français is a contributor. The text is written by (among others) MM. Ph. Burty, H. de Chennevières, Jules Claretie, René Ménard, Octulle Mendès, and Charles Yriarte.

AN instructive account of the modern Danish school of painting is contributed to the *Zeitschrift für bildende Kunst* this month by Sigurd Müller. We know next to nothing of this school in England; and even in Germany it has been felt to be too narrow and national to find favour. Within its own limits, however, Danish painting is forcible and expressive, and not without beauty to those who can get over its hardness and crudity of colour. Carl Bloch is the artist especially noticed by S. Müller, and two remarkable etchings are given in illustration of his work. The other articles of the number deal with Jan Schoreel, whose fame Dr. von Wurzbach desires to re-establish; and the painters and sculptors of the school of Kalkar, who are enumerated by L. Scheibler.

THE artists of Berlin are making grand preparations for the celebration of the silver wedding of the Crown Prince and Princess on January 25 of next year. Among other exhibitions will be a loan collection of the works of Old Masters similar to those we have so long delighted in at Burlington House. This is the first time anything of the kind has been attempted at Berlin. One-half of the pictures will be contributed from the royal castles.

MUSIC.

RECENT CONCERTS.

THE Cambridge University Musical Society gave an orchestral concert in the Guildhall, Cambridge, last Saturday evening, December 2. The programme commenced with Handel's

fine concerto in G minor for stringed instruments; and excellently well was it played. Selections from Palestrina's "Missa Papae Marcelli," followed by J. S. Bach's Church cantata, "Halt im Gedächtnisse," and this in its turn by C. P. E. Bach's symphony in D, gave to the concert somewhat of an historical character. Strangely did the fugued and complex movements of Bach sound after the simple and vocal strains of the great reformer of Church music; while the symphony spoke indeed of a new order of things. The performance of the Palestrina Mass by the Bach Society at the beginning of this year has called the attention of other choral societies to a work which may not altogether suit modern ears, but which is highly interesting as a specimen of sixteenth-century music, and as a composition which was considered "the archetype of ecclesiastical song." The selection at Cambridge included the Kyrie, the Gloria, and the Credo; the solo vocalists were Miss Amy Aylward, Mrs. Dunn, Mr. W. A. J. Ford, and Mr. Herbert Thorndike. Bach's cantata was performed for the first time in England. Some of the music is very fine, but we are not disposed to consider it one of his best efforts. The aria, "Peace be unto you," was used by Bach for the Gloria of his short Mass in A major. The first part of the latter contains new voice parts without any change whatever in the orchestral accompaniments. The solos were taken by Mrs. Dunn and Mr. Ford. The opening chorus and the two chorales were effectively rendered, although at times the voices were overpowered by the organ. The symphony in D by C. P. E. Bach was admirably played. It consists of an *allegro* movement, a very short *largo*, and a *presto*. The *allegro* is of great interest to those who wish to study the transition period between J. S. Bach and Haydn. The themes are of marked character and well contrasted; the second is allotted to the wind instruments. The form of the whole movement is remarkably clear; while the general vigour and boldness of style cannot fail to strike the attentive listener. The *presto* is full of spirit. Beethoven's "Ah! perfido" was sung by Miss Aylward. The programme concluded with a hymn, "Awake, my heart," for baritone solo (Mr. Thorndike) and chorus, by Mr. O. V. Stanford. The poem is a translation from Klopstock by Mr. H. F. Wilson. The music is bright and tuneful, and skillfully written for the voices, but it is a work of comparatively small compass and not of marked individuality. The choir naturally tried, and successfully, to do justice to the hymn; and the solo part was well rendered by Mr. Thorndike. Mr. O. V. Stanford conducted the whole of the concert with his usual ability.

Herr Joachim has come to England this season somewhat earlier than usual. He made his *rentrée* at the Popular Concerts last Monday, and all who listened to him will doubtless be of our opinion—that the great violinist plays as well as ever. The programme contained three noble works with which Herr Joachim's name has often been associated—Beethoven's Rasonoffsky's quartett in C major (op. 59, No. 3), Mendelssohn's octett, and Bach's concerto in A minor with double quartett accompaniment. A mere record of the performances is all that we need give; such magnificent *ensemble* playing as that of Messrs. Joachim, Ries, Pollitzer, Wiener, Zerbini, Straus, Zerbini, jun., Pezze, Reynolds, and Piatti can be listened to, and enjoyed, better than described. Miss Dora Schirmacher was the pianist, and gave an effective rendering of Mendelssohn's difficult *scherzo à capriccio* in F sharp minor. She has a very good touch, and plays with feeling, intelligence, and vigour. The inevitable *encore* came—a *gigue* of Handel. Miss Carlotta Elliot was heard to advantage in songs by Handel, Kjerulf, and Taubert.

J. S. SHEDLOCK.

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SATURDAY, DECEMBER 16, 1882.

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LITERATURE.

"ENGLISH MEN OF LETTERS."

Macaulay. By J. Cotter Morison. (Macmillan.)

A CRITICAL estimate of Macaulay's contribution to historical literature was much needed till Mr. Morison appeared to supply the want. Valuable as Mr. Trevelyan's biography is in all that relates to his uncle's private life, he was restrained by reverential piety—perhaps, also, by a too great similarity of literary taste—from attempting to settle Macaulay's place among historians. Later criticism has not been very favourable, Prof. Seeley, especially, having lost no opportunity of pronouncing Macaulay a mere literary artist who had wandered from the true path of historical orthodoxy.

Of Mr. Morison's work it is difficult to speak too highly. The mere reading of it is a pleasure of that kind which results from the instinctive knowledge which the intelligent reader gains of the pains taken to produce the easily flowing pages. What is of far greater importance is that the author establishes his reputation for fair-mindedness at the outset. He has hard things to say about Macaulay in the end; but it is evident that he would not say them if his love of truth would allow him to take a more favourable view. His opinion of Macaulay as an orator and a practical politician is the highest possible; and he even goes so far as to suggest that, if circumstances had allowed him to confine his attention to politics, he might very likely have risen to the Premiership itself.

Of Macaulay's literary style Mr. Morison has necessarily much to say. Without being blind to its obvious faults, he points out that to some extent those faults may be accounted for by a not unnatural tendency to transfer the diction of oratory to that of literary composition; and he dwells with sufficient, but not too strong, emphasis on the architectonic character of his narrative. "Anyone," he says (p. 146),

"who knows by experience how difficult it is to conduct a wide complex narrative with perspicuity and ease, and then observes the success with which Macaulay has conquered the difficulty, will be apt to fall into a mute admiration almost too deep for praise. . . . Each side of the story is brought forward in its proper time and place, and leaves the stage when it has served its purpose—that of advancing by one step the main action. Each of these subordinate stories, marked by exquisite finish, leads up to a minor crisis or turn in events, when it joins the chief narrative with a certain éclat and surprise. The interweaving of these

well-nigh endless threads, the clearness with which each is kept visible and distinct, and yet is made to contribute its peculiar effect and colour to the whole texture, constitute one of the great feats in literature."

There is much more to the same effect. Even when Mr. Morison comes to deal with the historical worth of the author whom he is criticising, he is never easy unless he can give the best interpretation possible to his faults. When he shows how inaccurate Macaulay was, he is careful to add (p. 162) that

"his inaccuracy arose from hearty dislike for men of whom he honestly thought ill. Of conscious duplicity and untruth, no one who knows him can conceive him guilty."

Where Mr. Morison's condemnation is most decisive is in his enquiry how far Macaulay was an historian in the sense in which the word is understood by thoughtful persons at the present day. He shows that Macaulay's weakness arose from his want of speculative power and from his ignorance of the true object of history. "What," asks Mr. Morison (p. 170),

"is the historical point of view? Is it not this—to examine the growth of society in bygone times with a single eye for the stages of the process; to observe the evolution of one stage out of another previous stage; to watch the past as far as our means allow, as we watch any other natural phenomena, with the sole object of recording them accurately? . . . Now what does Macaulay do in his observation of the past? He compares it, to its disparagement, with the present. The whole of his famous third chapter, on the state of England, is one long paean over the superiority of the nineteenth century—as if an historian had the slightest concern with that."

What more Mr. Morison has to say on this head must be sought by his readers for themselves. Into the further question as to how far history ought to be made interesting he hardly enters. No doubt the scientific results of history are the most valuable; but, after all, the historian of the past, like the statesman of the present, has to deal with a society which is composed of living individual units, and he will fail in conveying all the lessons of which his art is capable if he reduces his teaching to a series of scientific propositions. After all, the greatest writer is the one who can most fully embody its meaning in the narrative itself. Was any prose work on the causes of the fall of kings ever more suggestive than Shakspeare's play of "Richard II."? But then Shakspeare's teaching is for those who know how to seek it with toil; whereas it is the business of the ordinary historian to be understood of all men, so that he may still have to pause from time to time to explain the meaning of his narrative.

While all that Mr. Morison has to say about Macaulay's History is admirable, it may be doubted whether his dissatisfaction with the work has not prevented him from being, in the latter part of his book, quite fair to Macaulay himself. He quotes (p. 162) Macaulay's words in a letter to a friend, to the effect that he would not be satisfied unless he could "produce something which shall for a few days supersede the last fashionable novel on the tables of young ladies," as if this were indisputable evidence that

"the chief object which the writer had in view" was to have "young ladies for readers laying down the novel of the season to take up his *History of England*." Surely this is not fair treatment. Macaulay, writing a letter, was likely to dwell on that in which he believed himself certain to excel all previous writers. He was not likely to dwell on that which he had in common with them, even though he himself might believe it to be the most important part of his task. The probability that this was the case would seem to be ignored by Mr. Morison, because he has fallen into the very error which he condemns in Macaulay. He compares Macaulay in his neglect of scientific history not with the actual historians who were his contemporaries, but with the ideal historian who is present to the minds of thinkers of to-day. Macaulay's extreme respect for industrial progress, for instance, will be found full-blown in Knight's *Popular History of England*, and may fairly be regarded as the common property of the generation which had succeeded to that which produced Brindley and Watt, and which itself produced George Stephenson. In his entire disregard of the scientific basis of history and the genesis of ideas, he was equalled by John Forster; while even the great work of Hallam continually deals with ideas in an unhistorical way. The famous argument, for instance, on the merits of the two parties in the Civil War, which is so often quoted as decisive of the whole question, starts by demanding the concession of two postulates, one of which is "that the mixed government of England by king, lords, and commons was to be maintained in preference to any other form of polity." No serious historian would now approach the subject in this fashion. But it would have been worth Mr. Morison's while to notice that in Macaulay's essay on Hallam he fairly meets that writer on this question; and, starting from the same general conception of government, he clearly gets the better of him, because he realises what Hallam, amid his abstractions, did not realise—the extreme importance of the danger of leaving the king possessed of power which would have enabled him to bring to England the army needed to crush the Irish rebellion.

Macaulay had probably more power of generalisation than Mr. Morison attributes to him, though it did not go very far; and he preferred to exhibit it through his narrative rather than to lay it didactically before the reader. He believed in the triumph of common-sense and in the sufficiency of political and individual liberty to save a nation out of all difficulties; and, though this is a very incomplete doctrine, it can hardly be denied that his History teaches it in the most impressive way.

From these high matters it may seem to be a sudden descent to point out to Mr. Morison a misprint by which, at p. 51, he converts Otfried Müller into two men, and another by which, at p. 181, he makes Macaulay to have been fifty years of age in 1859, instead of in 1850. It may also be suggested that in his next edition he should omit at p. 33 his appeal to the shade of Mr. Ruskin against Macaulay's statement that he did not find "much to admire in the architecture within" the church of Santa Croce at

Florence. Happily it is impossible to know what Mr. Ruskin's shade might have to say about the matter; but what Mr. Ruskin in the flesh thinks about it is just what Macaulay thought: "You will return home," he writes (*Mornings in Florence*, p. 11),

"with a general impression that Santa Croce is, somehow, the ugliest Gothic church you ever were in. Well—that is really so; and now will you take the pains to see why?"

No doubt the church contains priceless frescoes by Giotto; but were they not still covered with whitewash when Macaulay visited Florence? SAMUEL R. GARDINER.

Select Letters of Percy Bysshe Shelley.

Edited, with an Introduction, by Richard Garnett. "Parchment Library." (Kegan Paul, Trench & Co.)

MR. GARNETT'S Introduction to this volume is a piece of carefully considered, just, delicate, and firmly expressed criticism, in every way worthy of the classic form of the "Parchment Library." Naturally he addresses himself first to the task of justifying the inclusion of a volume of letters in this series. Have they the requisite perfection of form? How do they compare in this respect with the letters of the great letter-writers of the eighteenth century—Pope, Gray, Cowper, and Walpole? It is entirely in point of form that Mr. Garnett institutes the comparison; and, if we understand this, we can hardly dissent from his conclusion that Shelley's letters were deliberate literary compositions, as the letters of Pope and Gray were, and as the letters of Byron and Scott were not. Byron and Scott, in their letter-writing, threw off the restraint of literary form; their letters are the frank, free, unconsidered transcript of passing moods and opinions, flowing from the pen as loosely as the utterances of familiar talk. Now, most of the letters in this volume, and notably those describing Italian scenery, art, and antiquities, have an exquisite literary finish, and in this respect an affinity with the studied epistles of the eighteenth century. But if we do not confine the comparison to this point it might easily become misleading. Shelley's letters, though they are deliberate compositions, are quite as frank and unaffected as Byron's, perhaps more so, for the man himself was more candid and outspoken. The paradox is resolved as soon as we recognise Shelley's character. He was too absorbed and earnest an artist in words to be capable of writing without taking pains about the form of his language. We may call him a limited human being for this, if we like; we may complain of Shelley as falling short of our ideal of the *homo teres atque rotundus*, if we think that no man is worthy of our admiration who does not come up to that ideal; we may call his letters stilted, as letters, if our ideal of a letter is that it should be irregular, discursive, episodic, and spontaneous as unconstrained conversation. But the literary finish of Shelley's letters is no mark of reserve or affectation; it is only an index of the seriousness of the man's devotion to artistic form in language. It would have been an affectation for him to try to write otherwise than with care, although his faculties of imagination and expression were of

unsurpassed luxuriance. A certain stateliness of expression was not, as it were, a garment that he could put off and on at will. But a habitual striving after perfection in literary form is not inconsistent with candid unreserved communication. If the first requisite of letters, as enjoyable reading, is that they reveal the man, bringing us as near to him as we can be brought without personal intercourse, Shelley's letters undoubtedly possess that requisite. "The truest charm of the letters," Mr. Garnett justly says,

"is, after all, rather moral than literary. It is not so much the eloquence of the diction as the genuineness of the informing enthusiasm, the effusiveness of an opulent soul delighting in giving, and eager to impart the pleasure it has received."

Italy was a mine of thought and feeling to Shelley, and he poured out his thoughts and feelings without reserve. If there is little in his letters about personal and domestic concerns, it was because these formed an unusually insignificant portion of his actual life. The letters are a complete mirror of that life. They do not bring with them to the readers of his poetry a feeling of surprise such as we experience when we first read the letters of Gray or Byron, if we have in our minds an ideal author of the *Odes* or of *Childe Harold*—of a character befitting these compositions. The real Gray was not in the least like his Bard, and the real Byron had many moods which we should not expect to find in his *Childe*. There is thus all the charm of surprise in our first introduction to the real men as they appear in their familiar letters. But there is no such contrast between Shelley the poet and Shelley the man. We get from the letters an insight into the man such as we could not get from his poems alone; but there is no revelation of incongruity. There is no shock to preconceived ideas, if our preconceived idea has really been formed from the poems, and is not merely a vulgar prejudice against the abstract Revolutionary and Atheist. Shelley's attitude, both in politics and in religion, is clearer in his letters than in his poems, because it is expressed in plain prose form. To understand it we must remember what the Church was, and how government was conducted in his time. When he penned his most violent denunciations of established religions and established Governments, he had in his eye flagrant abuses in Church and State to which his quick sympathies and ardent zeal for humanity made him peculiarly sensitive. Shelley's whole being rose in passionate protest against injustice, and at the beginning of this century crushing combinations of bigotry and tyranny were not fictions of the overheated imagination. Poet as he was, he did not live so completely in a world of imagination as to be blind to the truth of what passed before his eyes; his perceptions were as acute as his imagination was active. His youthful enthusiasm carried him into hopeless and impracticable schemes for the regeneration of the world, but he quickly saw his error, recognised the measure of his own powers, and threw himself into courses of activity more likely to be profitable. In these letters we see him writing about public affairs as no sensible politician need have been

ashamed to write. He doubted the stability of our public credit and of our national Church, because the ruling classes in Church and State showed no sign of making and concession to common-sense popular demands. What man, with any reputation for common-sense, will venture in these days to say that, if the ruling classes had persisted in their infatuation, the visionary impractical poet's doubts would not have been justified by events? It would be rash, perhaps, to claim common-sense as one of Shelley's gifts, but he had a large share of that uncommon sense which pierces through conventional views and sees things in their true relations. He had, at least, sense enough to see, after his boyish campaign in Ireland, that he was not fitted for rough political strife; and he set himself to elevate mankind through those gifts of imaginative creation which the commonest of common-sense must acknowledge that he possessed. Casual expressions in his letters show how pertinaciously he kept this humanitarian purpose before him even in the most superficially fantastic of his productions. The passionate zeal for human welfare which was his religion suffered no diminution, though it found vent in a different channel. In his new hopes of being beneficial to mankind he was again too sanguine, so far at least as immediate effect upon the multitude was concerned. This also he was quick to see; and there are many traces in his letters of the sadness that it cast upon the last years of his short life. "I write little now," he wrote a few weeks before his death. "It is impossible to compose except under the strong excitement of an assurance of finding sympathy in what you write." At another time we find him admitting that if he continued to write he was in danger of writing for personal fame, and resolving, therefore, to give up writing altogether. There was no affectation in this; we cannot read Shelley's letters without being convinced of his transparent sincerity. He was, in the best sense of the words, a simple, high-minded English gentleman.

It ought to be added, in any review of this edition of Shelley's letters, that the editor has not been content with merely reprinting from previous editions. He has made, as will be seen from a comparison of texts, additions from the MSS., as well as omissions in conformity with his special purpose; and a few of the letters are now printed for the first time. When the time comes for a complete biography of Shelley, it is to be hoped that Mr. Garnett will be the biographer.

WILLIAM MINTO.

Max Duncker's History of Antiquity. Translated by E. Abbott. Vol. VI. (Bentley.)

TRANSLATOR and publisher are alike to be congratulated on the completion of this standard work on ancient history, the last volume of which has just appeared. There is no need of describing the fullness of detail by which it is characterised, or the interesting style in which it has been written. Those of the public who care to know what was the origin of European culture and civilisation, or what has produced the Oriental world of today, are already well acquainted with the

merits of Prof. Max Duncker's book. The translator has done full justice to both author and subject; the English is thoroughly idiomatic, and reproduces all the charms of the author's style.

Duncker is learned as an historian should be; but his learning is not confined to the old classical sources of information which alone were open to the writers of the last century. He has made full use of those marvellous discoveries in Egypt, in Assyria, in Babylonia, and in other parts of the East which have swept away the fables of Greek and Latin compilers, and brought us face to face with the every-day life and history of the ancient Oriental world. He has gone to the latest and best authorities, venturing to differ from their inferences and conclusions only where these seemed to him to conflict with the principles of historical criticism.

But the progress of discovery has been so rapid, more especially in Assyria and Babylonia, that even Prof. Duncker has been unable to keep pace with it. The sixth volume of the English translation of his work has been out but a few days; yet already, since it has been published, Mr. Pinches has announced the discovery of a cylinder of Nabonidos which gives a contemporary account of the conquest of Astyages by Kyros. The important inscriptions of Kyros himself have been made known too late for Prof. Duncker to profit by them; he alludes in a foot-note, indeed, to the first discovered of these, the cylinder inscription of Kyros, but it is only to say that he has been unable to learn anything about it. Had he been acquainted with these inscriptions he would probably have modified a good deal of what he has written in the volume now before us, which deals with the rise of the empire of Kyros and the consolidation of the Persian power by Darius Hystaspis. Readers of the *ACADEMY* already know what inferences I believe must be drawn from the newly found texts (*ACADEMY*, October 16, 1880); and M. Halévy has independently arrived at the same results. Kyros and Kambyzes were neither Persians nor Zoroastrians; Kyros calls himself and his predecessors kings of Elam, and both in Babylonia and in Egypt he and his son acted as polytheists. These conclusions, it is true, have been disputed with great ability by M. de Harlez; and those who are interested in the present state of the discussion should consult the current number of the *Muséon* to learn how it now stands. For myself, however, I must confess that I am in no way convinced by M. de Harlez's arguments. But, whatever may be the ultimate opinion held by historians as to the relation of Kyros to the Persians, the story of the siege of Babylon by Kyros, so elaborately recounted by Herodotos, must be definitely consigned to the region of exploded myths. We now know from contemporaneous documents that Kyros did not invade Babylonia from the east, but from the south, as, indeed, is stated by Isaiah (xxi. 2); that there was no siege of Babylon; and that Nabonidos, the last Babylonian king, died within a few weeks after his surrender to the Susianian conqueror. The siege of Babylon by Darius has been transferred to the age of Kyros by Herodotos and his imitators, and the storming of the Baby-

lonian camp at Sippara by Gobryas has been mixed up with the story.

But though the new sources of information derived from Babylonia have come too late for Prof. Duncker to make use of them, he has been able to utilise fully the facts furnished by the Egyptian monuments in regard to the conduct of Kambyzes. The character of Kambyzes has been cleared from the aspersions of the half-caste *ciceroni* from whom Herodotos borrowed the details of the so-called Persian invasion of Egypt. Kambyzes, we now know, pursued the same conciliatory policy towards the Egyptians as his father had done towards the Babylonians; he restored the lands that had been taken from the priests; he was initiated into their ceremonies; and the very bull Apis, which Greek legend declared he had killed, was buried at his expense with the usual honours, a portrait of Kambyzes himself, under his Egyptian title, and kneeling in humble adoration before the god, being carved upon the sepulchral column. As Prof. Duncker points out, the Ethiopian expedition, which according to Herodotos was so miserable a failure, really resulted in the establishment of the power of Kambyzes far beyond the most southern point to which the Assyrians had ever penetrated.

I am glad to find that Prof. Duncker's estimate of Ktésias is a favourable one. In spite of the meagre and often contradictory excerpts which alone we possess of his works, it is becoming more and more clear that he honestly copied those Persian parchments to which he claimed to have had access. His authorities, it is true, were not more trustworthy than the official histories of modern Persia would be, and some of them resembled the epical Shah-nameh of Firdusi; but they were at least more valuable than Greek legends or the tales of ignorant dragomen. A critical examination of Ktésias in the light of recent discoveries is much needed, and will go far towards reversing the unfavorable judgment it has of late been the fashion to pass upon him.

In one point, however, I am unable to follow Prof. Duncker. No doubt Persian and Median poems largely took the place of the history which we are slowly recovering from the cuneiform records; no doubt, also, as the opening chapters of Herodotos show, the historian of Halikarnassos made use of Greek works which embodied them; but I cannot think that they occupied so large a place in his history as Prof. Duncker believes. The fables told about Kambyzes in Egypt, for instance, seem to me as much the creation of the inventive Greek mind as the legend of the death of Kyros or the folk-tales which are substituted for earlier Egyptian history. Oriental poems may have formed the substructure of them, but, if so, they have been quite smothered under their Greek dress. On the other hand, it was unquestionably popular Persian tradition that first claimed Kyros as a national hero and transferred the foundation of the Persian empire from Darius to him. The military adventurer of Susiana was a far more brilliant and striking figure than the somewhat prosaic organiser and legislator, the son of Hystaspes. Hence it was forgotten that even the military

achievements of Darius were greater than those of Kyros; and the siege of Babylon itself, which displayed in Darius military talents of no usual order, was most unjustly ascribed to his predecessor.

By way of concluding, I would point out one or two misprints, as the publishers desire. "Kurus" should be "Kuras," p. 89; "for" is printed for "from," p. 92; "Cyreshata" for "Cyreschata," p. 103; "grandson" for "descendant," p. 128; "Hymn." for "Hdt.," pp. 161, 162; "Fayum" for "the Fayum," p. 165; "Phoenicians" for "Phoenicia," p. 167; "series" for "version," p. 192; and "sign" for "signal," p. 226.

A. H. SAYCE.

Court Life Below Stairs; or, London under the First Georges, 1714-60. By J. Fitzgerald Molloy. In 2 vols. (Hurst & Blackett.)

WHATEVER faults may be laid at the door of Mr. Fitzgerald Molloy's volumes, they certainly cannot, with any show of justice, be accused of dullness. With them in his hands, no one need despair of amusement for an hour or two. These sketches of Court life may be lacking in refinement of touch, the satire may be deficient in polish; but there is, at all events, no lack of rollicking vivacity to carry the reader along, interested in the narrative, if not edified. Into the accuracy of the names which he meets with as he passes from chapter to chapter he must not examine too closely. Should he begin to be critical, he will complain that the title itself is a misnomer. George Selwyn defined the manners of the Court—the epigram is quoted by Mr. Molloy himself—as "low life above stairs," and that expression would have formed a precise definition of the anecdotes on royalty and nobility which are retailed in these volumes. "Court Life Below Stairs" must certainly be an error, for at least three persons out of every four mentioned by Mr. Molloy are members of the upper ten thousand, and the scenes of his narrative are laid in the drawing-rooms and the "gilded saloons" of the peerage. A picture of "London under the First Georges" these volumes undoubtedly do not supply. There are but two chapters which make any attempt to deal with its life outside the precincts of the Court; and these contain nothing but slight and superficial sketches of the fashionable fribbles of the period, and of the poets and politicians who frequented such coffee-houses as Wills' and Button's. If the author replies that his sole object was to supply the casual reader with amusement, we will gladly acknowledge that he has accomplished the task which he set before himself. The memoirs of the time supply a thousand and one stories on the follies of the rulers of England, and these are duly gathered into Mr. Molloy's garner. If you open his pages he will introduce you to the choicest anecdotes in the letters of Horace Walpole, the memoirs of Lord Hervey, or the diary of Lady Cowper. These are old favourites, and have long been the recognised property of the world at large; but from the private correspondence of the Wentworth family, now happily preserved among the MSS. of the British Museum, there are printed numerous extracts which

will probably come upon most readers with a delicious feeling of novelty. Though Mr. Molloy has not been alone in recognising the value of these letters, they are, for the first time, brought by him before the notice of the general public; and his quotations cannot fail to awaken a genuine interest in the more detailed selections which have been published since these lines were written.

The authorities for the statements mentioned in these volumes are only supplied in a few instances, and a passage in the Preface asserts that this reticence is caused by a wish to spare the reader "the ungrateful task of conning notes and references." The expression is not happy, for no one is compelled against his inclination to peruse notes or references, or to consult original sources of information, while the neglect to furnish the names of authors must hinder any new work from being quoted as history. We regret the omission all the more because the manner in which Mr. Molloy has dealt with the names of some of the characters of the time does not inspire us with confidence in the correctness of the remainder of his statements. "Denis" is not the name of the well-known critic, and "Wilkes" is not the authorised spelling of the patentee of the Royal Company of Comedians. Pope's friend and publisher is erroneously called Linton on two occasions, and the name of the discoverer of the talents of Mrs. Oldfield was not George Farren. It is not correct to say that Swift aided in founding the October Club, or that Pope styled Lord Hervey "a mere cheese curd." Mallett and Lagonier are misprints which are not creditable to the author's penetration, and "one master Rigby" is a curious title for one of the best known politicians of the last century. There are other assertions which have filled us with amazement. Mrs. Howard, the friend of George II., is designated as "one of the most commonplace women." Yet, in the course of a few pages, the epithets clever and sagacious, courteous, discreet, generous, intelligent, and sprightly are applied to her qualities, and her face is said to have been remarkable for characteristics "which almost gave her a claim to beauty," while her figure is called shapely. Pope's heart was "never given to tenderness," we are told; but there is abundant evidence in his poems that, if he could hate with exceeding bitterness, he could love as well. Witness the lines to his mother, and the suppressed passage in which, while alluding to Lady Mary Wortley Montagu, he compared himself to "the struck deer" in a sequestered glade with "the arrow at his heart."

We will not quarrel with Mr. Molloy for choosing to paint only the dark side of life at the Courts of the first two Georges. This is the part which stands out most prominently before the eyes of the spectator, and the artist who desires to add another picture to the large collection which has been already formed need only borrow the colouring and re-arrange the figures of his predecessors. Even at the royal palaces, in the days of the kings of England who were not English, virtue was not altogether banished from daily life, and vice did not always flaunt in high places. If the rage for publishing books

which are confined to a description of the follies and crimes of that time should continue unabated, it will be necessary for someone to point out that in London, as well as in the country, purity of domestic life still flourished in many houses. In justice to our ancestors, such a work may become a duty for some student of the past. Such, however, is not the object of Mr. Molloy. His sole desire seems to have been to present to the public a readable description of Court life in its grosser aspects, and in that he has succeeded.

W. P. COURTNEY.

Paris in Peril. Edited by Henry Vizetelly. With Sixteen Illustrations. In 2 vols. (Tinsley Bros.)

WHEN we first heard of Mr. Vizetelly's book we thought, judging from its sensational title, that it was an account of some imminent danger from petroleum or dynamite to the French capital. We were hardly prepared for a *réchauffé* of the siege that happened twelve years ago and has passed by this time into the domain of history. Mr. Vizetelly will scarcely flatter himself that he has been inspired by the muse of historical composition. His work has few attractions in matter or in style; the latter can hardly be described as English—it is certainly not French—but a kind of third language invented to keep pace with the machinery that turns out the columns of our daily press, and sometimes nicknamed "Journalese." Mr. Vizetelly's *Journalese* is bad *Journalese*. Here is one of his descriptive efforts:—

"A German army commanded by the Crown Prince of Prussia was marching upon the capital of France, upon the city where César Postiche had held sway for so many years, which moralists had christened the modern Babylon, and which Hausmann and Alphand had beautified; the city of Cora Pearl and of Marguerite Bellanger, of the *Biche au Bois* and the *Dame aux Camélias*; whose favourite musician was Offenbach, and whose leading journalist was Villemessant, whose chief pamphleteer was Rochefort, and whose greatest criminal was Troppmann; where Hortense Schneider and Thérèse sang, and where Father Hyacinthe preached; the scene of Mirès' speculations, and of Gramont Caderousse's follies—in a word the favoured spot whither, according to a Transatlantic writer, 'Good Americans go when they die.'"

In this passage he soars; judge of those in which he trots.

As to the matter of his compilation, Mr. Vizetelly has overlooked the precept of Parisian cookery-books, "Pour faire un civet de lièvre, prenez un lièvre. . . ." He has followed instead the practice popularly attributed to the Parisian cook who is only concerned about the saucepan, and who, once provided with this necessary implement, finds his hare on the roof, in the gutter—anywhere. Apparently, Mr. Vizetelly's receipt for making a book is "Find a publisher," and, having secured him, anything will do. Have you a file of unused newspaper articles in your cupboard? Paste them, paragraph, cut them up into chapters; throw in a few coarse prints and contemporary caricatures selected at haphazard, a few extracts from other people's works to strengthen your own prose

—and dish up. Among the sources of information he refers to are personal observation—we shall see what that was worth Sarcey's *Siege of Paris*; Flourens' *Paris livré*; newspapers "of the epoch;" evidence taken by Parliamentary Committees; Dréo's *Minutes of the Government's Proceedings*; articles in the *Revue des Deux-Mondes*; Gen. Vinoy's *Campagne de 1870-71*; and Gen. Trochu's work entitled *Une Page d'Histoire contemporaine*. If he had used these materials with the slightest degree of care he would not have mentioned the seizure of the plateau d'Avron—one of the most important strategic operations of the besieged—as having taken place on November 28, when it was effected several weeks earlier; nor would he have represented Vinoy's "army, composed of 75,000 men, as having actually reached the second German line" on November 29, when in point of fact only a few battalions of it were engaged. He exaggerates the destruction of house property in the military zone immediately around the walls of Paris for the sake of introducing a paragraph in his soaring style:—

"The lofty mansions, the miniature châteaux, the charming villas, the coquettish maisonnettes of the aristocratic avenues de Neuilly and des Ternes and other fashionable thoroughfares westward of Paris were given up to the pick of the demolisher."

The avenue des Ternes fashionable and aristocratic! We shall next hear of Camden Town being the most elegant suburb of London. He blunders in grammar as ludicrously as in fact. He transcribes from the French:—

"The Place St. Pierre in face of the Butte Montmartre." . . . "An incessant exchange of gay propos." . . . "Numerous cocottes were marched off to the post" ("poste" = lock-up), &c., &c., &c.

One is reminded of the English of Continental bills of fare; but the blunders we excuse in a foreign *maitre d'hôtel* were hardly to be expected in an English author addressing the English public. We subjoin a few specimens of his grammar:—

"They were anxious to secure the support of the deputies whom they hinted however could best serve their country in the departments." . . . "Citizens whose military insignia appears to be confined to their muskets." . . . "The Post-office agent charged to *signalise* the pigeon's return." . . . "A depositer in the savings bank," &c., &c.

He misspells French and English with the same impartiality. We have "Chemin de fer du ceinture" three times repeated, "cabinets particulieres," "hair à catogan," &c., &c. Most of his book is very heavy "padding." A chapter of twenty-eight pages on "How Paris was accustomed to be fed" might have been copied from any guide-book, and reminds us of little Mr. Bouncer's method for keeping up a regular correspondence with his family. A more readable chapter is the next one, "How Paris was to be fed." Comestibles are a favourite subject with Mr. Vizetelly, and the one he deals with best. It affords him an opportunity for an accurate and graphic description of the *queues* or crowds that used to form around the butchers' shops.

"They were first formed in the more populous and poorer districts, but, before a couple of

days, had spread to the most aristocratic quarters of the capital. Originally they commenced about 5 a.m. in front of the iron railings that invariably shut in the Parisian butcher's shop; and, as the mornings were then bright and balmy, the inconvenience, although considerable, was by no means excessive. But when it was found that only half of those who had waited since five o'clock had succeeded in getting served, the queues began to collect much earlier, and the hours of waiting gradually lengthened until they extended far back into the night. In the populous quarters two o'clock was commonly the hour when the first dozen women would assemble. Some came to the rendezvous provided with chairs or stools and with *chauffepieds*; and at intervals members of their family would bring them hot bowls of soup or coffee, or they would arrange to relieve each other every hour or so. These proceedings gave rise to endless disputes. Such as found themselves constrained to wait standing objected to their neighbours sitting; frozen-footed individuals, unprovided with foot-warmers, grumbled at those who possessed them; women whose husbands were on duty at the ramparts, and had no one to bring them warm and comforting fluids, protested against refreshments being allowed; while the practice of one member of a family relieving another gave rise to constant vituperation, struggles, clawings, and blows."

There is also some interesting information about the communications between Paris and the provinces by means of balloons, carrier-pigeons, and messengers who succeeded in eluding the enemy's vigilance.

Mr. Vizetelly's appreciations of men, events, and their influences on popular feeling are simply worthless. He thinks that Paris was "not particularly affected" by the failure of the negotiations for an armistice at the beginning of November. He uses the word "treason" at random, and without qualification, in reference to Bazaine. That Bazaine did not do "all that honour and duty required" in prolonging the resistance of the army and fortress under his charge is one thing; that he deliberately betrayed them is another. Mr. Vizetelly does not perceive the difference. He sees and judges like the crowd; he never doubts, never hesitates, never qualifies. He repeats the stereotyped inanities of the populace, decides with the authority of a Caesar penning his memoirs that Gen. Trochu was "no strategist, and still less an able commander on the actual field of battle." The severity of his judgments is in direct proportion to his ignorance. He represents Gen. Trochu as demonstrating in his writings on the French army that, "with a few exceptions, every officer in the service was either a blockhead or a scoundrel." Gen. Trochu had neither the qualities nor the defects apparently requisite in the political and military autocrat whom the crisis demanded, but he possessed great virtues beyond the appreciation of the vulgar, and can only be spoken of with respect. Mr. Vizetelly is equally hard on Lord Lyons, whom he cannot forgive for having left Paris before the siege in obedience to official instructions. There is the usual amount of British grumbling against our diplomatists, and more than the usual dose of national conceit and bumptiousness in the assertion that, "had Lord Beaconsfield been in power in the autumn of 1870, Great Britain might perhaps have thrown down its wand and

stayed the conflict," and that, "had 50,000 bayonets been forthcoming at the right moment, Paris need not have capitulated, the balance of power would not have been destroyed, and Europe to-day would not have presented the aspect of a vast camp."

W. MARKHEIM.

TWO BOOKS ON THE BASQUES.

Les Basques et le Pays basque. Par Julien Vinson. (Paris.)

Corografía de Guipuzcoa. Por el R. P. Manuel de Larramendi. (Barcelona.)

Up to the present date, the only book which we could recommend for a trustworthy account of the Basques and the Basque country was Fr. Michel's *Le Pays basque*. But it is not every tourist or visitor who has the patience to read, or who is willing to encumber himself with, an octavo volume of over five hundred pages. Moreover, the work of M. Michel dates from 1857. The scientific study of the Basque language, the very sciences of ethnology, of anthropology, and of early institutions were then in their infancy. There was thus ample room for a new work; and Prof. Vinson has, to a great extent, supplied this need, in a charming little volume of 150 pages, which deals with both French and Spanish Basques, can be bought for a franc, and be carried conveniently in an outer pocket.

It is impossible that so small a work can be at all exhaustive, or that it should give the last word on the many disputed questions about the Basques, their ethnology, or their institutions. The data for this are still so scanty, or so uncertain, that it is impossible that any two independent enquirers should come to identical conclusions on all points; therefore, while we acknowledge that nothing is here stated without defensible grounds, we will mention one or two points on which the evidence seems to us to point to a different conclusion.

The account of the origin of the *Fueros* (pp. 47, 48)—viz., that they arose from the conditions imposed on the leaders of the reconquest of Spain relative to the possession of the conquered lands—seems inadequate to cover the whole of the facts. The *Fors* on the French side of the Pyrenees and the *Fueros* of the uninvaded provinces do not differ essentially from those of other provinces. It is in form only that many of the *Fueros* are a grant from the seigneur; in fact, they are merely the recognition in written legal form of long anterior customs—customs, many of which, in the general *Fueros*, are common to many countries in a like condition of society, and which arise from the necessities of pastoral and early agricultural life in a mountainous district. Many of the particular and urban *fueros* we believe to have been moulded on traditions of Roman municipal institutions, preserved more or less intact during the whole period of barbarian invasion. We agree with our author that the actual Basques are very far from being a pure race; but we see in them, though mingled, the remains of a people once far more widely spread, instead of "une tribu peu nombreuse, réfugiée depuis des siècles dans un coin des

montagnes franco-espagnoles." Nor can we regard them as the "dernier représentant de ces êtres à peine hommes qui chassaient le renne et l'ours des cavernes." Hazardous as all speculation on such a subject must be, our opinion is that, although a pre-Celtic race, they are certainly not the primitive inhabitants of Spain. Their condition of civilisation, though not high, may yet have been that of the Ligures, the Etruscan, and of the pre-Hellenic population of Greece. They are, we take it, only one of the peoples who in the great westward movement of the unknown past found their progress stopped in Spain by the impassable ocean, and thus eddied round the Peninsula and mingled, in various degrees, with anterior and posterior tribes; the remoter clans alone preserving their language, through contact both with the Celts and with the all-levelling influence of Roman civilisation.

No book can be more unlike a production of the typical Jesuit of English fiction than this *Corografía de Guipuzcoa* by Father Larramendi, S.J. It is just such a work as Addison's Sir Roger de Coverley might have written of his native county. Its easy conversational garrulity, its undisguised partiality for the Basques, and especially for Guipuzcoans, are most refreshing. The sincerity of it is evident. Larramendi does not altogether disguise the faults of his countrymen, but he speaks tenderly of them—the hardihood which degenerates into brutality, the pride which will not stoop to gratitude, but yet admits of envy. He is full of shrewd observation on the practical working of the peculiar institutions of his province. If he finds them producing good results he admits the fact, though utterly contrary to his theory of the ideal relations of Church or State. Thus, he states that the clergy chosen by election by the lay parishioners are in a better position than any others of the province. He defends the Basque public dances, even when both sexes mingle, against the denunciations of foreign missionaries, who strove to abolish them by a kind of total abstinence agitation. The vow was made, the pledge was taken by many, but the fervour of zeal soon died out. The youths of both sexes, no longer allowed to meet publicly in the dance, hung about the corners of the farms, and met in secret, "with the terrible result that there were more infants exposed in that one year without the dances than in many previous years with them." The missionaries themselves changed their opinion on a better acquaintance with the people. Vines are spoken of as of recent introduction into Guipuzcoa in 1756—cider having been previously the sole drink of the country. There are said to be schools in every parish, with a master paid by the community. Larramendi is not afraid even to speak of "las republicas" of the province. We are grateful to Padra Fita, through whom this work, which had remained over a century in MS., has at length been given to the world.

WENTWORTH WEBSTER.

GIFT-BOOKS.

Living English Poets, MDCCLXXXII. (Kegan Paul, Trench and Co.) So many thoughts are suggested by this long-expected volume that we have made up our mind to be brief. It shall not draw from us a criticism of the poetry of to-day. No doubt it is a novelty, as the editors remark in their all too short Preface, to limit an anthology to poets who may happen to be now living, even though their births are separated by the chasm of half-a-century. When we recollect that Chatterton died at seventeen, that Keats had published his third and last volume when twenty-four, and Byron the first two cantos of "Childe Harold" at the same age, that Shelley wrote both "The Cenci" and "Prometheus Unbound" in his twenty-eighth year, we may wonder that but a single "living English poet" is to be found under thirty; and, in the beginning of this century, where were the poets above seventy to compare with the nine who fill worthy places here? But we are transgressing into criticism. Concerning what is given and what not given, both of poets and of poems, we must say but a few words. The selections from Mr. Tennyson will commend themselves to everybody. As regards Mr. Browning, we should have been disposed to exchange "The Bishop orders his Tomb at St. Praxed's Church" for "A Grammarian's Funeral." Many will be glad to read, or read again, the Bishop of Derry's fine "Vision of Oxford." But where are Mr. W. B. Scott and Miss Ingelow? The format of the book may be described as the "Parchment Library" writ large. The clear type and the wide margin are very grateful to sore eyes. The wood-cut by Mr. Walter Crane that forms the frontispiece is curious rather than effective. The figures are awkwardly grouped (as if by a photographer), and we cannot approve the device of making each of the greater bards prove his identity by carrying conspicuously one of his own volumes. But, when all is said, we venture to prophesy that no book will be more sought after this season.

The Life and strange surprising Adventures of Robinson Crusoe of York, Mariner, as related by himself. By Daniel Defoe. Being a Facsimile Reprint of the First Edition, published in 1719. With an Introduction by Austin Dobson. (Elliot Stock.) The object of this publication may be briefly described. It is to give a reproduction, as accurate as can be effected by means of type, of the *editio princeps*, with all its compositors' errors, its imperfections and peculiarities of printing and press-work, and its eighteenth-century characteristics. If we are not mistaken, the title-page and Preface are reproduced by one of the mechanical processes now in vogue; but the publisher was no doubt right in not extending the same process to the text of the work. The first edition of Defoe's masterpiece is very rare, and there appears to be no copy in the Bodleian, so that a few details as to the number of copies extant, and as to the copy from which this reprint is made, would have been a useful addition to the Introduction. It need scarcely be said that Mr. Austin Dobson's contribution, short as it is, is suggestive and informing; and it may be compared with advantage with Prof. Minto's criticisms in his *Life of Defoe* in the "English Men of Letters" series. The instant popularity of *Robinson Crusoe*—the 191st work of its prolific author—is shown by the fact that it reached its fourth edition in as many months; and the writer's extraordinary fertility is attested by the appearance of the continuation within twelve days after the issue of the fourth edition. That edition is the earliest to which we have had access; but it corresponds page for page with the first, and differs from it principally in the removal of numerous typographical errors and

defects. Its type and general appearance are well represented by Mr. Stock's reprint; and, if but a fair proportion of those who have been subject to the spell of Defoe's genius are anxious to possess his masterpiece in the very shape in which it first carried the world by storm, the publisher may be congratulated on the commercial as well as on the literary result of his enterprise. Mr. Stock is certainly doing yeoman's service to bibliographers by his valuable series of reprints, which will be highly prized by the scholar and the curious.

The History of Fashion in France. From the French of M. Augustin Challamel, by Mrs. Cashel Hoey and John Lillie. (Sampson Low.) This book is a contrast to those now in vogue on the subject of women's dress. M. Challamel's object has not been to dwell on the defects of ladies' attire and preach a sermon on the folly of high-heeled shoes, heavy skirts, and tight waists, but to exhibit nearly all the changes for which fashion has been responsible, leaving the reader at liberty to draw his own conclusions. The result is an entertaining volume, charmingly bound, and illustrated with a number of plates, delicately executed, showing the various costumes which have been worn by Frenchwomen of the upper classes from Gallo-Roman times down to the present day. Some of the dresses, more especially the earlier ones, are extremely pretty; and the book may be safely recommended as a valuable one to frequenters of fancy balls, and other persons who seek novelty and variety in attire. The translators have done their work well. The letterpress, as was to be expected, consists mainly of anecdotes of Court ladies and other leaders of fashion. These are, however, amusing, and occasionally of historical significance. For instance, we are told how, in the reign of Louis-Philippe, the beautiful Mme. de Sampaio was enumerating on one occasion all the costumes she provided herself with at the beginning of each year. "I was forgetting," she said, "to mention my dress for the days on which the King or his family are fired at." Such costumes were, it seems, always kept in readiness, and were known as "costumes for days on which the king's life is attempted."

The Prince of the Hundred Soups. Edited by Vernon Lee. (Unwin.) "Vernon Lee" may be as desultory and capricious as she calls herself in her unusually colloquial Preface; but her desultory habits and love of caprice have done her good service in leading her to find and inciting her to publish this very clever burlesque. It matters little that it was written "as the practical demonstration of a theory based on an enormous amount of research;" as it mattered little that *Ten Thousand a-year* was written as a political parable. They are both amusing books, and we can laugh at them without concerning ourselves with the crotchets of the authors. If, however, we may trust "Vernon Lee," the author of *The Prince of a Hundred Soups* was so remarkable a character that his crotchets would be interesting not only for their products, but for the sake of the man. A half-crazed actor—who spent his life in riding about Rome in a cab because walking made his feet cold, who was always munching tarts and sweets out of a bag, who, moreover, was devoted to marionettes and children—was no ordinary person. What "Vernon Lee" tells us about him in her Preface is even more interesting than *The Prince of a Hundred Soups*; and that—as we hope our readers will find out for themselves—is saying a good deal.

Anyhow Stories, Moral and Otherwise. By Mrs. W. K. Clifford. (Macmillan.) There is nothing casual in this dainty little book except its title. The illustrations are as pretty as the stories, and both will please the fancy of children of all growths. We can picture to

ourselves the eyes of the little ones opening wider and wider, and the colour mounting into their cheeks, as the story of "The New Mother" is told them by the fireside. In it, at any rate, the moral is obvious and is more exalted than that of story vii., which is thus summed up:—"It is well to be neat and tidy, but it is still better to take care of the baby's legs." There is a good deal of playful humour in the book, and its poetry is not limited to the lullaby with which it concludes. It is impossible to avoid seeing that the authoress is anxious to keep before her children Prof. Clifford's example, when she puts into the dying cobbler's lips the words—

"Do you best; do it, don't dream of doing it—good work lives for ever. It may go out of sight for a time; you mayn't see it or hear of it once it leaves your hand; you may get no honour by it; but that's no matter; good work lives on; it doesn't matter what it is, it lives on."

Isabeau's Hero. By Esmé Stuart. (S. P. C. K.) Mr. Stuart's new story is an historical one, narrating the great revolt of the Camisards in the beginning of the eighteenth century, when four thousand men held the armies of Louis XIV. at bay for months. The fierce fanaticism of the mountaineers, their brave though hopeless resistance, as well as the chief incidents in the life of the man selected for the hero of the book, form excellent material for a work of fiction likely to excite the interest of young people. Mr. Stuart may be congratulated, however, not merely on his choice of a subject, but also on the way in which he has handled it, and the pains he has been at to bring out effectively the main features in Cavalier's character, his love of his hills and of his people, his courage, his ambition, and the absence of that unbending spirit which inspired his compatriots and made them prefer death to compromise. He was just enough of a fanatic, Michelet remarks, to be able to make use of the fanaticism of others, and not enough of one to let it stand in his way. With this view Mr. Stuart substantially agrees, and we are accordingly inclined to take exception to the title of his work. Isabeau surely is the true hero, and not the man who ended his days in a comfortable position in exile.

Gustavus Vasa and his Stirring Times. By Albert Alberg. (Sonnenschein.) "Scenes from history told for youthful readers" is the subtitle of this book; and, as there is on the title-page no mention of a translator, we assume that the author has himself written it in English, which perhaps accounts for the awkwardness, excusable enough in a foreigner, of speaking of "scenes" as being "told." Gustavus Vasa is just the kind of hero to appeal to the youthful readers for whom the book is intended. His story is told with an amount of care not always bestowed upon books of this kind; while its lively, picturesque style cannot but make it a welcome addition to the little library of any lad who may be fortunate enough to receive it for a Christmas present. Speaking for ourselves, we should prefer a style less highly spiced with epithet; but, alas! we are no longer youthful readers, and we have an impression that twenty years ago our taste was less severe, so perhaps the author errs on the safe side.

Stories of Old Renown. Tales of Knights and Heroes. By Ascot R. Hope. Illustrated by Gordon Browne. (Blackie.) The popular boys' writer who adopts the *nom de guerre* of "Ascot R. Hope" here breaks new ground; and he deserves as much credit for his choice of subject as for his mode of treatment. He gives us—or rather our children—a modernised version of some of the minor romances of chivalry—such as "Guy of Warwick," "Ogier the Dane," "Robert of Sicily." Some are

even less known than these, and none can be called trite. It need hardly be said that "Ascot B. Hope's" literary style is far above the average, yet we must take leave to think that it would be improved by more care. The illustrations puzzle us, and were probably meant to do so. They combine the ghastly and the grotesque in a way that we will only characterise as very modern. Their reproduction, and the general get-up of the book, are excellent.

Rock Me to Sleep, Mother. By Elizabeth Akers. Illustrated. (Sampson Low.) Though printed at Edinburgh, this is another of the American books which have formed so prominent a feature of the season. The letter-press is a poem of the sentimental order, for which we cannot profess to care much, though it will appeal to the tastes of many. The wood-cuts show, as usual, great technical skill and softness of reproduction. The best are by Mr. S. G. McOutcheon, who has been particularly successful in drawing the figure.

The Life and Letters of Elizabeth Prentiss. (Hodder and Stoughton.) This book ought to find its way into thousands of homes. It is the inner history of a woman of genius, intensely American, by which we mean fraught with feeling to excess, and yet thoroughly practical. All those who know Mrs. Prentiss's works will rejoice to become acquainted with the nature that gave them birth. Intense power of appreciation, sympathy, and love seem to have characterised her. These, with constant "streaks of fun," make the book charming reading to those who love to study human nature under varied aspects. It is good to be brought into contact with such a lovely soul, and to trace the path she trod. Suffering stands out as the nurse of joy. She says:—

"I can't think suffering is meant to be wasted, if fragments of bread created by Christ were not. . . . I suppose St. Paul, amidst the bliss of heaven, fairly laughs at the thought of what he suffered for Christ in this brief moment of time."

Her delight in the writings of Sara Coleridge, George Eliot, Faber, Manning's sermons, Fénelon, and German and English novelists and poets is instructive. Indeed, one is surprised at the capacities of such a life—authoress, artist, above all letter-writer, who yet, in early days, writes thus:—

"I suffer a good deal, and cause anxiety to my husband by it, but yet I enjoy a good deal and so does he, and our children are sources of constant felicity. It seems to me the sound of my six little feet is the pleasantest sound in the world. Often when I lie in bed racked with pain, hearing these little darlings about the house compensates for everything, and I am inexpressibly happy in the mere sense of possession."

And again, in another place—

"We should cover with our charity the faults and imperfections of those about us, as Nature hides with her mossy covering the unsightly stone."

Golden Curl, and other Fairy Stories. By F. A. E. A. (Griffith and Farran.) This is a book for the very little ones, and if the three-year-olds do not appreciate the stories of Run-away Ralph and Tabby Tail, and are not filled with eager excitement by the adventures of Master Harold Plantagenet Sardanapalus Tomkins, we confess that we are utterly incompetent to speak on their behalf. But we have submitted *Golden Curl* to the judgment of a young critic of five, and her verdict is so uncompromisingly favourable as to inspire us with perfect confidence. The adult, and therefore partially unqualified, critic may, however, be allowed to remark that the wood-cuts are far from being worthy of the stories which they illustrate. Were it not for them the little volume would be charming from cover to cover.

Bertie's Wanderings, and What Came of Them. By Ismay Thorn. (Shaw.) Bertie has a much happier fate than any little girl ought to expect who can drown the doll of her affections, and, when the unfortunate thing rises, box its ears, and put stones in its dress to compel it to sink! To become the pet of the neighbouring choleric squire, and the means of restoring his cast-off son, is a precedent of good fortune which may go far to fill the annals of doll-murder. We confess that Bertie alienated our interest by her deed in the first chapter, but we fear there are too many cruel modern children who will delight in her. The story of her wanderings is a sprightly one.

Doll Stories. By Lucy Cobbe. (Sonnen-schein.) These stories will be favourites with the children, especially that about "Noah's Ark;" but they will take a long time to find out how really clever they are, or how graceful are the fancies hidden in such a story as "Ursula's Chamber." We hope that the doll which was given to the little pantomime child may suggest to some readers how easy it would be to brighten many lonely little lives by such a gift.

The Story of a Shell: a Romance of the Sea, with Some Sea Teachings. By J. B. Macduff. (Nisbet.) We wish the very numerous small-print notes had been put into an appendix at the end. We are afraid they may frighten "the boys and girls" for whom the book is written from a really beautiful story about the wonders of the deep. Of course it is one of those wise and instructive dreams which no one ever has in real life; but the stories of the sea-creatures, of the coral-builders, the anemones, the seaweeds, the fishes, &c., are told merrily and intelligibly with all sorts of modern illumination about them.

Elsie's Adventures in Insect Land. By Gertrude P. Dyer. With Figure Illustrations by O. O. Murray. (Marcus Ward.) The didactic element is here unduly predominant. The main incident is reminiscent of the immortal "Alice;" though not a little cleverness is shown in the details. The wood-cuts are only fair; but we can cordially congratulate Mr. Murray upon the charm with which he has clothed the larger illustrations, even with the original "Alice" fresh in our memory. We prefer both the Spider and the Stag-beetle to the Privet-hawk that re-appears on the cover.

Mrs. Gander's Story. By H. A. H. Illustrated by N. H. (Macmillan.) Beast and bird stories are not so easy to write as H. A. H. seems to have thought, for the border-line between the ludicrous and the absurd is narrow. The story-teller has set his illustrator a difficult task; and we cannot profess to be satisfied with the work of either. Both, however, are probably young, and will hereafter do better in the same vein. The gray-tinted paper and the red ink are an agreeable novelty.

Hubert D'Arcy, the Young Crusader. By N. Payne Galloway. (Shaw.) This book would deserve notice if only because it takes its readers out of the beaten track. We are introduced to the Old Man of the Mountain and taken to Egypt; and the whole story is founded upon the Children's Crusade. The plot is carefully constructed; and, although some of the incidents are detailed with too great minuteness, the characters of the boys Hubert and Oswald and of their French friend, Henri, are well sketched.

Heidi's Early Experiences. By Johanna Spyri. (Sonnen-schein.) The story here is of the slightest, being simply an account of a little Swiss girl's experiences with a young companion and her return to her grandfather. But it is full of the air of the Alps, and of the thoughts congenial to that air.

The Belton Scholarship. By Bernard Heldmann. (Griffith and Farran.) Mr. Heldmann has written several books of school-boy days; but in none, we think, has he surpassed the easy flowing style of the present, which is sure to be as great a favourite as was *Dorricourt*. The title sufficiently explains the subject-matter. The illustrations are first-rate; but why should the head-master remind us of Mr. Gladstone?

Foster-sisters: a Story of the Great Revival, by L. E. Guernsey (Shaw), is the history of two English girls brought up in a French convent, who, on coming to England about the year 1744, are converted by the preaching of the Wesleys and their followers, and ultimately marry the men of their choice after sundry trials. We have found the book dull, and doubt if it will please the young readers for whom it is intended.

Won from the Waves. By W. H. G. Kingston. (Griffith and Farran.) As this book ends with the marriage of four first cousins, parents who disapprove of such marriages should pause before placing it in the hands of their children. Apart from this, the story can be recommended, as the adventures in it, if not new, are many and varied, and the interest is sustained to the last. The book is nicely bound and "got-up."

The Three Chums. By M. L. Ridley. (Shaw.) We have read this story through, but we cannot say that we have found it worth the trouble. The incidents are hackneyed, nor is there enough of school life to justify the title. We doubt also the morality of representing the father as an unmitigated brute.

Pickle and his Page-Boy. By Charlotte M. Yonge. (Walter Smith.) An admirable school-reward or present for servant-boys, telling the history of a faithful little page, and the blessing which his kindness to the dog under his charge brought to him.

NOTES AND NEWS.

PROF. MASPERO is very busy now in Cairo preparing the new *Salle historique* for exhibition, of which the principal attraction will, of course, be the royal mummies. Excavations have meanwhile been resumed at the pyramids of Lisht, near Kafr-el-Ayat, and commenced at Abou-Roash. The pyramids of Abou-Roash are three in number, two being of stone and one of crude brick. They are mere heaps of ruin, and belong apparently to some very early period. It has been conjectured that they are the most ancient of all the pyramids. Abou-Roash lies about five miles north of Gheezeh.

WE hear that a melodrama, in four acts and ten tableaux, by Messrs. Robert Louis Stevenson and William Ernest Henley, is down for production on December 21 at Pullen's Theatre, Bradford. It is called "Deacon Brodie; or, the Double Life."

MR. J. RUNCIMAN's sketches of village life on the North-east coast, which for some time past have been appearing in the *St. James's Gazette*, will presently be reproduced in volume form. It is proposed to issue the work in two separate editions, one for the general public and one for the use of junior classes in elementary schools. The publishers are Messrs. George Bell and Sons.

DR. YAVORSKY's account of the journey of the Stolietoff mission to Cabul, which has attracted so much attention in Russia on account of its disclosures, is being translated into English, with the author's permission, by Mr. Walter Marvin, brother of Mr. Charles Marvin, whose *Russian Advance towards India* and other writings on Central Asia are familiar to the public. Dr. Yavorsky was physician to the embassy, and attended Shere Ali in his last

illness. Apart from its personal attacks on Stolietoff, the work possesses interest on account of its admirable description of the country lying between Samarcand and Cabul, which is both the latest and most complete extant.

ADMIRERS of the genial author of *Friends in Council* will be glad to know that a new edition is to be published about Christmas of his *Thoughts in the Cloister and the Crowd*, a series of aphorisms on life, character, politics, and manners which Sir Arthur Helps put into shape before he left Cambridge. The book has long been out of print and very scarce. The publishers are Messrs. Wilson and McCormick, of Glasgow.

AMONG some of the articles in the forthcoming volume of the *Encyclopædia Britannica* we may mention "Manchester," by Mr. W. E. A. Axon; "Mexico," by Mr. A. H. Keane; "Metalwork," from its artistic side, by Mr. J. H. Middleton. Mrs. Mark Pattison, as usual, will contribute the lives of the French artists, the most lengthy, and, perhaps, the most important, being François Millet; and Mr. H. Morse Stephens will do the same for recent Frenchmen of note in politics and letters, his most prominent name being Mirabeau.

THE *Bibliographer* for the coming year promises a series of articles on "A Scheme for a General Catalogue of Periodical Literature," by Mr. Cornelius Walford; "Benjamin Franklin," by Mr. Edward Solly; "The Earlier Book Auctioneers;" also "Notes on Privately Printed Books," by Mr. W. P. Courtney.

A NEW work by the Rev. Dr. William Landels will be shortly published by Messrs. Cassell, Petter, Galpin and Co. It is entitled *The Marriage Ring: a Gift-Book for the Newly Married*, and for those Contemplating Marriage; and it will be produced in a style specially suitable for presentation.

A LITTLE pamphlet on the Salvation Army, by a writer who has chosen to take the *nom de guerre* of "Saladin," will be published immediately by Mr. W. Satchell. It is called *The New Crusades: a Vision and a Warning*; and the author foreshadows the state of England under Salvationist domination in the year 1900.

WE are glad to hear that the Public Librarian of Plymouth (Mr. W. H. K. Wright) is collecting materials for a bibliography of Sir Francis Drake. He is anxious to receive assistance from any persons able and willing to render it. A revival of interest in Drake and his times has of late been awakened in connexion with the movement started at Plymouth to celebrate the tercentenary of his exploits by erecting a statue to him upon the Hoe.

MR. THOMAS ARCHER will contribute to *Little Folks* magazine a series of papers on "Some Little Ones of the Street." The first one, dealing with London flower-sellers, will appear in the January number.

A NEW historical society, styling itself the Clarendon, has been founded in Scotland with the special object of publishing smaller MSS. and reprinting rare pamphlets between 1640 and 1745. The hon. secretary is Mr. Edmund Goldamid, 30 Castle Terrace, Edinburgh; and the subscription for ordinary members is fixed at twelve shillings a-year. It is proposed to issue monthly numbers, of which the first (for November) is now before us. It consists of a sheet of sixteen pages, containing a pamphlet on "The Wicked Wayes of the Cruell Cavaliers" (1644) and two extracts from the "Mercurius Caledonius" of January 8, 1661.

ON Friday last, Dr. Dalmazzo brought to a conclusion a course of lectures on "Petrarch and Boccaccio in Connexion with Early Italian Literature." Petrarch he considered as the

forerunner and founder of the period known as the Renaissance. He examined Petrarch's life, spent mostly abroad and in continual travelling, his studies and friendly intercourse with emperors, kings, popes, and literary men, which admirably fitted him to be a writer of broader views and more sympathetic feelings than others of his time. From Petrarch's writings he showed that new elements unknown to the writers of the middle ages are introduced into the ideal of culture, and a better appreciation is formed of antiquity, which Petrarch studied as a living element of civilisation. Even in poetry the originality of Petrarch's mind is clearly visible, and new ideas are clothed in a simple and delicate form. Dr. Dalmazzo's remarks upon Boccaccio were rather severe; and he laid at the door of the author of the *Decamerone* the depravation of the Italian novel-writers, in whom more or less the baneful influence of that model is still to be detected. He said that the characters are not distinctly drawn by Boccaccio; that his plot depends in many instances more upon some accidental and unnatural occurrence than upon nature; and that sensual and guilty love is almost always at the bottom. The *Decamerone* he held not to be the mirror of Boccaccio's time, but of his own private life and of the society in which he mixed too much in his early days; and that the author himself repented later of this work, which kindled so many unwholesome feelings. Dr. Dalmazzo, however, vindicated Boccaccio's work from the accusation of being prolix and obscene.

IN an article on "American Literature in Italy" in the *Critic* for December 2, Mr. G. S. Godkin writes:—"There is no educated Italian who has not read 'Evangeline' with emotion, and I have been told that 'Excelsior' has been rendered into Italian in almost a hundred different forms." When Longfellow died, Italy mourned as she had never mourned for any foreign author, save only Mrs. Browning. Bret Harte is popular in Italy, Emerson is highly respected, and Walt Whitman is regarded as the representative American poet. Hawthorne has not yet been translated, nor has Mr. Howells; but cultivated Italians read *Transformation* and *A Foregone Conclusion* in the original.

THE first number has just appeared of the *Archivio palaeografico italiano*, edited by Sig. E. Monaci, and published by Messrs. Loescher and Co., of Rome. It contains fourteen heliotype plates, reproducing in facsimile various documents of importance for the history of writing in Italy.

DR. J. STEENSTRUP, author of several works upon the history of the Normans, has been appointed Professor of History at Copenhagen.

WE had heard a good deal in advance about *Harper's Christmas*, which is published in this country by Messrs. Sampson Low; but we must confess that the reality surpasses the announcement. Whether we regard the illustrations or the letterpress, nothing so good of the kind has yet been produced in England. *Per contra*, the price is half-a-crown; and the size, almost double that of our own illustrated papers, seems very inconvenient and fatal to preservation. For ourselves, however, we shall always possess a permanent record in the artist's proof, on Japanese paper, of the drawing that forms the frontispiece. This is a half-length of a girl, drawn by Mr. Frederick Dielman, and engraved by Mr. T. Cole, who holds a first place among American wood-engravers. And this leads us to remark that the excellent custom is maintained throughout of letting the engraver put his initials on the block as well as the artist's. The double-page plate, also engraved by Mr. Cole, is by Mr. Elihu Vedder.

It represents Samson, and the design is suggestive of early Italian carving. We believe that the design on the cover is also by Mr. Vedder, though not so stated. These are not intended for hanging in the nursery. The letterpress includes stories by Mr. George D. Lathrop, "Mark Twain," "Uncle Remus," and Mr. Thomas Hardy; a farce by Mr. W. D. Howells; and a poem by Mr. Stedman. The whole is described as the work of the Tile Club and its friends.

MESSRS. CHARLES LETTS AND COMPANY—who are to be distinguished from Messrs. Letts, Son and Company (Limited)—have sent us what they style an "Olde Almanack" for 1883, which is curious rather than useful. It is printed throughout in black-letter; and the wood-blocks with which it is illustrated have the guarantee of Mr. John Ashton.

WITH reference to Arabi, a correspondent sends us—somewhat late in the day—the following passage from Juvenal (i. 129, 130):—

"inter quas usus habere
Nescio quis titulos Aegyptius atque Arabarchus."

FRENCH JOTTINGS.

THE election of M. Edouard Pailleron to the Académie française last week raises the total number of dramatists in that illustrious body to nine. The other eight are MM. Augier, Dumas, Sardou, Labiche, Doucet, Feuillet, Sandeau, and Legouvé. Some of these, no doubt, are more than dramatists; but if any curious person were to compile a list of the forty living English men of letters whom he thought most eminent, how many of our playwrights would he include?

M. ARTHUR RHONÉ, author of *L'Egypte et petites Journées*, has completed an article (illustrated) on the great discovery of royal mummies at Dayr-el-Baharee, which will appear in the January number of the *Gazette des Beaux-Arts*. M. Rhoné is at present writing a history of the Boudak Museum (which includes a short biography of the late Mariette Pasha from original documents) for the *Magasin pittoresque*.

M. E. DUOËRÉ, assistant-archivist of Bayonne, is preparing a work on "La Marine bayonnaise au Moyen-âge," in great part from inedited documents. The history will embrace the period of the English domination, will show the assistance which the English received from the ships of Bayonne, and will also deal with the voyages of adventure and discovery and with the whale-fishery of the Basques, with the mediæval maritime codes, and with other matters of interest.

M. ALBERT RÉVILLE will publish immediately (Paris: Fishbacher) the first-fruits of his appointment to a chair in the Collège de France, in a volume entitled *Religions des Peuples non civilisés*.

KATE GREENAWAY'S *Almanac* for 1883, published here by Messrs. Routledge, has gone to win new conquests in France. It is there being distributed by MM. Hachette among the subscribers to their *Journal de la Jeunesse*.

THE number of the *Revue des Deux-Mondes* for December 1 opens with the first instalment of a new novel by M. Victor Ocherbuliez, entitled "Le Ferme du Choquard."

M. CARO, whose popular lectures at the Sorbonne have been suspended this year, has just republished (Hachette) the papers on "Littérature et Positivisme" which attracted a good deal of attention on their first appearance in the *Revue des Deux-Mondes*. He has also got a paper on "Positivisme and Experimental Science" in the current number of the *Journal des Savants*, which contains, besides, articles on "Séfer Nameh" by M. Renan, and on "Alexandrian Poetry" by M. Egger.

A CERTAIN M. Deumier, who died in Paris last July, has bequeathed to the Institut a capital sum, sufficient to provide a prize of 20,000 frs. (£800), to be awarded every fifth year to the most valuable work on the comparative study of mythology, philosophy, and religion.

ORIGINAL VERSE.

THE NEWS OF LOUIS BLANC'S DEATH.

[THE news of Louis Blanc's death reached the house of Victor Hugo, his brother in exile, during a dinner party. The shock to the poet was so great that, after a word or two, he sat mute all the evening, apparently communing with the dead, while the guests sat dumb or spoke in whispers.]

What chills the room? What kills the laugh and jest?

A spectre stands with shadowy wings that smother

All joys this night, while, gazing at each other, The guests sit dumb before Life's Master-Guest.

Our poet's lips are stirred in strange unrest

As if he spake with One, saying, "My brother,

One exile shared we—wept one fettered Mother—

Remember France, where'er thy feet be blest."

Brothers elect! No accident of birth

Welds the warm bonds of noblest brothers' lives,

But some high dream of glory for the earth

And strife with God blessing the world that

strives,

Or thirst of beauty in days of drought and dearth,

Or pact with death to shatter a country's gyves.

THEODORE WATTS.

ACKNOWLEDGMENTS.

WE have on our table:—*The Charities Register and Digest*, with an Introduction by C. S. Loch, and an elaborate Index (Longmans); *The Royal Guide to the London Charities*, by Herbert Fry, twentieth annual edition (Bogue); *The British Almanac and Companion* (the Company of Stationers); *Eason's Almanac for Ireland*, tenth year (Simpkin, Marshall and Co.); *The Illustrated Catholic Family Annual*, fifteenth year (New York); *Queen's College Calendar for 1882-83* (Macmillan); a *Supplementary Catalogue of the Pathological Museum of St. George's Hospital*, by Isambard Owen (Churchill); *Catalogue of the Sheffield Free Public Library*, Lending department (Sheffield: Robertshaw); *Catalogue of Birmingham Books in the Birmingham Free Libraries*, Reference department; *Transactions of the Glasgow Archaeological Society*, Part 2, Vol. II. (Glasgow: MacLehose); *Transactions of the Second Session of the Birmingham Historical Society* (Birmingham: Watson and Ball); *Report of the Council of the Leicester Literary and Philosophical Society* (Leicester: Gibbons); *Journal of the American Geographical Society*, Vol. XIII. (New York); *Development of English Literature and Language*, by Alfred H. Welsh, in two volumes (Chicago: Griggs; London: Trübner); *Studies in Early English Literature*, by Emelyn W. Washburn (New York: Putnam's Sons); *Beowulf: an Anglo-Saxon Poem, and the Fight at Finnsburg*, translated by James M. Garnett, with facsimile of the MS. in the British Museum (Boston, U.S.: Ginn, Heath and Co.); *Aubert Dubayet*; or, the Two Sister Republics, by Charles Gayarré (Boston, U.S.: Osgood; London: Trübner); *A History of the War of 1812-15 between the United States and Great Britain*, by Rossiter Johnson, illustrated (New York: Dodd, Mead and Co.); *Anacrontics*, selected and arranged, with Notes, by Isaac Flagg (Boston, U.S.: Ginn, Heath and Co.); *Anatomical Technology*, as applied to the Domestic Cat: an Introduction to Human, Veterinary, and Comparative Anatomy, with illustrations, by Burt G. Wilder and Simon H.

Gage (New York and Chicago: Barnes); *The Elements of Physics: a Text-Book for High Schools and Academies*, by Alfred P. Gage (Boston, U.S.: Ginn, Heath and Co.); *Preparatory Greek Course in English*, by William Cleaver Wilkinson (New York: Phillips and Hunt); &c., &c.

OBITUARY.

ANTHONY TROLLOPE.

THE death of Anthony Trollope takes away not only a representative figure from contemporary English literature, but a writer who, without attaining the highest rank in the line he pursued, achieved the almost rarer distinction of becoming the object of personal interest and good-will to his uncounted readers, who feel, there is little doubt, as if they had lost not merely an indefatigable purveyor for their amusement, but an old and trusty friend.

Born in 1815, he was the second son of Mrs. Frances Trollope, a prolific and once highly popular author, from whom he inherited the double aptitude for travel and fiction which he displayed during nearly forty years of literary activity, in which his productiveness almost equalled his mother's, and surpassed that of his elder brother, Mr. Thomas Adolphus Trollope, though he too has inherited the gift of fertility. Educated at Winchester and Harrow, Anthony Trollope entered the Post Office service in 1834, and continued a diligent and highly efficient public servant in that department until 1867, being able, in virtue of his excellent constitution and methodical habits, to carry on the double work he set himself with as much apparent ease and certainty as if his attention and time had been undivided. His official duties took him for a considerable time to Ireland, and it is there that the scenes of his earliest acknowledged, though not earliest written, works are laid. And he is one of the very few non-Irish authors who have succeeded in reproducing the local colour without falling into any serious errors of misconception. But the novels of this period, *The Macdermots of Ballycloran*, *The Kellys and the O'Kellys*, and *Castle Richmond*, obtained only a *succès d'estime*; nor did the unrelieved gloom of the first-named book, which appeared in 1847, give any indication of the cheerful vein which has marked the great majority of his subsequent works. He struck, not unsuccessfully, into another path in 1850, when he issued *La Vendée*, an historical novel of some merit; but his real popularity began with the appearance of *The Warden* (1855), the first of the familiar series in which he painted clerical and county society as no one had even tried to paint it since Jane Austen's death, nearly forty years earlier. *The Warden* is a mere sketch; and, clever and fresh as it is, it might have missed its mark had it not been for one audacious episode, wherein admirably caricatured portraits of Bishops Blomfield, Philpotts, and Wilberforce were presented under the guise of Archdeacon Grantley's three school-boys sons, Charles James, Henry, and "dear little Samuel," which set all literary and clerical England laughing, and made Mr. Trollope's public sure thenceforward. *Barchester Towers*, *Doctor Thorne*, *Framley Parsonage*, and *The Last Chronicle of Barset* all belong to this series; and it is on them that their author's reputation is likely to rest in the future, not only because of his having hit on a new lode, but still more from the marked individuality and vigour of several of the characters, who are as real to us as if they had actually lived. Septimus Harding, Mrs. Proudie, Mr. Slope, Archdeacon Grantley, and perhaps, most of all, Mr. Crawley of Hogglestock, are as much part of our general consciousness as the leading personages of

Dickens or Thackeray. And there is yet another of his creations, first appearing in *Can You Forgive Her?* and carried through the political novels which form another clearly marked group, which is equally firm in its hold—viz., Lady Glenora Palliser, Duchess of Omnium. These novels, *Phineas Finn*, *Phineas Redux*, *The Prime Minister*, and *The Duke's Children*, may be said to hold the second place among his writings. There is, besides, a variety of stories less definitely to be classed, and of very unequal merit and popularity, of which *The Small House at Allington* (perhaps really part of the Barsetshire series) is one of the best, though some may prefer *The Three Clerks* or *The Bertrams*. *Orley Farm* has a place by itself, and *The Struggles of Brown, Jones, and Robinson* was, beyond all question, his least happy effort.

Trollope's strength lay in his realism, in the fluently prosaic fashion (using the adjective in no depreciatory sense) with which he set down the conventional sayings and doings of conventional society, so that his novels will be helpful in time to come to those who wish to learn what people talked about towards the close of this century. Like some greater novelists, he was not skilful in drawing love-scenes, and he is more mannered than usual when attempting them, though he achieved one success in this line, the declaration of Frank Gresham to Mary Thorne. His one happy touch of pathos is the description of Mr. Crawley, but it is a vein he did not pursue. As a writer of travels, his place is more than respectable. Less amusing than Mr. Sala, and less gifted with the accurately seeing eye than Mrs. Bishop (Miss Isabella Bird), he is nevertheless entertaining and instructive, so that his books on the West Indies, the United States, the Australian Colonies, and South Africa were not only welcome when they appeared, but will bear (especially the first-named) to be read again. He dipped a little into scholarship, too, and not uncommendably, in a *Life of Cicero* and a sketch of Julius Caesar, executed for Mr. Lucas Collins's series of "Ancient Classics;" but no more than fair literary ease can be claimed for these works, as judged by modern requirements in classical learning, though they would have gained him high reputation in the days of the Beloes and Melmoths. A monograph on Thackeray, in "English Men of Letters," is more interesting as the opinion of one literary man about another than on intrinsic grounds; nor was his reputation much enhanced by the two or three latest of his publications, save that the *Fixed Period* might have been more popular had it not almost coincided with Mr. Walter Besant's more sportive and sparkling *Revolt of Man*.

Mr. Trollope was seized with a paralytic attack about a month ago, and scarcely rallied from it thenceforward, dying on December 6 in Welbeck Street. He was projecting a book on Ireland, the outcome of a recent visit; and a novel dealing with the Land League has begun to appear in the pages of *Life*, showing that his industry and productiveness remained undiminished to the very last. He was not exactly a great writer, but few have turned out an equal quantity of work always honest, and generally of good and readable quality.

RICHARD F. LITTLEDALE.

CECIL JAMES MONRO.

Athenæum Club.

THIS distinguished scholar, who was an occasional contributor to the ACADEMY from October 1, 1872, mainly as a reviewer in the departments of philology and history, died at Hadley, on December 25, at the comparatively early age of forty-nine. He was the eldest son of the late Cecil Monro, Registrar in Chancery. He was born in London, August 24, 1833, and was first sent to a school at Hammer-

smith kept by the Rev. E. Wickham, father of the present Head-master of Wellington College. He afterwards went to Harrow, and Trinity College, Cambridge, graduating B.A. in 1855 as a wrangler, and being afterwards placed in the first class of the classical tripos. He was elected to a fellowship at Trinity, but lost it in consequence of his refusing to make the declaration then required in order to become M.A., which degree he did not take till a year or two ago. He was called to the Bar at Lincoln's Inn, but in 1860 he was compelled, by the first attacks of pulmonary disease, to relinquish the law, and to pass his winters abroad. He resided at Rome, Madeira, Pau, Algiers, Gibraltar, Mentone, Hyères, and Cimiez, and thus enjoyed great facilities for the acquisition of modern languages, of which he could read eight or nine, including Russian. Mr. Monro not only kept up his Cambridge mathematics, but added to them the elements of the higher algebra and quaternions, and thoroughly mastered the mathematical theories of logic put forth by Boole, Jevons, and Macfarlane. He was greatly interested in the philosophy and logic of the calculus of probabilities, and published an able review of Mr. Venn's *Logic of Chance*. Besides the ACADEMY, he was a contributor to the *Journal of Philology*, the *Theological Review*, *Mind*, and the *Transactions of the Cambridge Philosophical Society* and the *London Mathematical Society*. In the second appeared a noteworthy review from his pen of Prof. Birks' *Essay on the Right Estimation of Manuscript Evidence in the Text of the New Testament*, in which he convicted the learned author of such errors of calculation as to render that essay practically valueless. As one of Mr. Monro's friends, who has long worked with him, and greatly profited by his scholarship, I may be allowed to add that he possessed a critical knowledge of the text of Shakespeare, and showed great sagacity in the interpretation and elucidation of its difficult passages.

C. M. INGLEBY.

LOUIS BLANC.

LOUIS BLANC, the news of whose death has been received with equal regret in London and in Paris, will be remembered for his literary work, some of which is of permanent value, rather than for his actual exploits in government, which were but small, or his share in the June revolt, which is a matter of uncertainty. His *History of the first French Revolution*, though travelling deep in its explanations and wide in its digressions, is one of the most readable works of its class. Yet his writings have another value beside that of mere literature; they powerfully influenced opinion both in England and in France. The influence has been very different in the two countries, and exercised upon different classes, yet in the long run excellent in both. His *Lettres sur l'Angleterre*, written during his long and honourable banishment, were a revelation to English readers of the light in which our current history appeared to disinterested observers. The irritation which many, even Liberals, felt at his honest criticism soon gave place to a juster feeling of gratitude to the exile who conceived his duty to the land of his adoption in a higher spirit than his contemporaries had yet risen to; and it may fairly be thought that his letters contributed to that awakening of self-consciousness which our nation has of late so remarkably shown.

Nor again, were his studies on the organisation of labour thrown away. If he was wrong as to the method of attaining his ideal, the ideal itself was noble. Nor is it abandoned now by the classes to whom he addressed himself. Their conception of how to realise it has changed in France and in England too. The workman of Paris seems to have renounced making his

republic red in one generation. The Six Points of the Chartists have yielded place among us to Co-operative societies. But the work which they are about—the transference of capital (viewed as an instrument of production, not as a means of enjoyment) from the capitalists to the labourers—is one which Louis Blanc had always at heart. And it is not the least of his merits that he acquiesced, after his return to France in 1870, in the change of method, and forbore to embarrass his successors. In his day, he tried to organise labour from without. The English, and apparently the French, workmen of this generation are doing it from within, and by means which are likely to leave no soreness behind. And if the French people have not yet made equal progress with ourselves towards solving, or at least towards fairly grappling with, this social problem, it is due to political troubles. They have had to clear the ground first by getting rid of one royal *exploiteur* after another. To this preliminary task, too, Louis Blanc felt himself called, and even the King is said to have admitted the telling effect of the blows which the *Histoire de Dix Ans* struck at the Orleanist monarchy.

FRANKLIN T. RICHARDS.

M. JULES TARDIF, the head of the administrative section of the National Archives, died at Paris on November 30, after a short illness. He was born at Coutances in 1827, and was a pupil in the École des Chartes. M. Tardif possessed an extraordinary acquaintance with early French records; but he had published little beyond the first volume of a *History of the Political and Administrative Institutions of France*, dealing with the Merovingian period, which appeared only last year. According to a notice in the *Revue critique*, he had also studied the languages of India.

NEXT week we hope to give a notice of the late Gottfried Kinkel by one who knew him well.

MAGAZINES AND REVIEWS.

THE most important paper in this month's issue of the *Antiquary* is one by Mr. R. Davey on "The Office of Cardinal." The subject is treated with great fullness and much learning. Mr. Davey is inclined to believe that the office is older than Protestant writers have commonly believed. We doubt whether evidence can be furnished for some of the earlier passages which Mr. Davey seems to receive. Mr. Leatham's paper on "Christmas" is amusing reading, but there is little or nothing new therein. The same may be said of Mr. Hodgkin's "Paganism in Modern Christianity." Mr. Wheatley contributes a second paper on "Romeo and Juliet," of which it would not be easy to speak too highly. Now that Shakespearian criticism has reached its low-water mark, it is really pleasant to read the remarks of a student who understands his subject. Mr. Round continues his excellent series of papers on "The Domesday of Colchester."

In the current number of the *Revue historique* M. Burgeois publishes a good article on "The Carthaginian Constitution," in which he points out that the failure of Carthage was due to its want of organisation and internal economy. In a paper on "Cardinal Fleury and the Pragmatic Sanction," the Duc de Broglie examines the attitude of France towards the accession of Maria Theresa, and condemns the policy of Fleury. M. Pingaud brings forward an almost forgotten character, "Le Président de Vezet," President of the Parlement of Besançon. His long life, from 1743 to 1816, covers a momentous period of French history, and he is an interesting example of the bearing of the "noblesse de robe" before and during the period of the Revolution.

THE *Nuova Antologia* for November 15 has an article on "The Poems of Ossian and Melchior Cesarotti," which traces the influence of a passing impulse of English literature on Italy. The turgid bombast of the Ossianic poems appealed for a moment to the Italian mind. They were translated by Cesarotti, and Alfieri gave high praise to his translation; but Italian taste soon pronounced against them, and they were rapidly forgotten. The article is interesting as an account of a shortlived literary reaction. The *Antologia* is doing good service to its readers by a series of articles on "Modern Constitutions." The present number deals with the Swiss Constitution. English readers are sorely destitute of any brief accounts of the actual government of other countries.

THE *American Antiquarian* for October gives its usual valuable matter on American ethnology in papers on "The Native Races of Columbia," by E. G. Barney; on "Palaeolithic Man in America," by L. P. Gratacap, dealing very cautiously with prehistoric chronology; and on "The Antiquities of Nicaragua," by Dr. Earl Flint. "An Iowa Tradition," by J. O. Dorsey, is a pretty variant of the folk-lore tale of the sister who saves her brother, or brothers. Philology is dealt with in an excellent sketch of "The Phonetics of the Kayowe Language," by A. S. Gatschet, with useful remarks on the phonetics of other North American tribes. "The Oubit of the Ancients" is considered by C. Whittlesey, with especial reference to the alleged exact measurements of the Great Pyramid; and the editor continues his illustrated chapters on "The Origin of Architectural Orders," dealing chiefly with the origin of the arch.

THE *Theologisch Tijdschrift* for November contains an important article by Dr. H. Oort on the recent work of P. E. Lucius on the Essenes, which is pronounced less convincing than the same author's previous study on the Therapeutae (a pseudonym for Christian ascetics). Dr. Loman makes retractions and explanations called forth by recent critical essays of the veteran Scholten. Among the reviews and notices of books, Dr. Houtsma's suggestive criticism of a work on the influence of Islam by J. Hauri, and Dr. Kuenen's notice of Wickes' masterly treatise on the accentuation of the poetical books of the Old Testament and of Robertson Smith's *The Prophets of Israel*, deserve special mention. Other works criticised are Volter on the origin of the Apocalypses; Reuss's history of the Old Testament writings, vol. ii.; Breidenkamp's *The Law and the Prophets*; and Mathews' edition of the commentary on Ezra and Nehemiah by a certain Rabbi Sadiash.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANNUAIRE illustré des Beaux-Arts. 1^{re} Année. Paris: Bachelot. 3 fr. 50 c.
- BERNARD, P. Traité théorique et pratique de l'Extradition, comprenant l'Exposition d'un Projet de Loi universelle sur l'Extradition. Paris: Rousseau. 18 fr.
- CRAFTY. Paris à Cheval. Paris: Plon. 30 fr.
- DALMEYRE, A. J. Paris sous les Ombres, 19 Sept. 1878—3 Mars 1879. Paris: Chamerot. 6 fr.
- DEBARDIN, A. La Vie et l'Œuvre de Jean Bologne. Paris: Quantin. 100 fr.
- DUPONT, V. Bibliographie artistique, historique et littéraire de Paris avant 1789. Paris: Leprieux. 25 fr.
- FRANKOS, K. E. Deutsches Dietschbuch aus Osternich. Leipzig: Breitkopf & Härtel. 7 M. 50 Pf.
- GADNER, W. Kleinere Schriften. Hrg. v. G. Hirsch. 3. Bd. Berlin: Dümmler. 12 M.
- HAVARD, H. La Flanerie à vol d'Oiseau. Paris: Desnoes. 25 fr.
- LECLERCQ, J. La Terre de Glace: Féroé, Islande, les Geyers, le Mont Hékla. Paris: Plon. 4 fr.
- LOTTERHEIM, F. Geschichte der französischen Literatur im 17. Jahrh. 3. Bd. Wien: Gerold's Sohn. 9 M.
- OMPTEDA, L. F. v. Aus England. Neue Bilder aus d. Leben in England. Berlin: Hofmann. 5 M.
- PAGIS, E. Les grands Poètes français. Paris: Fischbacher. 13 fr.
- PORTALIS, le Baron R., et H. BÉRALDI. Les Gravures du XVIII^e Siècle: Estampes, Vignettes et Portraits. Paris: Morgand. 80 fr. (complet).

- RAFFRAY, A. Les Eglises monolithes de la Ville de Lalbéla (Abyssié). Paris: Morel. 30 fr.
 ROLLAND, E. Faune populaire de la France. T. 6 et dernier. Les Oiseaux domestiques et la Fauconnerie. Paris: Maisonneuve. 8 fr.
 TIMOT, V. La Hongrie, de l'Adriatique au Danube: Impressions de Voyage. Paris: Pion. 20 fr.

HISTORY.

- AMABILE, L. Fra Tommaso Campanella, la sua Congiura, i suoi Processi e la sua Pausa. Vol. I. e III. Napoli: Purobello. 18 L.
 BASTIAN, A. Inselgruppen in Ozeanien. Reiseergebnisse u. Studi. 7 M. 50 Pf. Völkertümme am Brahmaputra u. verwandtschaftliche Nachbarn. 6 M. Berlin: Dümmler.
 BORDR, P. G. L. Histoire de l'île de la Trinidad sous le Gouvernement espagnol. 2^e Partie. 1622-1797. Paris: Maisonneuve. 12 fr.
 DELISLE, L. Choix de Documents géographiques conservés à la Bibliothèque nationale. Paris: Maisonneuve. 60 fr.
 KALKOFF, P. Wolfgang v. Passau 1191-1204. Eine Untersuchung. Abh. des histor. Verh. seiner "Reiserechnungen." Weimar: Böhlau. 8 M.
 MÉNARD, R. La Vie privée des Anciens. T. 4. Paris: Morel. 30 fr.
 URKUNDBUCH, mecklenburgisches. Hrg. v. dem Verein f. mecklenburg. Geschichte u. Alterthumskunde. 13. Bd. Schwerin: Stiller. 15 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDRÉ, E. La Structure et la Biologie des Insectes. Spécialment de ceux appartenant à l'Ordre des Hyménoptères. Paris: Michélet. 5 fr.
 FACHNER, G. Th. Revision der Hauptpunkte der Psychophysik. Leipzig: Breitkopf & Härtel. 8 M. 50 Pf.
 LOTTE, H. Grundzüge der Naturphilosophie. Diätete aus dem Vorlesg. Leipzig: Hirzel. 1 M. 80 Pf.
 PETERS, O. Willenswelt u. Weltwille. Studien u. Ideen e. Weltanschauung. Leipzig: Brockhaus. 8 M.

PHILOLOGY.

- FORBET, J. De vita et scriptis Aphraatis, sapientis Persae. Louvain. 5 fr.
 HALÉVY, J. Essai sur les Inscriptions du Saka. Paris: Maisonneuve. 15 fr.
 HENSE, O. De Stobaei florilegi excerptis Bruxallensibus. Freiburg-B. Mohr. 2 M. 50 Pf.
 HUBSCHMANN, E. Die Umschreibung der iranischen Sprachen u. d. Aeneischen. Leipzig: Breitkopf & Härtel. 1 M.
 LANGE, L. De pristina libelli de republica Atheniensium fassa restitanda commentatio. Pars I. Leipzig: Hinrichs. 1 M. 20 Pf.
 REBLING, O. Versuch e. Charakteristik der römischen Umgangssprache. 2. Abdr. Kiel: Lipsius & Tischer. 1 M. 20 Pf.

CORRESPONDENCE.

CHAUCER AND WYCLIFFE'S BIBLE.

Bamf, Aylth, N.B.

I have made a pretty careful collation of the Scriptural references in *The Canterbury Tales* with the Vulgate on the one hand, and the Wycliffite Bible on the other, with a view to ascertain, if possible, from which of the two sources Chaucer took his quotations. I think that in some cases the poet must have used the English Bible; in the majority of cases the reference is rather to the Vulgate than to the English; but in a very great number of cases, especially in the Tales which appear to have been translated, the references have nothing distinctive either of the Vulgate or of the English version, and seem simply taken at second hand. The references to the English appear in Tales which have not been traced to any earlier original, as if the poet, when composing original matter, had found it more convenient sometimes to refer to the English. These references are not as numerous as I could have wished, but I think that there are some cases in which Chaucer must have referred to Wycliffe's text.

To glance at the more significant instances—"mercenary" in the general Prol. i. 99 (John x. 11) clearly answers to the "mercenarius" of the Vulgate—Wycliffe having "hired hyne." I quote the Skeat-Bell edition of 1878. In Reeves' Prol. i. 219, ll. 5, 6, "stalke" and "balke" cannot be connected with Wycliffe's "mote" and "beme."

In Oke's Prol. i. 235, l. 7, "Ne bryng nat every man into thyn hous" comes very near to "brynge thou nat eche man into thyn hous." The Vulgate is "non omnem hominem inducas," &c., which of course is not very dissimilar either. Again, in "Man of Lawe," i. 273, l. 12, "neyghbour . . . despyse" agrees exactly

with the Wycliffite "dispaith neyghbore." Here we may note that in the Vulgate there is no word at all corresponding to "neighbour," and that the passage is altogether different (Prov. xiv. 20). Again, p. 282, l. 29, "ende of oure joye" comes very near to "last thinges of joye" (Prov. xiv. 13); and the reference in the same passage to Eccl. xi. 8, "have in the mynde," comes decidedly nearer to Wycliffe's "have mynde of" than to anything in the Latin.

In "Wyf of Bath," Prol. i. 307, the last line, "Bet is to be weddid than to brynne," might well be taken from "Bettene for to be weddid than for to be brent" (1 Cor. vii. 9). At p. 308, the reference to 1 Cor. vii. 6 has nothing distinctive; but, at p. 309, ll. 20, 21, the poet's "vessel ful of gold" tallies with "vessels of gold;" and "som ben of tre" is very near to "but also of tree," the word "tre" seeming rather special (2 Tim. ii. 20). At pp. 308, 311, 317, 327 of the same Tale there are Scriptural references, but none offer anything to the point. In "Freres T." i. 364, ll. 3, 4, may be compared with "sitteth in aspise . . . to sle the innocent" (Ps. ix. 9), and l. 7 with "temptid above that that 3e moun" (1 Cor. x. 13). At p. 369, "Sompnour's T." l. 14, "for letter sleth" is identical with "for the lettre sleth" (2 Cor. iii. 6); and at p. 372, l. 15, "cloth and foode" correspond to "foodis" and "clothid" of the first edition of the English Bible. The second edition has "hilid" = *tegumur* of the Vulgate; l. 17 might be compared with "bi forty daies and bi forty nightes," but I lay no stress on this. At p. 373, l. 25, "pover in spirit" is rather nearer to "*pauperes spiritu*" than to "pore in spirit;" though "blessed be" is common to Wycliffe and Chaucer (Matt. v. 3). Again, p. 374, l. 5, "workers of Goddes word," &c., clearly corresponds to "*factores verbi non auditores*" (James i. 22); and so again, p. 375, l. 25, "Withinne thin hous be thou no lyoun" seems drawn from "*sicut leo in domo tua*" (Eccl. iv. 30); the English version having neither "lion" nor "house" in it. Yet l. 9 on the same page comes very near the English "Workman is worthi his hyre" (Luke x. 7). The same seeming mixture appears at p. 379: in l. 8, "irous man" comes nearer to "*homini iracundo*" than to the "wrath" of Wycliffe or the "wrathful" of Purvey; while in the next line we have "with no wood man" corresponding to "with a wood man," &c. (Prov. xxii. 24). The remaining five passages in the first volume run all very close in the three; Chaucer might have used either of the other two. These are, p. 382, l. 26, "Ye ben the salt of therthe" = "3e ben salt of the erthe" = "*Vos estis sal terrae*" (Matt. v. 13). Clerk Oxenforde's Prol., p. 386, l. 6, "every thing hath tyme" = "Alle thingis hau tyme" = "*omnia tempus habent*" (Eccl. iii. 1); p. 420, l. 21, "he ne temptith no man" = "he temptith no man" = "*neminem tentat*" (James i. 13). "Marchaundes T." 426, l. 29, "gret sacrament" = "this sacrament is greet" = "*sacramentum hoc magnum est*" (Eph. v. 32); p. 455, ll. 19, 20,

"Among a thousand men yit fond I oon,
 But of all women found I never noon"

= "A man of a thousand oon I fond, a womman of alle I fond not" = "*virum de mille unum reperi mulierem ex omnibus non inveni*."

Coming to vol. ii., in "Secounde Nonnes T." p. 8, l. 37, the poet's "whelpes ete some of the crummies," &c., comes very near to "whelpis eten of the crummys that fallen down;" the Vulgate has "*catelli edunt de micis*" (Matt. xv.). At p. 9, l. 3, we have "faith is deth withouten werkis" = "feith if it have not werkis is deed" (James ii. 17); p. 19, l. 3, is again doubtful, "cast al away the werkis of derknes" = "caste we awei the workis of derkneiss" = "*abjiciamus opera tenebrarum*."

Three lines lower down, the reference to 2 Tim. iv. 7 is nearer to the Vulgate than to Wycliffe. So, again, "Doctor of Phisik," p. 65, l. 11, "compleyne" points to *plangam* in the Vulgate. In "Pardoner's T." p. 74, l. 10, all three are near: "luxury is in wyn" = "with wyn in which luxury is" = "*vino in quo est luxuria*" (Eph. v. 18). But at p. 74 we have some close parallels with the English Bible. "Mete unto wombe and wombe unto mete Schol God destroyen bothe" = "Mete to the wombe and the wombe to metis and God schol distrouye bothe;" the Latin is "*esca ventri et venter escis Deus autem destruat*." Again, I would invite a comparison of ll. 26-29 with the following:—"For many walken . . . Yweping seie . . . the enemyes of Cristes cros whose ende is deth whos god is the wombe," *thirteen words in common in four lines*. But, again, p. 76, ll. 9, 10, is perhaps as near to the Latin "*quae in deliciis est vivens mortua est*" as to Wycliffe's "*ache that is lyvyng in deliciis is deed*" (1 Tim. v. 6). At p. 78, l. 5, "wyn gevyng" points to "give wine," while "han justice" points to "*judiciorum*" in the Vulgate (Prov. xxxi. 6). Again, p. 83, l. 17, "Agens an old man hoor upon his hede ye schold aryse" is like "before the hoor heed aryse;" but it might come independently from "*coram cano capite consurge*" (Lev. xix. 32).

In "Prioresses T." p. 107, l. 3, "laude . . . performed" points to "*perfecisti laudem*;" while in the next few lines we have five words agreeing closely with the English "mouth of children soukyng" and "heriyng" (Ps. viii. 1, 2); but at p. 112, l. 15, "song al newe" is nearer to the Latin "*canticum novum*" than to anything in Wycliffe.

In the "Tale of Melibaeus" there are an immense number of Scriptural quotations. I have collated these down to p. 141, and, though there are occasional resemblances both ways, I came to the conclusion that the references were certainly not taken from Wycliffe, nor apparently from the Vulgate either, but simply from the original that Chaucer translated. I did not go further with the collation, and I do not think it worth while to copy the notes I took.

In the "Monkes T." I find the strongest indications of the use of the Wycliffite Bible. This tale does not appear to have been taken directly from any older work. At p. 188, l. 11, the words "to-rent the lyoun" are common to both; and in l. 24 "*asses cheeke*" is practically the same as "*cheke of an asse*;" and "*woung-toth*" in l. 30 is again common (Judg. xiv. 6; xv. 16, 19). Still, the poet refers to "*Indicum*" at the bottom of the page; and at p. 189, l. 9, Chaucer's "siser" looks more like the "*ciceram*" of the Latin than the "*sidor*" of the English (Judg. xiii. 14). But at l. 17 we have the form *Dalida*: the foot-note says that it does not appear whence Chaucer derived the word, as in the Vulgate the name is *Dalila*. But *Dalida* appears all through the English Bible (Judg. xvi. *passim*). So at p. 192 we have the form "*Nabugodonosar*," which is Wycliffe's, the Vulgate having *Nabuchodonosor*; and at p. 193, l. 9, we have five identical words common to Chaucer and Wycliffe in "eet hay as an oxe" (Dan. iv. 1, 30). At p. 194, l. 5, I would suggest that the unusual word "arriont" is a substantive formed from, or in some way connected with, the "herieden" which occurs in the Bible (Dan. v. 4). Again, on the same page, we have *techel*, which is Wycliffe's form; while the Vulgate has *therel*; and in the last line but one "heriest" corresponds to "heriedist" in the English Bible. "Medeis and Perseis," p. 195, is also the same as in Wycliffe; and "Alisaundre," p. 209, the Vulgate having "Alexander." On the whole, I think it clear that the English Bible was used in connexion with this Tale.

The "Persones Tale," like the "Tale of

Melibaesus," is written in prose, and apparently with a moral purpose; it abounds in Scriptural references; but the time that I could give to this task was exhausted before I had done the half of it. At p. 263, in the reference to Job x. 20, we have the words "suffre," "biwayle," "derk lond," "schadow of death," "noon order," all of which occur in the Wycliffite text.

At p. 265, the reference to Deut. xxxii. 24, &c., comes very near the English Bible; the words "thay schul be wasted," "hunger," "briddes," "devoure," "bitter galle of the dragon," "venym," are common to both; but the reference to Isaiah on the same page comes nearer to the Vulgate; at p. 266, l. 16, "gruntyng of teeth" are the words of the English; the Latin being "stridor dentium" (Matt. xxv. 30). At p. 267, l. 7, we have eleven consecutive identical words, "thei schulen desire to die and deth schal fle fro hem." I give the spelling of the Wycliffe text. On the other hand, the reference to Ezekiel at p. 268 in the interrogative form used (l. 32) and in other particulars approximates more to the Vulgate. Again, at the bottom of p. 272, "thou schalt clepe his name Jesus" and other words are the same as Wycliffe's, while the reference to Acts iv. 2 at the top of p. 273 does not seem to be taken from him; nor is the reference to Ps. xxvi. 10 at the bottom of p. 274. So the reference to Rom. v. 12 early in p. 276 comes nearer to the Vulgate; while lower down we have "fige-leves breeches" and some thirty other words which are the words of Wycliffe. The last extract that I shall give is from p. 278, and it appears to me a very striking one; in the twelfth line we have twelve consecutive words which are also to be found in Wycliffe's Bible: "the fleifah coveitith agayn the spirit, and the spirit agayn the fleisch" (Gal. v. 17). It seems to me hardly possible that such an amount of verbal coincidences could be accidental. Whether passages found their way into the "Persones Tale" directly or indirectly from the Wycliffite Bible is another question. On the whole, I think we ought to conclude, either that our poet at times made use of the English Bible, or that he made use of treatises in which it was quoted. In either case, Wycliffe's work would be shown to have made its way into the general literature of the period.

J. H. RAMSAY.

THE "ΤΥΠΙΚΗ ΔΙΑΤΗΚΗ" OF NEOPHYTUS.

Larnaca, Cyprus: Nov. 27, 1882.

We are very grateful here for Mr. Warren's edition of the *Typike Diatheke* of the monk Neophytus, which appeared lately in *Archæologia* (vol. xlvii.); but it may be worth noting that it had been already printed, together with his sermons (probably those mentioned in Mr. Warren's Preface), at Venice, by N. Glykys, in 1779. The volume can be known to few besides M. Sathas, who gives the title thus (Μεσαιωνική Βιβλιοθήκη, p. 123, Venice, 1873):

"Τυπική συν Θεῷ διάταξις καὶ λόγοι εἰς τὴν Ἐξήμερον τοῦ δασίου πατρὸς ἡμῶν Νεοφύτου τοῦ Ἑγγλεῖστου, πρὸς τοὺς ἐν τῇ αὐτῇ μονῇ Ἑγγλεῖστρα πατέρας τῇ κατὰ τὴν νῆσον Κύπρον, σπουδῇ μὲν καὶ δαπάνῃ τοῦ δαιωτάτου ἱερομονάχου καὶ οἰκονόμου ἡθὲ τῆς αὐτῆς μονῆς Ἰωαννικίου, ἐπιμελεία δὲ καὶ διορθώσεϊ τοῦ πανοσιολογιστάτου κυριανοῦ ἀρχιμανδρίτου τῆς ἀγιατάτης ἀρχιεπισκοπῆς Κύπρου τοῦ ἐκ πολιτείας κοιλανίου, νῦν τὸ πρῶτον τύποις ἐκδοθέν. Ἐνετίῃσιν, 1779, παρὰ Ν. Γλυκεῖ. 8, σελ. 115."

In the monastery founded by Neophytus, the *Ἑγγλεῖστρα*, a picturesque spot near the village of Tsada, about six miles from Nea-Paphos, is still shown the rock-cut tomb of the hermit. The *Ἑγγλεῖστρα* is independent of the bishop of the diocese (Paphos) in which it is situated, a privilege it is believed to have enjoyed since its foundation in the reign of the Emperor Isaac Angelus, circ. 1185. Such a "peculiar"

is called here a *στυποστήσιον*. Is anything known of the antiquity of the word in this sense? In the *Euchologion* it means simply the erection of a cross sent by the oecumenical patriarch behind the spot chosen for the altar of a church about to be built. C. DELAVAL COBBHAM.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 18, 4 p.m. Asiatic: "Buddhism in Ceylon," by Mr. Arthur Lillie.
5 p.m. London Institution: "Shakespeare and Lytton," by Mr. William Oreswick.
7 p.m. Actuaries: "Extra Risks, considered in Relation to a Hypothetical Table of Mortality based on Hm Table," by Mr. G. W. Ryan.
7.30 p.m. Aristotelian: "Kant's 'Critique of Pure Reason,'" by Mr. J. Fenton.
8 p.m. Royal Academy: "Gum, Glycerine, Honey, and Albumen," by Prof. A. H. Church.
8 p.m. Society of Arts: Cantor Lecture, "Dynamo-Electric Machinery," III., by Prof. S. P. Thompson.
TUESDAY, Dec. 19, 7.45 p.m. Statistical.
8 p.m. Civil Engineers: Annual General Meeting.
8.30 p.m. Zoological: "The Whales of the Genus *Hyperoodon*," by Prof. Flower; "The Characters and Habits of the Bottle-nosed Whales," by Mr. D. Gray; "The Classification of the *Comatulæ*," by Mr. F. Herbert Carpenter.
WEDNESDAY, Dec. 20, 8 p.m. Society of Arts: "The Utilization of Waste—a Quarter-of-a-Century's Progress," by Mr. F. L. Simmons.
8 p.m. Geological: "Generic Characters in the Order *Saurpterygia*," by Prof. Owen; "The Origin of Valley-Lakes, with Especial Reference to the Lakes of the Northern Alps," by the Rev. A. Irving.
THURSDAY, Dec. 21, 7 p.m. London Institution: "Some Dominant Forms of Animal Life," by Prof. F. Miall.
8 p.m. Royal Academy: "Siccatives," by Prof. A. H. Church.
8 p.m. Linnean: "Floral Development and Mode of Fertilisation of *Asclepias cornuta*," by Mr. T. H. Corry; "The Marine Fauna of the East Coast of Scotland," by Dr. F. Day; "Flora of Madagascar," II., by Mr. J. G. Baker; "*Ligula Mansonii*, a New Human Osteode," by Prof. Cobbold.
8 p.m. Chemical: "The Condensation Products of Oenanthal," II., by Dr. W. H. Perkin; "The Behaviour of the Nitrogen of Coal during Destructive Distillation, with Observations on the Estimation of Nitrogen in Coal," by Mr. W. Foster; "The Absorption of Weak Reagents by Cotton, Silk, and Wool," by Dr. E. J. Mills and Mr. Jokichi Takamine; "Nitro-benzyl Cyanide, and Some Derivatives with Diazo-bodies," by Dr. W. H. Perkin.

SCIENCE.

Homeric Grammar. By D. B. Monro. (Oxford: Clarendon Press.)

It is a great task, and one worthy of a mature and thoughtful scholar, to undertake the preparation of a Homeric Grammar. As far as *vorstudien* are concerned, no one could have a better title than the Vice-Provost (I hope, while I write, the Provost) of Oriel. For years he has devoted himself to this branch of Greek philology; and the mass of knowledge gathered and set forth in his new volume reminds one of the householder in the Bible, who brought out of his treasure things new and old. For any future commentator on the Iliad and Odyssey, this collection of careful observations from many German monographs will be invaluable. To the general reader, such a book must seem dry and uninviting; as a book of reference, it is full of interest and suggestion to every kind of scholar. But, as neither the author nor the intelligent reader will be satisfied with this general tribute of praise, I will proceed to prove its sincerity by discussing some particular points in which Mr. Monro seems not to have perfectly satisfied our lawful expectations.

At the very outset, the student who takes a real interest in Homeric controversies will miss, with some astonishment, a general Introduction giving the author's opinion on the age of the several poems, or their constituent parts, and on the general character of their composition. It was impossible to evade some decision on this point, as will be found by going through the book, where there

are endless hints on the Homeric problem gathered from various sources; but nowhere are they put in review, and a definite opinion expressed about them. This reticence or hesitation on the general question gives the whole book a curiously ambiguous and neutral flavour.

It is evidently the author's wish to show that the great body of Homeric speech is uniform, homogeneous, and very ancient, and that the evidences of later composition and of actual mistakes in epic language are few and unimportant. Yet the facts he gathers from his German authorities prove conclusively (1) that the grammatical differences between Iliad and Odyssey make a single authorship impossible; (2) that in the Iliad—(a) Books ix., x., xiii., and xxiv. have many peculiarities agreeing with the Odyssey, and not with the Iliad. Of these, book x., always suspected, shows the strongest marks of later composition. (β) The catalogue in book ii. (p. 281) and the theomachy in xxi. are also doubtful; the second Mr. Monro declares to be so (p. 137), without giving reasons. As regards the Odyssey, he tells us very little about the variations among the books, though there are wonderful forms in book xxiv. which should have been specially noted. But the Germans have apparently not yet subjected the Odyssey to searching verbal criticism, and so its homogeneity is still assumed, even in this newest and most elaborate work.

So, then, Mr. Monro's facts show that the language of "Homer" is really composite; the problem is, *How composite?* The same conclusion is forced upon us by his constant assertion that forms are *archaic*, and due to a conventional preservation of phrases from an older condition of language. Nay, he even admits *pseudo-archaic* or falsely invented epic forms; and many of the forms which he does not so classify, but calls *examples of analogy* (§§ 15, 67, 85, 158, 372), are evidently of the same kind. Who created them by analogy? No doubt the German authors from whom the facts are cited meant by both *archaism* and *pseudo-archaism* the existence of older or of invented forms in a comparatively late and literary age—say the seventh century B.C. But Mr. Monro seems to contend that the bulk of Homer came from a time when Aeolisms and Ionisms had not yet been clearly distinguished, and what was an *archaism* then must go back to prehistoric times. Is this a reasonable view? and would it be accepted by his authorities?

The case for an Aeolic Iliad earlier than, and transformed into, the Ionic Iliad which we have, has been strongly put by Fick, and is mentioned at the close of Mr. Monro's book. Surely so mature a student should have been able at once to accept or reject the theory. Mr. Monro's brief mention implies neither course. But all through the book his dread of admitting Aeolisms in Homer, and his desire to prove them mere *primitivisms*, show clearly which way his inclinations draw him.

The evidence for the antiquity of our present text he has drawn from comparisons of Homeric with Attic Greek. Even if the contrast were proved to be great, it might be explained by arguing that Attic was not a direct descendant of Homeric Greek, and

therefore not the dialect to be chosen for such a comparison. Why has Mr. Monro not chosen the later Ionic of Herodotus, and shown us what the contrasts are there? The almost total omission of this comparison seems one of the capital defects of the book, and has made the contrast of the Homeric dialect with the literary Greek of the fifth century B.C. appear far greater than it really is. There are many statements made on this matter which the Greek of Herodotus would certainly have made Mr. Monro qualify had he kept it constantly before him. Thus he speaks (p. 124) of *tnesis* as if it were peculiar to Homer. It occurs constantly in Herodotus; it also occurs in Pindar; and, for that matter, it is not unknown in Attic—cf. Thucydides, *ἐν κακῷ ποιεῖν* (iii. 13), *ἀντ' εὖ ποιεῖν* (Plat. *Gorg.*, 520), *ὅν εὖ πάσχειν* (Demosth. viii. 65). These cases show that the mental feeling of the Attic Greeks was not estranged from *tnesis*. Mr. Monro in other places forces his favourite hypothesis beyond the facts. He says that the use of *διὰ* with accus. to denote *space through which* motion takes place is distinctively Homeric (p. 145); and, what is more, he does this though the idiom is frequent in the *Odyssey*, and in x. and xxiv. (the latest books) of the *Iliad*. Thus, then, the Greek of the latest parts of the poems is, in his mind, severed in time from the classical Greek we know. But how does it differ from Hesiod's *διὰ στόματ' ὄσαν ἰέσαι*, and Sophocles' *νόμοι, δι' αἰθέρα τεκνωθέντες* (*O. T.* 867)? In fact, one of his examples is *Il. xiv. 91*:

μῦθον—διὰ στόμα πάντων ἄγοιτο.

Again, he tells us (p. 259) that "the form *μηδεῖς* is entirely post-Homeric." One rubs one's eyes, and looks up one's lexicon. Here we find a single case, *Il. xviii. 500*, *μηδὲν ἔλσθαι*; but also *Hes. O. 393*, *μηδὲν ἀνίσσας*; and in Pindar, *μηδὲν ἄγαν*. His opponents would not allow that a Hesiodic phrase was really post-Homeric. We may add one more instance. In his very interesting article on the uses of *ἄν* and *κέν*, he says that the Attic dropped two constructions common in Homer: *ὅς* (or *εἰ*) *ἔλθῃ* and *ὅς ἄν* (*ὅτ' ἄν*, *ἐὰν*) *ἔλθῃ*. No doubt he is, broadly speaking, right. But still we have Thucyd. iii. 59, *ὅτι τινι ποτ' ἄν ἀναξίω ἐμπέσοι*, and other passages cited in the grammar, showing that the law is too positively expressed.

Together with these doubtful statements of fact, we have numerous cases in which a use found in Attic is called a survival, an archaism, a recollection of Homer; and in one place we are even told that the frequent occurrence of an idiom proves it to be archaic (p. 109). Surely, when the author is arguing against people who do not admit the great antiquity he asserts, this is a flagrant case of *petitio principii*. If all the cases of unlikeness between Homer and Attic Greek are made as strong as possible, and all the cases of likeness are explained as conscious reminiscences, no wonder Mr. Monro's argument appears very conclusive. Thus (p. 132), "the occasional use of the dat. with *περὶ* in Attic is probably due to familiarity with Homer." Again (p. 178), he strains the contrast of the Homeric and Attic article, and explains the use with cardinal numerals as "a survival of the Homeric use of the article" (p. 185). "It is a further question," he adds,

"which cannot be discussed here, whether any uses found in our texts of *Il.* and *Od.* are post-Homeric, and evidence of a later origin of the books or passages where they occur." But it ought to have been discussed here. So ought also the "new departure" (p. 87) in forming nouns with a verbal stem prefixed, of which he gives us no instances, but of which *δραστηρίων* is a case which looks far from antique.

These criticisms may perhaps suggest, as a reply, that a Homeric Grammar is not a book of theory, but a practical book, and that the author was not bound to turn aside to argue such questions. What I contend is that he does argue the Homeric question all through, by hint and inference, but does not commit himself to a definite declaration. One feels no certainty, moreover, that the authors he cites for his special facts would have agreed with his conservatism as regards the text.

But the prominence of theory in the book does not lie there. When we come to the *explanations* of Homeric forms, we find that the book before us is anything but a mere practical statement of Homeric forms; it is brimful of the most obscure and doubtful theories drawn from the secrets of comparative linguistics. Out-of-the-way Sanskrit, and even Vedic, forms, which professed Sanskrit scholars cannot explain with certainty, are quoted to elucidate old Greek forms—*obscurum per obscurius* with a vengeance. Mr. Monro speaks with somewhat slighting tone of the newer school (Fick, Bezzenger, &c.), whom he will not call a school, though they are a very distinct and powerful school. But he does not hesitate constantly to admit their purely hypothetical speculations into his Grammar. Here, then, where theory is out of place, we have difficult problems, suited to learned articles in German *Zeitschriften*, appended to paradigms and descriptions of forms. If these speculations had been relegated to an appendix, and he had given us a tabular view of the grammatical results as to the lateness of various books and passages, and a careful comparison with the actual Ionic of Herodotus, Homeric studies would indeed have received a notable impulse.

But these aspirations by no means abolish the gratitude we feel to Mr. Monro for his most laborious treatise. There is an orderly method and a deliberate thoroughness in his work which makes us seldom wish for more on any particular word or form. Perhaps the absence of articles on *ὄλος* and *δάαρος* are the only serious cases to the contrary, in addition to what has already been mentioned. His arrangement of details is logical and clear. The book will no doubt tend to the credit of classical scholarship in England. J. P. MAHAFFY.

NOTES OF TRAVEL.

We take the following from the *Times*:—"Mr. Joseph Thomson left England on Wednesday for Zanzibar on his new expedition into Central Africa at the expense of the Royal Geographical Society. The whole sum granted by the society is £2,600. It is expected that Government will supply the necessary arms to equip a part of the caravan. Mr. Thomson purposes spending a week in Cairo on his way out, and will reach Zanzibar in about six weeks. Instead of,

as he originally intended, waiting at Zanzibar for four months till after the rainy season, he will set out as soon as practicable after his arrival. As he must make a journey by sea along the coast for some distance, it will probably be six weeks after he reaches Zanzibar before he is able to start—that is, about the middle of March. The immediate goal of the expedition is the east coast of Lake Victoria Nyanza, which Mr. Thomson will endeavour to lay down with approximate accuracy. He will also endeavour to gather additional information concerning the snowy Mount Kenia, though it is not necessarily in the programme that he will attempt to reach the summit. As far as his means permit, he will penetrate into the Masai country, practically unexplored, and beset with not a few dangers. No naturalist has yet been appointed to accompany Mr. Thomson; and, in the absence of such a specialist, the traveller himself will collect what natural-history specimens he can. For this, as for scientific observation all round, he is better qualified than ever. Since his return from the Tanganyika expedition, he has been diligently adding to his qualifications for scientific exploration. Mr. Thomson does not expect to come to light again much under two years after he leaves the coast. His experience, caution, and tact are likely to keep him clear of difficulties with the natives."

PHILOLOGY NOTES.

It will be remembered that the first number of an Arabic manual for the use of travellers was submitted by Prof. Oësar Nahmias to the members of the Fifth Orientalist Congress (Berlin) in 1881. Encouraged by the approbation with which this specimen number was received, Prof. Nahmias has gone on with his task, and is now himself publishing the work at Certaldo, Tuscany. It will be completed in forty parts, of which seven are already issued, and will be delivered post-free to subscribers at the moderate cost of twenty francs, of which one-half is payable at the time of subscription. Prof. Oësar Nahmias was secretary of the Arabic section of the Fourth Orientalist Congress, held at Florence.

M. BENOIST, Professor of Latin Poetry in the Faculté des Lettres de Paris, the editor of a critical edition of Catullus, which we hope to notice shortly, has recently read a series of papers before the Académie des Inscriptions upon interpolations in the text of Horace.

M. GEFFROY has resigned the post of directeur de l'École française de Rome. His successor will be selected by the Government from two candidates nominated by the Académie des Inscriptions. These are M. Le Blant and M. Homolle.

M. H. GAIDOUZ contributes to the *Revue critique* for December 4 a supplement to two previous papers on "Creole Bibliography." He includes Anglo-Indian slang, Babu-English, and Pidgin-English. As to this last, he confesses "nous ignorons à quelle variété anglaise se rapporte." It is, we believe, merely a very broken form of mixed English and slang, invented by the Chinese who had dealings with English merchants, and now adopted by these English merchants themselves in their dealings with the Chinese.

TEUBNER, of Leipzig, announces for next year the first volume of a *History of the Roman Constitution*, by Dr. E. Herzog, treating of the regal period and the Republic.

THE last quarterly number of the *Revue de Linguistique* is occupied with the conclusion of two important studies—one, by J. A. Gatteyras, on "The Languages of the Georgian Family;" the other, "Grammatical Notes on the Lan-

guage of the Lifu (Loyalty Isles)," by a missionary there. Both are excellent, but they present a singular contrast. M. Gatteyrius writes with an eye to the most recent discussions on the theory of language, and upholds in the strongest manner that language forms no exception to the general development of man from animal. The missionary analyses his materials as carefully, with absence of speculation, but with practical attention to facts, and gives as exercises in Lifu passages taken exclusively from the service-books of the Church—possibly the only material yet printed.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Dec. 5.)

DR. SAMUEL BIRCH, President, in the Chair.—A paper was read on "The Houses and Householders of Palestine in the Time of Christ" by the Rev. W. H. Sewell.—A communication was also received from Prof. Sayce on "The Kappadokian Ouneiform Inscription now at Kaisariéh." From a careful squeeze made last summer by Mr. W. M. Ramsay, Prof. Sayce has been able to satisfy himself that this inscription, hitherto uncertain, is in ouneiform characters of the Assyrian syllabary, though of a very barbarous type. The stone bears under the inscription a sculpture representing a king with captives brought before him. The captives wear the Phrygian dress; but the costume of the king and his attendants is distinctly Hittite, being that made familiar to us by the sculptures of Boghaz Keui and Eyuk, of Ibreez and Karabel, to which we must now add (thanks to Dr. Gwyther's photographs) of Carohemish also. In the inscription, Prof. Sayce thought that he could decipher "Tar" as the name of a god, thus corroborating his own previous conjecture based upon the Hittite name "Tar-kus." The form of the characters shows that they were borrowed from Nineveh before the overthrow of the Assyrian empire; while the division of the lines—found also in the Kappadokian contract tablets—is characteristic of Hittite inscriptions and foreign to Assyrian ones.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, Dec. 7.)

THE REV. J. FULLER RUSSELL, V.-P., in the Chair.—Mr. W. M. Flinders Petrie read a paper on "Egyptian Bricks," and exhibited a diagram of a series of forty examples from the Eighth Dynasty down to Arab times. Their continuous decrease in size in successive periods, and their uniformity in different parts of Egypt at each epoch, prove their value in historical questions.—Mr. E. Peacock sent a paper on "The Unrestored Church of Cadney, Lincolnshire."—Precentor Venables communicated an exhaustive paper on "The Vicars' Court at Lincoln," founded by Bishop Oliver Sutton, 1280–1300, illustrated with plans and photographs. The writer showed that, notwithstanding modern alterations, the court forms a very curious and instructive architectural study, the house on the south side being one of the most perfect examples of an Edwardian house to be found in England.—Mr. F. C. J. Spurrell exhibited a collection of various palaeolithic implements and *haches* of different types from Northfleet and Crayford, both imperfect and finished, together with the flint tools or knappers by which they were shaped. Of the hammers, some were pointed at one end and some flat-headed, being "used" at the edges of the face. He showed the mode of using the peculiar hammers found with flakes at Crayford, and demonstrated by many specimens that the fine chipping frequently found at the butt-ends of the flakes was not the result of use, but a necessity of the manufacture. A number of flakes, mostly flat and thin, and hollow on one side, varying in weight from an ounce to eight pounds, were described as having been used somewhat after the manner of a bricklayer's trowel. They had the appearance of so-called hollow scrapers, but presented marks of percussion, and were not polished with use as in scrapers proper. The action of the hammers and knappers was analysed and imitated synthetically with success; and they appeared, taken altogether, to be capable of doing all the work required to make the

perfect tools with which they were found. All the specimens had been found by Mr. Spurrell in river reaches, where they had been made and used, in association with remains of elephant, rhinoceros, &c., the carving of whose carcasses was the probable cause of the spots being selected for the flint manufacture. For comparison, neolithic knappers were shown, and gun-flints with knapping hammers of the seventeenth or eighteenth century found on the mediæval camping-ground of Dartford Heath.—The Rev. W. S. Calverley sent a paper on "Goaforth Cross," and exhibited full-size drawings of this very remarkable monument. From his long study of Scandinavian mythology, Mr. Calverley has been enabled to interpret the subjects on the four sides of this cross, of which the main episodes have never been brought forward before; and it is satisfactory to know that Mr. Calverley's reading meets with the approval of Prof. Stephens, of Copenhagen—viz., that the Christian parallel of the "world-stories" is as follows: On the west side the devil is overcome and bound; on the south side the world is overcome; on the east side the flesh is overcome; and on the north side Christ rides triumphant. The cross is a monolith fourteen feet six inches high.—Capt. E. Hoare exhibited statuettes of Anubis, and of Isis nursing Horus.—The Rev. J. H. Ash laid before the meeting a brass scoring bell said to be sixteenth-century work.—Mr. W. T. Watkin sent a photograph of a Roman altar found in July at Longwood, near Huddersfield, and inscribed as follows:—

DEO S(ANCTO) BRIGANT(VM) ET
N(VMINI) AVG(VSTI) T(ITVS) AVR(ELIVS)
QVINTVS D(ECRETIO) D(ECVIVIVM)
P(OSVIT) ET S(VSCEPTVM) S(OLVIT).

This reveals for the first time the existence of a male deity supposed to preside over the tribe.

FINE ART.

NOW ON VIEW.—BEAUTIES OF SURREY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S SKETCHES and DRAWINGS made this past Summer.—MESSRS. DOWDESWELL, 133, NEW BOND STREET (two doors from the Grosvenor Gallery).

IN MARCH NEXT MESSRS. DOWDESWELL will exhibit Mr. BIRKET FOSTER'S DRAWINGS of the CATHEDRAL CITIES of ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

The Renaissance of Art in Italy: an Illustrated Sketch. By Leader Scott. (Sampson Low.)

THE Renaissance is a subject of perennial interest. That marvellous blooming-time of life, thought, and art that took place at the beginning of the sixteenth century still remains an enigma, however much we may have studied the influences that brought it about and the causes that contributed to its decay. At the present day especially, when the discoveries of modern science have led, as it were, to a new departure in thought, it is instructive to turn back to the period of the Renaissance and learn how much of our boasted culture we really owe to its surprising efflorescence. Nothing, therefore, can be deemed "superfluous and presumptuous" that any intelligent and careful student of that time has to tell us about it; and "Leader Scott" is emphatically such a student. Although she modestly calls her work an "illustrated sketch," it is, in truth, a remarkably clear and comprehensive history of Italian art, from its rise under Niccolò Pisano and Giotto to its culmination under Michelangelo, Raphael, and Titian. Besides the three fine arts, the decorative and industrial arts are also considered, several chapters being devoted to metal-work, engraving, pottery, gem-cutting,

needlework, tapestry, furniture, &c.; even cookery is not excluded. These chapters, indeed, are among the most instructive in the book, for they exhibit, even more than those on the fine arts, the love for the beautiful and the general taste for luxury that were developed at this period. "Leader Scott" divides her subject—as most writers find it convenient to do—into four distinct eras, comprising the Rise, Development, Culmination, and Decline; and before each era she gives a tabular list of all the great authors, architects, sculptors, and painters who belong to it. This is extremely useful; and, although I cannot quite agree with the places that some of the artists occupy in these lists, they nevertheless help considerably in the general comprehension of the subject.

From what has been said hitherto, it might be thought that this beautiful book was one for study rather than for pleasure; but in reality it is written in such an easy style, and is enriched by so large a number of excellent engravings, that the reader learns without any effort, and finds himself entranced with what, in the usual handbooks, is a weariness. Popular works such as this satisfy a great need, for all men are willing to learn something new to them, if only they can do so without trouble. Art, especially, is a subject about which everybody is keen to know at the present day; and it may safely be predicted that *The Renaissance of Art in Italy* will be among the most desired of the art-books of the season. Its illustrations, as before said, are admirable, particularly those that give an idea of the interior of buildings, such as the Campo Santo and the Sistine Chapel. The way in which some work is reproduced of almost every important master reflects much praise on the art-editor, Mr. Cundall, who is stated to be responsible for the illustrations.

MARY M. HEATON.

THE GROSVENOR GALLERY.

II.

THE range of Lawson's art was wide, as we have said, so wide that in his life—short, indeed, but yet comprising many years of work—he showed no signs of repeating himself. Some classes of phenomena, such as mist and wild skies, he studied more than others; but he never painted the same thing twice. Even his slighter efforts, little more than memoranda, like his "Fog on the Chelsea Embankment" (182), are distinct in feeling. Others, like the strange and beautiful caprice called "The Swan and the Iris" (178), are unique, showing a vein, and perhaps a rich vein, discovered but unworked. His storms, his moonlights, his sunrises and sunsets, are all separate efforts to record separate impressions. But under all this variety the individuality of the artist is seen. It cannot be fully treated here; but we may mention, as one prominent characteristic, that it was Nature as a conflict of law-producing scenes of terror, beauty, and melancholy by sublime accident—not Nature as the designer of perfection, which he sought to interpret. He painted no scenes of ideal beauty, his trees never arrive at unhindered maturity, his skies never assemble in orderly flocks. Even in his fine "Minister's Garden" (152), it is the wild tendency of the nasturtium to stray which he insists upon, the confusion which immediately results from the absence of human control, rather than the

tendency to orderly development which is inherent in all living things.

The desire for order is, however, so active in the human mind, and forms so great a part of the pleasure that we take in works of art, that even a wild landscape fails to give the satisfaction we expect from it unless this instinct is gratified by its design. The picture of the "Hop Gardens" (167), the most orderly of his landscapes, only attains unity by the equal distribution of light. The sun reconciles us to the want of form, and melts, as it were, the scattered numbers of what, for want of another word, we must call the composition. The artful arrangement of lines, the nice balance of forms, the cunning accents of colour, which will make a charming picture out of commonplace materials, were qualities not pre-eminent in Lawson's work. Their absence is least missed in those pictures of his in which the sky is most predominant. In some of these, as in "The Wet Moon" (135), the moon itself is the focus of the composition, a centre of radiation which makes interesting the farthest corners of the illuminated sky; in others, as in "The Morning after the Storm" (159), the sentiment is of wreck and confusion, and disorderliness becomes a virtue. In such works as these Lawson's genius showed, perhaps, its fullest development. He could paint clouds reflecting strongly the light of the sun; he could paint, even better, clouds and mists with the light behind them, and penetrating even their darkest films. Except a few artists like Rousseau and Diaz, of whom he often reminds us, there are no moderns who could do these things so well; and this is something to have accomplished in his short life.

When, however, we come to nearer and more definite objects, his measure of success does not seem so great. It would not have been consonant with the general effect at which he aimed that he should have painted foliage with minuteness. When he endeavoured to give the impression of the clear air of the Riviera, he could define his trees clearly enough, as we see in "On the Road to Monaco" (144); but when he wanted to produce the effect of mass in sunlight, as in his "Wharfedale" (143), or in shade, as in "In the Valleys" (172), he, of necessity, generalised, and his generalisations of foliage are often to us disagreeable and untrue. The masses in the foreground of the former picture are more like seaweed than foliage, and all the lightness and grace of the tassels of the birch are missed in the latter. There was also often a want of consistency between the finish of his trunks and the sketchiness of the leaves they bore. In colour and tone many of his pictures seem very defective; but in this and in other respects there was not only hope, but promise, of improvement. In his latest landscapes, as in "Blackdown" (136), the earth is brought up to the pitch of the sky, and the colour is throughout richer and more harmonious; and some of his pictures which were mainly concerned with trees, such as "The Pool" (145) and "Marsh Lands" (183), show a strong perception of those beautiful arrangements of curves. He was, perhaps, approaching maturity at his death—such a splendid work as "Barden Moors" (164) it would have been difficult for him to excel; but he was still learning, and his capacity for new sensations showed no signs of exhaustion. A sensibility so various, and a view of art so comprehensive, as his could not ripen early; and if we have dwelt more upon the strong points of his work than on its obvious shortcomings, it is because we feel that the former were positive qualities, and the latter signs of difficulties which he was gradually conquering.

We should be sorry even to judge the exhibition of the works of Mr. Alma Tadema as the full and complete expression of his genius.

We know all he has done, but it would be rash to say that we know all that he can do. It is not, indeed, often that a painter shows any great development after he has passed the age of five-and-forty; but there is a gulf between his earliest and latest work as shown here, and, as a rule, the later the picture the better it is. Luckily, Mr. Tadema's pictures are all, or nearly all, dated (it is a pity that Mr. Lawson's were not); and though we have not gone through the exceedingly laborious task of comparing these numerous works of his one by one, and date by date, we have arrived at a general conviction that there has been distinct progress throughout his career, from the portrait of himself at the age of sixteen, to the "Cleopatra," which has never been exhibited. (This we have seen in an unfinished state; but it is not yet, or was not a few days ago, placed in the frame that yawned for it on the wall of the Grosvenor Gallery.) Certainly his work has improved greatly in grace and perception of human beauty, and even, we think, in colour, during the last ten years. During that period he has also been gradually letting more and more direct sunlight into his pictures, and has shown more playfulness and feeling. And there is no reason why this development should stop—for this reason, that, though he generally paints scenes of ancient days he approaches his subjects from the side of personal experience in life—quite an opposite point of view from Gérôme and other painters who have essayed the same style of art. They approach it from the historical side, some, like Boulanger, from the remains of classic art, taking inspiration mainly from the wall-paintings of Pompeii. Mr. Tadema, however, student and accomplished painter though he be of the marble, the mosaics, the bronzes, the architecture, the draperies—in a word, the *mise en scène* and the properties of his stage—approaches the painting of his characters from the side of *genre*, and modern *genre*. It is a natural development, as we have said elsewhere, of his national art; and it will be seen from "A Bargain" (1860), painted when the artist was four-and-twenty, that his early desire was to follow in the footsteps of de Hooch. It will also be seen by such pictures as "The Education of the Grandchildren" (8) (1861) that the union of the historic and the domestic was a thought of his youth. This picture, academic and stiff in some of its figures, shows originality and vigour, and is more interesting as an "early work" than "Gonthram Bose" (21), painted the year after. The latter is important mainly for showing his early love for filling up every corner of his canvas. This tendency, and the practice of painting pictures with little or no sky, were fostered by his studies under Baron Leys. It is only gradually that he acquired his present mastery of filling without crowding, and learnt to desert dimly lit interiors. A picture interesting as an instance of one danger of approaching history from the *genre* side—viz., too great familiarity in treatment—is the "Agrippina with the Ashes of Germanicus" (17) (1866). He was now thirty, and had shown signs of the serious intention of his life—viz., to restore to us, as only pictures can, the social life of past civilisations. That he was not to be discouraged by difficulty is proved by his attempts to picture the realities of existence in ancient Egypt—an existence so far removed from our sympathy and experience—not only so dead, but so buried, that the imagination, getting little or no help save from those remains of formal art which are almost its only records, finds it almost as difficult to revive as a mummy. How successful Mr. Tadema's efforts were, who can judge! but he at least produced impressive pictures. No one can laugh at the impassive, Sphinx-like Pharaoh, with his dead first-born lying across his knees; nor at the "Widow"

(37), with her hidden face and ears deaf to the monotonous chant of the hired mourners.

The strangeness of these pictures affects us, but we are not moved by them much; we admire the sincerity of the artist, but we criticise; we acknowledge the ingenuity of the representation, but we do not accept it as correct. In his Egyptian scenes Mr. Tadema has for once been forced to approach history less from the living life of to-day than from the dead art of the past. COSMO MONKHOUSE.

SOME POINTS IN "LIBER STUDIORUM."

THE Burlington Fine Arts Club is displaying in its gallery a collection of various states, chiefly trial-proofs indeed, of those eleven subjects of Turner's *Liber Studiorum* which the artist not only conceived and made drawings of and etched, but actually finished in mezzotint. To the student who studies Turner minutely, and is interested in the processes of engraving by which a gradual conquest is obtained over barren matter, and an exquisite work of art takes the place of an untouched plate of metal, the show is genuinely interesting; while the merely fashionable picture-seer, who knows that *Liber Studiorum* is the thing to talk about, will have his own reasons, and they may be very virtuous ones, for seeing the exhibition. I said that the collection now got together consisted chiefly of trial-proofs, but there is always shown that first published state in which, when we are considering a picked impression, perfection is reached; and there are shown likewise those preparatory etchings which Turner was in the habit of executing, not alone for the plates he intended to finish, but for all, or nearly all, of the great series. And to such interesting material for study has been added more than one example of Turner's work with brush or pen—the sepia drawing for the "Source of the Arveron," to wit, and a sepia drawing for the "Frontispiece," drawn over the etching itself, and in subordination to its leading lines; and two pen-and-ink sketches, in which the artist was feeling his way towards that elaborate "Frontispiece" which was to be one of the most prized rarities of the whole noble sequence.

The show is accompanied by illustrative notes, due, as it appears by the initials appended to them, to Mr. Rawlinson, who wrote a few years ago the catalogue of this the most important series of Turner's engraved works. They evince, of course, much knowledge and observation, though they may contain one or two remarks with which we shall not find it easy to agree; as where, for instance, Mr. Rawlinson says that, when *Liber Studiorum* was executed, mezzotint had "hardly as yet been employed for landscape engraving, except in the broadly treated backgrounds to the figures of Reynolds and Gainsborough." It is true, of course, that one of the most successful applications of mezzotint to landscape—its application by David Lucas, under the painter's direction, to the rendering of the art of Constable—had not then been made. But the whole series of mezzotints by J. R. Smith and Ward and others after those pictures of Morland in which landscape is often a main interest had been executed years before; and, though their scale was greater (the smaller Morlands having more than once been wrought in stipple), there was in them much that could suggest the fittingness of mezzotint to convey the sense of those atmospheric effects with which the genius of Turner was engaged. This, however, is but a trifling matter. The careful visitor will study for himself, and will study generally with much advantage from the notes provided, the wonderful instances here before him of Turner's quickly acquired power over a method of engraving the mastery in which has been the sole

title to fame of many gifted men. He will wonder, perhaps, whether it was only by a happy accident that Turner's very first mezzotint—the "Severn and Wye" (for the "Frontispiece," although numbered as the first, was executed later on)—was one of his most successful. Anyhow, not only is the "Severn and Wye" seemingly one of the most facile and fortunate records in existence of the serenity and peace of Nature, but, as a plate, it stood its wear, it did its duty in yielding a fair number of fine impressions, better than almost anything else which was touched by Turner's hand alone.

I could wish that I had time to dwell a little on many more things that are in the gallery—the precious loans, for the most part of Mr. J. E. Taylor and Mr. Henry Vaughan. As it is, however, I must content myself with asking particular attention to the curious series of proofs that illustrate the subject entitled "Calm," with pointing out that, in the "Mer de Glace," the great artist who, as an engraver, was probably blessed with the designation of "amateur" reached a success in the representation of a befouled glacier which the most professional engraver somehow happens never to have attained; with pointing out, as an exceptional circumstance, that in the trial-proofs of the "Frontispiece" marked E. and F. the central subject is incomparably finer than in the first state, while the first state is likewise incomparably finer than any later state; and, finally, with saying a word or two concerning the "Interior of a Church." The "Interior of a Church" is especially worth notice. It is the only "interior" in the whole *Liber*, but that alone is not of any great consequence. It is, however, one of the most curious unions that may be discovered of Turner's weakness with Turner's strength. An eminent architect first made me conscious of Turner's often careless, faulty, one may say even sometimes absurd, drawing of Gothic architecture. That his sympathies were with the classic styles everybody knows, but surely not often did he display his indifference to that which at all events began by being Gothic so clearly as in this plate. "What is the construction of this church?" and "How account for its draughtsmanship?" are questions more easily asked than answered. But, however difficult might be the answer to them, it is not difficult at all to see how extraordinary has been Turner's triumph in dealing, as he has dealt here, with artificial light. At one time it was intended that the effect should be of daylight; then candle-light—focused here, diffused there; and nothing is more interesting than to perceive how triumphantly the change was wrought. We forgive the dull, nay, the obscure, architecture; we are tender even to the dull sermon which will presently be preached by the vicar—he must have been a pluralist, surely—when out of the homely and, in his own day, most familiar scene Turner has been able to create an interest in atmospheric effect, in pure *chiaroscuro*, and little else, of a kind as great as that which attaches to this unique performance by the painter of mountain and of sky.

FREDERICK WEDMORE.

MINOR EXHIBITIONS.

MR. BARRINGTON NASH had a "happy thought" when it occurred to him to bring together at his gallery in Savile Row a number of fine examples of Bartolozzi and his school. There is so great a rage for the pretty stippled prints which go under the general name of "Bartolozzis" that unprincipled dealers have not been slow to produce a large supply of more or less fraudulent impressions. Mr. Andrew Tuer, in his interesting Preface to the Catalogue of this exhibition, supplies a good deal of information on the subject which will be

useful to inexperienced collectors; and the collection itself should be more useful still. It is also a pretty exhibition, being rich in good examples of that colour-printing which was so suited to Bartolozzi's peculiar method of engraving and the "miniature" character of his subjects. Although the art of Cipriani and Hamilton, of Burney and Angelica Kauffmann, was not of the most virile, it had qualities of lasting value—viz., style and grace. But Bartolozzi engraved the works of greater artists than these; and his plates after Sir Joshua Reynolds, Stothard, and Coxway do not depend upon fashion for their attraction. The pupils of Bartolozzi and other engravers of his time and style are well represented here. Except to collectors, some of them are little known. The portrait of "Lady Russell Manners" (169), engraved by R. Cooper after Stroehling (printed Strockling in the catalogue), is one of the prettiest things here; but how many have ever heard of the engraver or the artist?

Messrs. GLADWELL AND SONS, of Gracechurch Street, have a little exhibition of pretty drawings and engravings by good artists, containing nothing of great importance. It has, however, one work (water-colour) of considerable promise, "The Arrival of Emigrants at Castle Gardens, New York," by S. G. McOutocheon; and an etching of unusual interest—viz., "The Head of Spring," from the celebrated Botticelli in the Academy at Florence. The head is on a scale which allows the artist (Mr. O. Martin) to reproduce faithfully its rare and delicate expression.

CORRESPONDENCE.

ASSYRIAN SCULPTURES IN THE VATICAN.

Rome: Dec. 1, 1882.

Recently a quantity of empty cases lying in one of the underground chambers of the Vatican were sold; when they were being carried away, others, full of some heavy material, were discovered beneath them. Upon being opened, these were found to contain slabs of gypsum, stone, and terra-cotta bearing Assyrian sculptures and inscriptions. On searching the archives the invoice of them was found, and it appears that they were sent by one of Mr. Layard's coadjutors in 1855 as a present to Pope Pius IX. The collection consists of sixteen pieces.

No. 1 is a most beautifully cut and perfectly preserved inscription of twenty-one lines in cuneiform or arrow-head characters. It was found at Khorsabad, and contains an account of a new palace built by a certain king.

2. Another fragment of inscription on terra-cotta, found at Kouyunjik.

3. A very fine regal figure kneeling on one knee. Both hands are stretched forth to touch the Sacred Tree, which stands before him. The king's hair and beard are elaborately plaited and curled. He wears a cap on his head, on which lie two serpents, the tails rising upwards over the forehead, and the heads reaching over the ears; they have a nut, or some small round object, in their mouths. Thus the serpents, lying side by side, form the frontal border of the headgear. Some writers, speaking of these ornaments, so frequently found on the caps of of Assyrian personages, call them *horns*. But in this piece of sculpture, the heads of the serpents, the scales on the bodies, and the tapering tails leave no room to doubt of their character. The figure has wings on his back. His dress consists of an under tunic, confined round the waist by a girdle, the cords and tassels of which fall almost to the bottom of the outer richly fringed robe. In the belt are stuck three weapons, the handles alone of which are visible. The feet are protected by sandals, the leather rising so as to cover the heel; the

straps of the sandals pass round the great toe and connect both sides of the sole. Bracelets are on the arms; and a beautifully shaped earring, consisting of a thick ring, from which is suspended a graceful amphora, hangs from his ear. The whole figure is full of force and majesty.

4. Another slab of gypsum, about three feet and a-half by two feet and a-half—the largest of the lot—bears a most spirited and well-designed standing human figure with the head of an eagle. It is robed somewhat in the same manner as the king, with weapons also in the girdle. A species of crested feathered helmet is on the head, and wings are at the back. In the raised right hand is a pine-cone; in the left a flat satchel, rather wider at the bottom than top, is held by the handle. Round the neck is a sumptuous necklace of cabochon stones encircled by metal. Also round the neck is a cord, with an object suspended from it concealed beneath the dress, and which we may presume to be an amulet. Heavy bracelets are on the arms, and the garments are elegantly fringed, as in the previous sculpture. These figures were found at Nimroud, and Mr. Layard mentions having found some precisely similar. Both these slabs are carved with remarkable artistic instinct, and with a freedom of touch and design that tells of an accustomed hand. On the upper border are some cuneiform characters partly broken away.

5. An oblong slab, a little more than three feet long by thirteen inches high, shows a couple of men asleep under their tents; another approaches and points to them. Behind him is a kneeling camel; above it the arm and leg of a man can be seen, but the remainder is obliterated.

6. On this small fragment three figures sit uncomfortably on very small round cushions upon a raft, which a man standing at the back is propelling with an oar. Herodotus mentions cargoes of date-wine being floated on rafts down to Babylon. And at this day travellers and merchandise are floated down, only at present the cargoes are sustained by inflated skins, which are sent back on camels to be ready for another journey.

7. This sculpture represents three human bodies sinking beneath the sea, with surprised fishes swimming around.

8. This fragment shows a remarkably fine figure of a warrior in full costume; on the left arm is a large round buckler and in the hand a lance, while the right hand grasps a wand or sling. Two figures are in the under compartment of the same slab; and palm-trees are figured on both.

9. Two men carry, slung across their shoulders, what may be coils of rope or nets.

10. Slaves are carrying logs of wood, while two overseers, lifting the rod to strike, are urging them forward. This is particularly interesting in connexion with the first-mentioned inscription of the king who is building a magnificent palace.

11-12. Horses held by their grooms. The heads are very spirited. Some of the horses have the mane dressed, and have great tassels hanging on their breasts. One of the men has a quiver of arrows on his back.

13. A couple of men are hurrying forward, carrying two tables, which are ornamented with animals' heads. They wear conical hats.

14. A triangular slab represents elaborately the attack on a city or castle. Warriors under the shelter of their shields are climbing ladders. A man on the rampart has thrown over one of the enemy, who falls headlong from the walls. Beneath, soldiers are creeping on under their shields, while others are displacing, with their glaives, stones from the town wall.

15. These may be fugitives. The woman carries her child straddle-legs on her shoulders. The man in front of her carries a large box on

his shoulder, and skins of wine hang over his arm.

16. A group of archers are shooting from behind an arch. The attitudes are spirited and full of movement. T. L. CONOLLY.

NOTES ON ART AND ARCHAEOLOGY.

THE Master of Dulwich College, Dr. Carver, to whom scholars owe a debt of gratitude for the great interest which he has always taken in the treasures under his care, is now preparing a catalogue of the works of art belonging to the college. Many of the portraits are of very considerable value; but the most interesting is that of Richard Burbage (said to have been painted by the actor himself), which bears a very remarkable resemblance to Shakspeare. It seemed at first impossible to identify many of the portraits; but, after much trouble and investigation, Dr. Carver has overcome nearly every difficulty.

In addition to the forthcoming exhibition at the Royal Academy of pictures and drawings by the late Dante Gabriel Rossetti, we are glad to announce that the Burlington Fine Arts Club are about to place in their gallery at the same time a supplementary collection of his works with a view to co-operate with the Academy in affording as full and comprehensive a representation of the painter as circumstances permit. Crayon, pencil, and pen-and-ink drawings, besides some of the artist's early water-colours, would find an appropriate place in such a collection. The committee will be obliged if possessors of such works by the artist, who are willing to aid in this scheme, will communicate with the secretary, at 17 Savile Row.

THE January number of the *Magazine of Art* will contain the first of Prof. Sidney Colvin's chapters on the painters represented in the Fitzwilliam Museum; it deals with the Venetians, and is illustrated with engravings after Veronese's "Hermes and Agraules" and the "Marriage of St. Catharine" of Francesco Rizo da Santa Croce. Mr. Austin Dobson contributes a "Ballade of the Thrush," and the editor a note on "Millet as an Art Critic." There are also to be articles on nursery art, on Giovanni Duprè (by Leader Scott), on the picturesque aspects of the Tyne, on Mr. Herkomer's house, and on tobacco-pipes—the last by Mr. H. V. Barnett.

It would seem that the illustrations of George Cruikshank—we mean, of course, the George Cruikshank, and not the living draughtsman who inherits his relative's name and is pleased to adopt his signature—are by no means falling in value. At the Beekford sale this week a copy of the famous *Grimm*—the *Grimm* with the illustrations printed in bronze-coloured ink—fetched £64.

LAST week took place at Edinburgh the sale of the collection of coins belonging to Mr. George B. Simpson, of Broughty Ferry, whose library had been sold a fortnight earlier. The prices obtained were very high, in some cases above all precedent. Among the gold coins we may mention a Bordeaux noble of the Black Prince (£16 16s.); a sovereign of Henry VII. (£11 11s.); a thirty-shilling piece of James I. (£12); a fifteen-shilling piece of James I. (£30 10s.); a five-pound piece of George IV. (£10). But the greatest rarities were the Scottish coins, which included a crown of James V. (£26); a twenty-shilling piece of Mary (£28); and a unicorn of James IV. (£10 10s.). The three days' sale realised nearly £1,500.

MR. ALFRED GRAY has sent us a large parcel of so-called "Egyptian and other Christmas Cards." They are not etchings, but pen-and-ink drawings, done with some skill, and handsomely reproduced. The artists are Mr. Gray

himself and Mr. W. G. Baxter. The power of the latter as a humorist is best shown in some of the Egyptian series. Mr. Gray inclines to the beautiful, but succeeds much better with his children than with his grown women. We must not omit to notice a good example of hand-painting on porcelain (*sic*), which again is not porcelain, but (we believe) some preparation of gelatine.

THE STAGE.

"IMPULSE" AT THE ST. JAMES'S.

UNDER a feeble and inadequate name, there is to be seen at the St. James's Theatre, since the re-opening on Saturday, an interesting piece. Mr. Stephenson, its author, has been, so far as we know, little heard of hitherto, though, under a pseudonym, he has written not without success. His present and most important venture—a play which Messrs. Hare and Kendal have thought so well of as to make it, in all likelihood, the principal piece of their season—is derived, it seems, in a measure from the French, the author avowing in the playbill his indebtedness to "La Maison du Mari." We do not know "La Maison du Mari." Many of our brethren do not know "La Maison du Mari," though it is not for us to say whether this proves that critics are always ill-informed, or that Mr. Stephenson is exceptionally well-read. Let us suppose the latter, as it is the pleasanter alternative. To speak, then, of the new piece briefly on its own merits, and without reference to that from which it may have been derived, "Impulse" is an interesting and sympathetic play. But it is of the order of play that does not improve when its purport is unfolded in brief narrative. It is written well, but it is written for the stage. Its characters, which would seem familiar copies rather than creations if we attempted to describe them in a dozen words, are, on the stage, crisply cut, well outlined, fully modelled. Its situations are hardly new, but they are very telling. In brief, the piece is a piece to be enjoyed on the boards. We can then and there follow, not without excitement, the fortunes of a misunderstanding husband and a misunderstanding wife, both of whom have excellent qualities; and we can laugh heartily at the comedy scenes, to which the efforts of Mr. and Mrs. Kendal are, on this occasion, reserved.

Mr. Kendal plays a well-meaning being of the Dundreary type, influential in the action of the play. Mrs. Kendal enacts a charming woman of the world, equally influential and more happily so, and—we must add—equally removed from vivid personal interest in the concern of the story. Both these very highly skilled artists—nay, this very highly skilled artist and this actress of genius—contribute immensely to the success of the piece. If it is said that Mr. Kendal's comedy power, as shown in the present piece, is unsuspected and a revelation, that is only, we venture to think, because it has not always been keenly watched. Mr. Kendal has long given evidence that he is a genuine comedian. To the greatest powers of Mrs. Kendal the new play does not, as we have already implied, give full scope. One side only of her art—and a good side enough, but not the highest and rarest—is here made visible. People who enjoy seeing Mrs. Kendal at her best only—and we are avowedly among them—may feel a little disposed to grumble because the opportunity is not here given; but, on the other hand, when so much has been written about the unwillingness of first-class English actors to appear in secondary characters, recognition is due to the assumption of a secondary character with the intention of giving completeness to the cast. No one on the stage would make as much of Mrs. Beresford—the charming widow of the new piece—as Mrs. Kendal makes

of her; and the heroine, a *femme incomprise*, and *incomprise* for a period somewhat unnecessarily prolonged, is played by Miss Linda Dietz with admirable judgment and good taste. We have not seen very much of Miss Linda Dietz in all-important parts. It is new to us, we confess, and a welcome surprise, that she has claim to play them. But her success is decided. Three other players demand particular mention. First, there is Mr. Wenman—a character-actor we suppose we may call him—who plays Colonel Macdonald, the husband, with genuine and well-restrained vigour. Mr. Wenman is clearly remembered to have done good things before now, but of his different successes this is distinctly the greatest. His military man is what we should expect him to be at the St. James's—the military man of real life—something quite other than the conventional soldier of the stage. Mrs. Gaston Murray plays a comic woman with individuality and apparent relish. Though we cannot hold of "Impulse" that it is all that its warmest admirers have already declared it to be, it is an interesting drama, with a disposition to turn to an interesting comedy; it is well written, well acted, and it will hold the stage for at least the worst of the winter.

STAGE NOTES.

THE opening of a new theatre must not be left quite without record, though the "Novelty" gives us nothing more important than "Melita, or the Parsee's Daughter." Though the story is of Hindostan, nothing is more undeniably European than the music. And it is European not of the highest kind; catchy, tuneful, and with the resources of the orchestra very slightly drawn upon. No one of great eminence appears in the piece, but few who perform perform ill; and there is some dancing that bears only the very remotest relation to the *nauch* that it calls itself. It is well that one or two arrangements "in front of the house" should be chronicled with approval. "Half-price" in the middle of the evening is a custom that, in theatres relying a good deal on purely popular support, should never have been abandoned. The man with half an evening on his hands should be encouraged to drop in. Again, there is the advantage afforded of every seat taken for the whole evening being numbered and reserved. The pit is, in this way, a place that it is possible to go to.

POOR old Miss Kelly is dead—the same week that was fatal to the *doyen* of English medicine having been fatal to the *doyenne* of the English stage. It is to be feared that to the present generation the aged actress was chiefly known in connexion with the cramped little playhouse formerly styled by all, and even now referred to by some, as "Miss Kelly's Theatre." The Royalty was built for her, and she had there not only a stage for the public, but a school for the student. What would this old, but to the last intelligent and lively, lady have said, we wonder, to the latest school of dramatic art, which, under a fair share of fashionable as well as fussy patronage, is beginning to do its work as the grave closes over one of the very earliest of our teachers of deportment, elocution, and dramatic action?

MUSIC.

RECENT CONCERTS.

MISS DORY PETERSON AND MR. RICHARD BURMEISTER, pianists from Hamburg, gave what was described as a "grand morning concert" at the Steinway Hall last Saturday. The programme was not well selected: there was far too much of Liszt's music, and—to say nothing of Chopin's *grande polonaise* (op. 22),

which was given without the introductory *andante spianato*—one of the pieces proved to be a snare and a delusion. A duet for pianoforte by Weber was announced; but what was really played was an arrangement for two pianos of Liszt's transcription for pianoforte and orchestra of Weber's *polacca* (op. 72), in which he uses as introduction (but with many additions of his own) the *largo* from the *grande polonaise* (op. 21). Liszt, or any other composer, is free to transcribe, add, or take away as he pleases; but, when such derangements of the great masters are used, they should be properly announced on the concert programme. Miss Dory Peterson played very well a short piece by Liszt entitled "Liebestraum," but she was certainly unwise in trying to perform the very difficult "Norma Fantasie" by the same composer. Mr. R. Burmeister showed much mechanical ability in the Chopin *polonaise*, and his rendering of Beethoven's sonata (op. 90) in some parts showed good feeling. The second movement was better played than the first.

Mr. Willing's first concert with the new choir was given at St. James's Hall last Tuesday evening. The orchestra, with Mr. Carrodus as leader, was an excellent one; and the same may be said of the choir, composed principally of members of the late Sacred Harmonic Society. The performance commenced with "God save the Queen," after which followed Handel's "Acis and Galatea." The solo vocalists announced were Miss Marie Rose, Mr. E. Lloyd, Mr. Albert James, and Mr. J. Bridson. Mr. Lloyd, however, was prevented from singing by sudden indisposition, and his place was taken, though only for a time, by Mr. Frank Boyle. Of course every allowance must be made for a vocalist who is called upon to sing at short notice; but Mr. Boyle, owing to a cold, proved himself so incompetent a substitute that after two attempts he had to withdraw, and some of the music in the second part was of necessity omitted. The other vocalists were very successful in their respective rôles. The chorus-singing was firm and vigorous, but not always interesting. Gade's "Psyche" was performed for the first time in London. We spoke in the ACADEMY about the music when it was produced at Birmingham under the composer's direction. We need therefore only notice the performance at St. James's Hall, but we cannot say that it was in all respects satisfactory. Mme. Marie Rose took the part of Psyche, as at Birmingham, and sang with much charm and feeling. Mr. F. King gave a capital rendering of the Eros music. The two trios for solo voices were sung in a very pleasing and refined manner by Miss Coward, Miss J. Rosse, and Mr. Albert James; while Miss Rosse declaimed in an able manner the Proserpine music in the third part. The chorus-singing was at times rough, uncertain, and especially lacking in light and shade; this may, however, be to a certain extent accounted for by the fact that the delicate orchestral accompaniments were not played in a sufficiently refined and subdued manner. Mr. Willing, as a conductor, displays a certain amount of vigour; this, however, is only one of many things required of a *chef-d'orchestre*. Beating with the foot, rapping on the desk, are certainly now and then necessary; but one should have resort to these means only in cases of extreme necessity. Such demonstrations really betoken weakness on the part of the conductor rather than on the part of the performers, or, what is perhaps as bad, insufficient rehearsal. Many of the movements were taken at a dragging rate, and, indeed, in some cases (particularly in the first and third parts) at nearly half the rate indicated by the composer. The concert, already a long one, was thus unduly lengthened. The next performance will be Mendelssohn's "Elijah," on January 30.

J. S. SHEDLOCK.

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LITERATURE.

The Great Pyramid. By Richard A. Proctor. (Chatto & Windus.)

THAT a second eminent astronomer of our day should elect to "take up" the Great Pyramid, and that he should take it up, as Mr. Proctor does, in a practical and intelligible fashion, is both interesting and fortunate. Not ten, perhaps, in ten thousand of either Mr. Proctor's or Prof. Piazz Smyth's readers are qualified to adjudicate upon the merits of their respective theories. Yet it is something merely to know that doctors disagree; and, when doctors who disagree give us the opportunity of knowing where and why they differ, we who are neither astronomers, astrologers, nor mathematicians are distinctly benefited. It need scarcely be said that Mr. Proctor dissents from Prof. Piazz Smyth in all that regards the divinely appointed mission of the Great Pyramid.

Mr. Proctor's enquiry may be roughly divided under two principal heads, the first having for its object to discover how the Great Pyramid was built, and the second, why it was built. He treats the former as an architectural, the latter as an astrological, question, but assigns to astronomy an important part in both. To an outsider, it will probably seem that Mr. Proctor deals more conclusively with the first question than with the second. Touching the building of the pyramid, he holds that it was "certainly constructed in accordance with astronomical observations of great accuracy, and conducted with great skill;" and he shows, as it seems to me quite clearly, that, in the absence of such instruments of observation and measurement as we now possess, the exact orientation of the foundation, and the subsequent elevation of the superstructure in conformity with that foundation, could by no possibility have been as successfully achieved in any other way. That I should here reproduce the elaborate chain of reasoning which has already been so widely circulated in the pages of *Knowledge* is, of course, impossible; but Mr. Proctor's interpretation of the uses of the ascending and descending passages is too remarkable to be passed over. It was, he shows, in the first place necessary to take the altitude of the pole-star, in order to determine the elevation of the true pole of the heavens. This was an indispensable condition of the orientation of the base. Having no telescope, the architect accordingly bored an observing tube pointing northwards in the solid core of rock upon which the pyramid was to be built, and so made the base

of the structure itself serve the purpose of an observatory. Having thus secured a direct view of the pole-star, and obtained the exact points of the compass, it became necessary to devise some means of obtaining a true level. For this purpose a squared space (the subterranean chamber of the plans) was excavated at the bottom of the observing tube and precisely in the centre of the base of the intended pyramid. This chamber, when flooded with water a few inches deep, would have afforded "the only one method effective enough to give the required accuracy." (Herodotus, by the way, might have been misled by the tradition of this flooded chamber when he wrote that the underground vault was in "a sort of island surrounded by water introduced from the Nile.") Orientation and level being assured, the building would be begun; the architect meanwhile repeating these processes for each successive layer of masonry. When this masonry rose to the height of the passage-entrance on the north face of the pyramid, the builders would find themselves shut off from direct observation of the pole-star. Their obvious course would then be to obtain a reflection of its rays, which might be done by carrying up a second passage through the masonry "in such a direction as to contain the rays from the pole-star after reflection upon a horizontal surface, such as that of still water." This they actually did in constructing the passage commonly called the "ascending gallery;" and Mr. Proctor points out that, by plugging the lower part of the first passage, and then flooding it at its point of junction with the ascending gallery, a mirror-like surface would be obtained upon which the rays of the pole-star (admitted down the north aperture) would be not only reflected, but distinctly visible down the new observation-tube. The reason why the ascending passage is inclined at the same angle to the horizon as the descending passage is now for the first time explained. Nor is this all. Another, and a very remarkable, piece of corroborative proof is yet to come. It is obvious that, at the point of junction where the second water-surface was produced, the casing stones of the descending passage would need to be most perfectly fitted and cemented, in order that the water might not percolate and drain away. Just here, accordingly, the stones are not only better joined than elsewhere, but are actually made of a harder and better material. It is almost unnecessary to add that Mr. Proctor entirely disavows the theory of the "friction slope," and the views of those who maintain that the slant descending passage was meant for the sliding down of the sarcophagus.

"If the sarcophagus alone had been in question, we may be certain that the pyramid engineers would never have arranged for sliding it down to the place where the ascending passage begins, in order afterwards to raise it by the ascending passage. . . . But to say truth, moving the sarcophagus was a mere nothing compared with the lifting of the great solid blocks which formed the pyramid's mass. The engineers who moved those blocks to their places would not have wanted slant passages at the right friction slope by which to take the sarcophagus to its place; nor would they have provided for unnecessary descents or ascents either, but have taken the

sarcophagus from the outside to its proper level, and sent it along a level passage" (p. 150).

I am bound to say that Mr. Proctor's argument as to the position and purposes of these passages appears to me to prove itself; and I scarcely see how any unprejudiced reader can verify the argument by the accompanying sectional plan without being convinced.

Equally well reasoned is Mr. Proctor's argument regarding the astronomical uses of the Great Gallery, which (so long as the growth of the pyramid and the building of the King's Chamber did not block its outlook) was, in fact, a colossal stone telescope without lenses. Nothing can be more simple, or, as I take it, more conclusive, than the way in which Mr. Proctor demonstrates how the architectural peculiarities of this gallery (hitherto quite inexplicable) are one and all ingenious devices to narrow the walls at the top for the proper support of the superincumbent weight, while keeping them at the same time vertical for astronomical purposes. Now, too, we see how it is that this vast vault—being a telescope which had served its turn and could no longer be kept open—ends against a huge space of dead wall pierced only by the entrance to a comparatively small horizontal passage leading into the King's Chamber.

Thus far all seems clear. When, however, Mr. Proctor, after inviting us to view the stars through this mighty tube, volunteers to take us out upon the broad platform of the unfinished pyramid as it appeared when this end of the Great Gallery floor just reached the level of the fiftieth layer of masonry; and when he there introduces us to a whole army of observers and transit-workers, "armed, perhaps, with astrolabes, armillary spheres, direction-tubes, and ring-carrying rods," we begin to feel that we are getting a little out of our depth. Nor are we, on the whole, greatly reassured when desired to compare Mr. Proctor's diagram of the pyramid platform (fig. 9) with the scheme of an elaborate horoscope from *Raphael's Astrology*, and are hereby shown how this "carefully oriented square plane surface," built at such a woful cost of human labour some five or six thousand years ago, was neither more nor less than Khoofoo's "horoscope-platform." Mr. Proctor hence goes on to suggest—(1) that the successors of Khoofoo had each a separate pyramid because, according to astrological rule, each man needed a separate horoscope; (2) that the astrologers who superintended the building of the Great Pyramid were Chaldaean visitors who had "gained great influence" over Khoofoo; (3) that the pyramids of Khoofoo, Khafra, Menkara, and Aseska-f (Asychis) must have been all built by Khoofoo (or by Khoofoo with the co-operation of Khafra), as otherwise each successive king would inevitably have striven to make his pyramid larger than the pyramids of his ancestors; (4) that every pyramid was primarily an observatory and secondarily a tomb; (5) that, because Proclus states that each pyramid terminated in a platform from which the priests made their celestial observations, the said observations were "therefore religious in character;" (6) that no reason can be imagined why a building intended only for a tomb should be

placed with its four sides exactly facing the four cardinal points; (7) that "it seems utterly incredible that such a building as the Great Pyramid should have been erected for one man's body only."

Original and ingenious as are Mr. Proctor's conclusions on these seven points, I find myself unable to accept them; and for the following reasons:—

(1) With the single exception of the two-fold interment of King Sevek-em-saf and Queen Nubkhas, his wife, as shown in the "Amherst" papyrus, I am not aware that there is any known example of an Egyptian Pharaoh (previous to the period of the Her-Hor family) being buried otherwise than alone in his sepulchre. At Thebes, we find a Valley of the Tombs of the Kings and a Valley of the Tombs of the Queens. (2) There exists no monumental evidence of the arrival of any such Chaldaean visitors; and it is impossible, at the present stage of our knowledge, to assign the period of Abraham's journey to any particular reign, or even to any particular dynasty. Also, the shepherd Philitis, casually mentioned by Herodotus, is too shadowy a personage to be seriously accepted as the representative of a Semitic tribe. (3) If Mr. Proctor is correct in his astrological theory (and it is a theory which indeed has much in its favour), he is here sufficiently answered by a previous argument of his own, wherein he suggests that astrological precedent may have determined the proportion in which a son's horoscope-platform should be smaller than that of his father. According to this hypothesis, pyramids of the fourth generation would necessarily be of insignificant proportions. But whence does Mr. Proctor take his measurements of the pyramid of Asseka-f? The name of that pyramid—*Kheb*, the "Cool," or the "Refreshing"—is known through two sepulchral inscriptions in private tombs of the period; but its site has not yet been identified. (4) This assumption cannot, I imagine, be regarded by Egyptologists as anything but a simple inversion of the facts. (5) It may well be that each pyramid, when in process of construction, was used as a platform for astronomical observations, in which case it would inevitably have been so used by the priests. But this is no proof that their observations were "religious in character." It only shows that those important Court officials of the Ancient Empire called "the Hersehtu of the Heavens" (or, as we should say, Astronomers Royal) belonged to that sacerdotal body in whose hands was vested all the learning and science of Egypt. That astronomy as a science, and astronomers as a class, should have been in such force at this remote epoch shows, at all events, that no Chaldaean hypothesis is needed to account for the astronomical features of the Great Pyramid; nor can it be doubted that the ancient Egyptians at least equalled the ancient Chaldeans in their knowledge of the movements of the heavenly bodies. (6) To this objection may be opposed the words of Mariette:—

"Les quatre faces sont orientées parcequ'elles sont dédiées, par des raisons mythologiques, aux quatre points cardinaux, et que, dans un monument soigné comme l'est une pyramide,

une face dédiée au Nord, par exemple, ne peut pas être tournée vers un autre point que le Nord."

(7) I confess I do not see why it should be "incredible" that the Great Pyramid was nothing but the tomb of one man. For a mighty monarch who reigned sixty-three years, the Great Pyramid is not nearly so wonderful a sepulchre as that of a private individual of Thebes named Petamenap, whose subterranean tomb at Dayr-el-Baharee (consisting of courts, halls, passages, staircases, pits, and chambers) represents 23,809 square feet of excavated rock, the walls of which are in great part covered with hieroglyphic texts elaborately sculptured. The execution of this astonishing underground labyrinth must have taken nearly as many years as the building of the Great Pyramid; yet Petamenap was but a wealthy priest. Given these two essential conditions, a long life and a long purse, no tomb could be too vast or too splendid for the ambition of an Ancient Egyptian. The Great Pyramid may undoubtedly have been utilised as a "horoscope-platform" at certain stages of its growth. I fully incline to believe that it was so utilised. But I also believe that such use was purely incidental; and that, horoscope or no horoscope, the dimensions of the structure would in any case have been equally large. A pyramid, whatever its size, was a tomb, and nothing but a tomb—"l'enveloppe extérieure et à jamais impénétrable d'une momie" (Mariette).

It is interesting to note in this connexion a new pyramid-hypothesis lately advanced by a distinguished American traveller who, during the last twelve months, has submitted to various learned societies his views upon the area and volume of Lake Moeris, the site of the Labyrinth, and the origin of the Pyramids. Concerning these last, Mr. Cope Whitehouse conceives that the Gheezeh platform was once a range of rocky hills, such as are now found in the neighbouring Wady Fadhi (and, I may add, in parts of Nubia); hills "weathered" into fantastic shapes, to which "horizontal strata gave an artificial appearance and pyramidal summits." These rocks were "mined, like coal or salt;" and, when the better stone was extracted from the heart of the mass, the inferior material—left supported on natural piers—was cut into blocks, "lowered from above, and pushed into place" to build the pyramid. Such is Mr. Cope Whitehouse's argument, which is as remarkable for originality as Mr. Proctor's scheme of orientation and levelling. When, however, Mr. Cope Whitehouse goes on to maintain that the pyramids were not built till the time of the making of Moeris; and that the early kings, having been first buried in rock-cut sepulchres in these same hills, were "shifted" up into structures built by the Pharaohs of a long subsequent dynasty, I am compelled to differ from him altogether. A fusion of Mr. Proctor's and Mr. Cope Whitehouse's respective theories would perhaps bring us very near to the truth.

Meanwhile, one feels inclined to ask if astronomers, engineers, amateur theologians, and learned folk generally will, in future, trouble their heads less about the Great Pyramid when they learn that it was not

"the" Great Pyramid after all, but only one of three, all of the same dimensions? Or will the simple fact of its triplicity make it trebly occult, and so tend to multiply by three what specialists are wont to call "the literature of the subject"? We have, at all events, Prof. Maspero's authority for the fact that two ruined pyramids lying southward of the Gheezeh group—mere piles of ruin left almost unnoticed to this day—prove, on being partially cleared of debris, to have originally been of the same size as the famous pyramid of Khoofu. Neither has been opened in modern times, though both will probably prove to have been violated at some remote epoch. Ere now, the excavations begun last season will have been resumed, and we may hope soon to have news of the identification of two more royal tombs of the period of the Ancient Empire.

AMELIA B. EDWARDS.

Arthur Hugh Clough: a Monograph. By Samuel Waddington. (Bell.)

MR. WADDINGTON is a good lover of his subject; and it is undeniably one deserving a monograph of this kind. Apology, therefore, was not required for this volume; but a different handling, I think, was—certainly a different temper. Mr. Waddington seems to think it a sufficient qualification for appreciating Clough that one should noisily decry those from whom Clough differed. To have written, for instance, pp. 80–82, with their condescending censure of Mr. Keble, their urbane acceptance of Card. Newman's probable veracity, or, pp. 140, 141, with their complacent assurance that "old beliefs die hard," the rueful flippancy of coupling St. Evremond with St. Augustine, the really ludicrous argument that people who believed in antiquity and authority ought to have gone back to the Vedas and Confucius as older still, and to have preferred Lucretius to Ignatius and Basil on the same ground—these are defects of taste and insight so glaring that I prefer to indicate them merely. It would be well if Mr. Waddington put to himself this test—a test which he should, I think, welcome: "What would Clough, in a serious mood, have thought of such an attitude towards his great adversaries?" In fact, Mr. Waddington has not learned the very rudiments of that art so necessary to a biographer—self-effacement.

Biographically, the work adds but little to knowledge previously accessible. It contains, however, a somewhat fuller account of Clough's scattered prose writings and of his American experiences than Mr. Palgrave's Preface to the *Poems* or even Mr. Hutton's most interesting essays affords us. Of the greater poems Mr. Waddington speaks with that hesitation which is inevitable so long as we insist on comparing things essentially unlike. It is not very useful to balance "The Bothie" against "Dipsychus," or either against "Amours de Voyage." They have one point of contact, and, so far as I can see, one only. In all three the attitude of hesitancy is depicted with a master hand. But here they part company. In the "Bothie" we have a hero of strongly

developed opinions, but of very partially developed character; where thought touches action, he is surprised and confused; the social phenomena of the world, its rank and fashion, its sexes and affections, puzzle and distract him. The special charm of the poem—apart from its notable picturesqueness and mordant satire—

"Ah! replied Philip, alas! the noted phrase of the Prayer-book,
Doing our duty in that state of life to which God has called us,
Seems to me always to mean, when the little rich boys say it,
Standing in velvet frock by mamma's brocaded flounces,
Eyed her gold-fastened book and the watch and chain at her bosom,
Seems to me always to mean, 'Eat, drink, and never mind others!'"

its charm, one may say, for a large fraction of its readers, is its Oxonian flavour. Here, if anywhere in literature, is the *κλῆδον σωτήριος* of a Long Vacation and its happy companionships.

In "Dipsychus," on the other hand, we have a high-minded, low-spirited recluse, striving vainly against the conventional suggestions and temptations of the world. The spirit that dogs him is that of his own despairing weakness, coupled with the natural human craving to make the best—that is, the most comfortable—of a bad job. Thus Dipsychus loses the aspiration without gaining the comfort; the "little grain of conscience" has soured the whole lump, yet failed to lighten it. The attempt to serve God and Mammon ends even worse than in serving the latter—to wit, in serving neither. This is, perhaps, the saddest poem in existence. It may be, as Mr. Waddington, quoting from Mr. Symonds (p. 242), affirms, that "the problems agitated by Clough are of a more subtle and spiritual nature than those which Goethe raised." But "Dipsychus" fails where "Faust" succeeds—in giving as good a picture of the strong side as of the weak side of the two-souled man. The comparison with "Manfred" (pp. 247–51) is interesting, but unfortunately marred by Mr. Waddington's pet hobby—the non-existence of the devil. The tone in which he discusses the subject is really enough to make one an arch-Calvinist from sheer force of repulsion. Perhaps "Dipsychus" will never have its due fame as "our English Faust" (p. 242)—its framework is too plainly borrowed from its German prototype.

Mr. Waddington is apparently rather puzzled what to say of "Amours de Voyage." The adverse judgment of Clough's distinguished friend (p. 253), which so much weighed upon the poet as to retard the publication for nine years, weighs to some extent on Mr. Waddington also. Probably most great works have been "discouraged" in MS.; we know that *Sartor Resartus* was. But Clough's own distrust of the poem is readily intelligible, and in no way detracts from its merits. The presence of his own personality is clear in "The Bothie"—though most people will find him, as Mr. Hutton does, in Adam, not, as Mr. Waddington (p. 164) seems to do mainly, in Hobbes. In "Dipsychus," also, it is clear, at least to anyone who has read the minor poems. But in "Amours de

Voyage" it is startlingly conspicuous, not, of course, in the love episode, but in the experiences of the Roman siege. Clough himself doubted, Mr. Hutton tells us, "its vigour of execution"—he probably felt it to be somewhat too personal, too much of a diary. Yet the same critic (*Essays*, vol. ii., p. 246) calls it "a very original and striking poem." And such it surely is. Every one feels the reality of the heroes of "The Bothie," yet, to some at least, "Claude" is more real than they—more truly a character and less a sketch. Even Dipsychus, though a striver, is always a pleasanter object than a man *blasé*, has less flesh and blood, less in some ways of the nineteenth century about him, than the hero of the "Amours." Further, what poem, or writing of any kind, has given one so much of the unique impression of modern and ancient Rome commingled? The very boredom of Claude, and his sudden flashes into feeling and enthusiasm, are natural, one feels, to the "barbarian stranger," if not quite "a dullard and dunce." And then the beauty and the truth of the elegiac interludes deserve fully the commemoration that Mr. Waddington has given them (p. 271):—

"Therefore, farewell, far seen, ye peaks of the mythic Albano,
Seen from Montorio's height, Tibur and Aesula's hills!
Ah! could we once, ere we go, could we stand,
While to ocean descending,
Slunk o'er the yellow dark plain slowly the yellow broad sun,
Stand, from the forest emerging at sunset, at once in the champaign
Open, but studded with trees, chestnuts umbrageous and old,
E'en in these fair open fields that incurve to thy beautiful hollow,
Nemi, imbedded in wood, Nemi, inured in the hill!

"The Bothie," having more humour, will probably always have more popularity; yet may it not be urged that "Amours de Voyage" wears better, approaches life and thought more nearly, instead of receding from them?

It may well be doubted whether, in spite of the enthusiastic admiration of a few, Clough is at all adequately known for the strong and sincere poet that he is. He has been dubbed "sceptic"—a most inadequate definition of one side only of his nature—and ruled to be "unhealthy" accordingly. If Mr. Waddington's book persuades but one person to inwardly digest, I will not say the larger poems, but "Peschiera" or "The Questioning Spirit," he may well be content. It is not a good book, but it will not have been written in vain. E. D. A. MORSEHEAD.

Some Account of my Life and Writings: an Autobiography. By the late Sir Archibald Alison, Bart. Edited by his daughter-in-law, Lady Alison. In 2 vols. (Blackwood.)

THIS book does not lend itself readily to the purposes of purely literary criticism. Sir Archibald Alison was not, by his own showing, a man of letters, or a moralist, or even an historian in the popular or the scientific sense. He was a man with "a mission" akin to that of Burke and Wordsworth before his time and of Mr. Mallock in our own day. At the close of his autobiography, he says that such success as he had met with in life

was due to his having, all through the twenty volumes of his History and a course of *Blackwood* essays long as the roll of Don Giovanni's peccadilloes, kept one "great end" in view. That end was

"to oppose the erroneous opinions which, since the French Revolution, and in consequence of it, had, as I conceived, overspread the world in political, economical, and social concerns. . . . It was much the same feeling which made Rousseau say that he resolved early in life to oppose himself to all 'les préjugés de son siècle.' But there was this difference, that I embraced the unpopular side and he the popular. I rested on practice and experience, he on theory and imagination."

So much for the negative side of Alison's political creed. The positive he thus expresses with characteristic *naïveté*:—

"The order intended by nature is that the richer and more educated classes, guided by the instincts of property and enlightened by the lessons of history, should direct and rule the greater numbers of the working classes, who are impelled only by the wants of poverty, although their numbers and energy are always required to watch and control the governing powers."

Alison being, at least in his own opinion, a politician above all things, any estimate of a book dealing exclusively with him would resemble the proverbially weak cast of "Hamlet" if it did not state his political views. This very fact, however, excludes the greater part of his life and his work from the range of our criticism.

The private life of Alison, as told by himself, was singularly uneventful and more than moderately happy. Born in 1792, he was the senior of Carlyle by three years and of Macaulay by eight. His father, the Rev. Archibald Alison, a Scotch Episcopal clergyman with an Oxford training, is still remembered as the author of an elegant *Essay upon Taste*. Through his mother, Alison was also related to the "polite" and "philosophical" circles of Scotland. He received his general and legal training at Edinburgh University, the most notable of his contemporaries being Edward Irving. From an early period he showed a taste for reading and travel, which again developed into a determination to refute Malthus and write the history of the French Revolution. Until his marriage, he spent his savings from his "allowance" and his professional earnings in tours on the Continent, the descriptions of which, as they appear in his autobiography, remind one occasionally of the poetry of Lord Byron, but oftener of the prose of Señor Castelar. Called to the Scottish Bar, he made fair way both in law and literature, being industrious, eupeptic, accomplished, and self-confident. Although he hints more than once that he was not very generously treated by the chiefs of the Tory party, to which he gave an independent support—he states with all the emphasis of italics that what that party desires is *pliant ability*—he received under the Wellington Ministry the post of Advocate Depute; and he made an excellent marriage. But on his friends losing office, all at once he found his income reduced by a thousand a-year. This seems to have been the one check of his career, but, as he was young at the time, he soon recovered from it. He threw himself with increased energy into business and writing, produced a work on

Criminal Law of which he was very proud, and commenced his History. In due course his friends returned to power; and before he was forty he was established as Sheriff of Lanarkshire, and, between that office and literature, in receipt of £2,000 a-year. He left Edinburgh for Possil House, near Glasgow, consoling himself *more* *suo* for the loss of the society of the Scottish capital with an appropriate Latin quotation. There he finished his well-known History and its "Continuation," wrote his biographies of Marlborough and Castlereagh, and flooded *Blackwood* with his polite political pessimism. He was always in "good," or what he styles "respectably descended," society, both in Scotland and in London, and liked it. He took an intelligent interest in Chartist riots, strikes, bank collapses, the Crimean War, the Burns centenary, the American Civil War, and indeed in all the events of his time. He seems to have received as much literary and social recognition as he desired, and is especially proud of having beaten Lord Palmerston in a struggle for the Lord Rectorship of Glasgow University. The critics, it is true, did not always praise him. But then he had always an explanation of their conduct that satisfied himself. They were ignorant, or his opinions were unpopular—the *Quarterly* did not notice his works because Croker could never forgive him for having forestalled him with a History of the French Revolution. Of no great depth or spirituality of nature, and laying claim to none, Alison was very fortunate in his domestic relations. He seems to have been a very affectionate husband and father, and his affection was rewarded with devotion. His life, which was in many respects an enviable one, closed, after a short illness, at the ripe age of seventy-five.

In one of the happiest passages in his "study" of Macaulay, Mr. Cotter Morison emphasises the distinction between the older and the later school of historians as that between surveyors and geologists. Alison, like Macaulay, belonged to the more superficial school. But of the younger and more vigorous writer it may at least be said that he brought the whole armament of the Ordnance Survey to his work. Alison all through his twenty volumes seems like a courtly and industrious old gentleman looking at the phenomena of modern life through the gold-rimmed eye-glass of the "good society" whose dinners and conversation he enjoyed, and to whose preachings and predictions he gave literary form. In his autobiography we find him dealing with the individuals he met in private precisely as he dealt with "classes" and "masses" in his works. Speaking of Dickens, he makes a remark which, sufficiently amusing in itself, is further interesting as indicating his habitual attitude towards his fellow-men. "I never," he says (vol. i., p. 568),

"had any taste for those novels the chief object of which is to paint the manners or foibles of middle or low life. We are, unhappily, too familiar with them; if you wish to see them, you have only to go into the second class of a railway train or the cabin of a steamboat."

The persons whom Alison thinks it worth his while to give his impressions of in his

autobiography—and, after politics and personal history, they form the most important element in it—did not, of course, belong to "middle or low life." But he never seems to have got beyond a steamboat saloon, first-class carriage, or, at the best, country-house smoking-room knowledge of anyone. He certainly had not Carlyle's "terrible eyes," or his resolution to tear a man's subjective secret from him, or his power of making startling "arrangements" in dyspeptic black. There is scarcely one of these impressions that will be of permanent interest, or is worth reproducing here. The person whom Alison seems most to have admired—leaving intimate friends out of consideration—was the late Lord Lytton. After him comes, perhaps, Mrs. Norton, who, we learn, was quite able to keep Mr. Gladstone in play. Alison met Lord Byron in the course of his early travels, and seems to have been most struck with his "wretched conceit." He bewails the "republican sentiments" to which Dr. Chalmers gave way. He thought that Hallam's "defect was that he was too great a *parleur*, spoke incessantly, and followed rather the course of his own ideas and recollections than what was interesting and instructive to his auditors." In O'Connell and Disraeli he observes a habit of not looking an interlocutor straight in the face, and associates it with "a Jesuitical cast of mind." Mr. Gladstone "left on my mind the impression of his being the best discourses on imaginative topics, and the most dangerous person to be entrusted with practical ones, I had ever met with." He notices a fondness for after-dinner effects in Lord Houghton, and self-confidence in the Duke of Argyll.

So Alison prattles on through hundreds of pages, his conclusions on his contemporaries being on a par with his remarks on the monstrosities of ladies' dress, the dearth of female beauty in "elevated circles," and the increase of "pretty horsebreakers," in London by way of reaction against Exeter Hall, or with his momentous and italicised resolution *never to write after dinner*. But let it be said to Alison's credit that he was no malignant or mischievous spirit. There is in his autobiography none of the unpleasant piquancy of several recent Memoirs; it will not, like Carlyle's and Mozley's Reminiscences, lead to bitter personal controversy. He tells of an Italian *liaison* of the late Duke of Hamilton, but mainly to prove the forgiving disposition of the Duchess. He evidently thought Macaulay a bore, yet he freely allows his genius. The single reference he makes to Carlyle is complimentary. He had no reason to love the late Lord Beaconsfield; yet he does justice to his abilities—a remark which holds good of his frequent allusions to a certain John Hope, Lord Justice Clerk of Scotland, who was evidently his professional "thorn in the flesh." Altogether, Sir Archibald Alison appears to have been a kindly, well-intentioned gentleman and a diligent student, with a fair, if not a rich, mind. No student of the period covered by his historical works omits to read them, and no investigator of the social history of England during the earlier half of the present century will pass over his autobiography.

WILLIAM WALLACE.

Notes on a Visit to the Russian Church in the Years 1840, 1841. By the late William Palmer. Selected and Arranged by Card. Newman. (Kegan Paul, Trench & Co.)

EARNEST as was the late William Palmer in his desire to promote the "restoration and the peace of the Whole Church," and especially the union of the Anglican and Russo-Greek branches, it may appear somewhat strange that he did not yield to persuasion, and publish his journals during his lifetime. He left all his papers by will, with a loving confidence, to Card. Newman, who, with a full appreciation of the responsibility involved, has, with a tender and delicate care, revised and now given them to the world. The task has been judiciously performed, and the result is a perfect justification of the importunity with which the Cardinal urged upon his friend the publication of his Russian experiences.

In the first place, Mr. Palmer requested to be admitted to communion in the Russian Church "as a personal duty," "as an act of submission to a superior, as well as a right and a privilege" (p. 553). He expressed this desire as follows in a letter addressed in Latin to Count Protassoff, the Imperial "Prokuror":—

"As regards myself personally, I think it right to add that from the time I have come within the dioceses of the Russian bishops I recognise no other Church as true and legitimate in these countries, nor adhere, in will at least, to any other jurisdiction than theirs. Not as if I came from any heresy or schism, seeking to be reconciled to the Church of God which is in Russia; but being a Catholic Orthodox Christian, as I trust, and coming from a Catholic and Orthodox and Apostolic Church, I seek, from the legitimate and canonical bishops of the country, in whatever country I may be, and from each one of them in his own diocese, the common right of communion" (p. 129).

"I am," he said to the Archbishop Koutnevitch,

"no member of the Church of England in Russia, but of the Church of Russia—in wish and intention at least;"

for he added, in explanation, that he

"did not recognise any of the dozen churches and confessions in Russia (the Lutheran and the Calvinistic, the Latin, the Armenian, &c.), but only one Confession or Faith—viz., that of the Creed" (p. 168).

In the second place, Mr. Palmer urged on the Russian ecclesiastical authorities a special prayer for the Anglican Church. Neither of these requests was granted. Indeed, the questions were not formally put before the Synod; and in reference to the administration of the Eucharist and the reconciliation of the Churches, the Metropolitan of Moscow informed Mr. Palmer, by letter through the Imperial "Prokuror,"

"that he who would receive the communion must submit absolutely, and without restriction, to all the doctrines, discipline, and ritual of the Orthodox [Eastern] Church. But to make union or reconciliation, with any concession or allowance, however small, is beyond the power of a diocesan bishop, and can be done only by Synods."

Transubstantiation, the *Filioque*, or procession, the Intercession of Saints, Icons,

Miracles, and a thousand other things stood at the very threshold to bar the way to anything like a reconciliation of the Churches. Although in holy orders, Mr. Palmer was allowed to salute the relics of St. Philip (1565) only on assuring the protopope of the Church of the Assumption at Moscow that he was of the Catholic and Apostolic faith and religion (p. 437). It is true that, at parting, Mr. Palmer was

"informed that if the [English] Bishops would only write to the Synod, the Synod would show every disposition to correspond with them, and consider and examine and treat of whatever they propose ;"

and he was even invited to return to Russia in a representative capacity. But, on the other hand, he had been previously told that the Holy Governing Synod, which has usurped the position of the Patriarch, took no cognizance of the heretical Church of England, and affected even not to know its name; and that, therefore, the Synod could hold no communication with it as a body, or with any individual member of it. This was strongly emphasised when Mr. Palmer urged on the Russian ecclesiastical authorities a special prayer for the Anglican Church ("by way," Card. Newman explains, "of settling a dogmatical fact"), the reply being that it would be too great a public scandal to pray for a heretical and apostate Church. "Protassof" (the Imperial "Prokuror"), the Russian priesthood told Mr. Palmer, "is our Patriarch;" and no question affecting religious doctrine, the ritual, or the government of the Church in general can be decided without the authority of the Emperor. For this very reason, no approach by any Christian community of the West ever will bear any other fruit than the Dead Sea apples of Mr. Palmer's gathering. Fossilised as is the Russian Church in tradition and superstition, and rooted in the very hearts of a people whose knowledge is faith alone, no Russian Emperor would ever venture to sanction a religious fraternisation with the heretics of the West, for fear of the consequences of disturbing the equanimity of his "Orthodox" subjects. There is a well-authenticated story of the late Emperor Nicholas—which may or may not refer to the period of the incorporation of the Uniats into the Russian Church—that, when it was put to him by the Synod to decide whether or not a purgatory should be admitted into the Creed, he stamped his resolution on the paper in this wise: "No purgatory! Nicholas."

In his pithy Preface to this work, Card. Newman asks all

"‘men of good-will,’ who pray for peace and unity, whether here or in the North, to ponder the words of a leading Russian authority introduced into this volume, to the effect that, ‘if England would approach the Russian Church with a view to an ecclesiastical union, she must do so through the medium of her legitimate patriarch, the Bishop of Rome.’"

This, however, is, in a way, begging the question; and, so far as concerns the generality of English readers, it is as an arrow shot up into the sky, for it is quite as unlikely that the Church of England will ever veer round to Rome in order to put itself on a common footing with the Eastern Church as that

the latter will even then bate an iota of its ordinary observances to promote such an affinity. There is a passage on this subject in Mr. Mackenzie Wallace's book on Russia (vol. ii., pp. 194, 195), in which the project of the unification of the Churches is somewhat too contemptuously referred to; and it is about the only decided opinion to which Mr. Wallace commits himself. Yet there cannot be two opinions as to the feasibility or desirability of attracting a living to an inanimate body.

In the year 1874, an English translation was published of *Romanism in Russia*, by Count Tolstoi, then, and now again, Russian Minister of Public Instruction. That work and the book under review contrast very strongly, each advocating diametrically opposite principles and the attainment of a similar object by totally different means. In the late Mr. Palmer's time it did not appear to the Russian authorities that there was any likelihood of reconciling the differences between the Anglican and the Russian Churches. Mr. Palmer demonstrated that, on most essential points, there was similarity if not perfect identity between the Orthodox (Eastern) Church and that of Rome. Count Tolstoi and the late Metropolitan of Moscow considered, in 1866, that "the bishops and learned men of the two Churches might be able to reconcile the differences;" and the divergence of the Russian Church from that of Rome was expressed by the Metropolitan to the Rev. Mr. Eden, who wrote the Preface to the translation of Count Tolstoi's work, in these words: "If the people of England think that the Russian Church is like the Roman, I am not surprised that they should entertain a very strong feeling against it." Rome, as the present Minister of Public Instruction in Russia has pointed out, "had no part in the conversion of Russia to Christianity," and "the whole history of the Russian Church is a protest against the claims of Roman supremacy." These claims of the supremacy and of the infallibility super-added of the Roman Pontiff are in themselves insuperable obstacles to the realisation of the Christian dream of the intercommunion of the Churches.

Apart, however, from theological issues, the late Mr. Palmer's journals are a valuable literary acquisition, and under Card. Newman's editorship they have quickened into a living interest. ROBERT MICHELL.

NEW NOVELS, ETC.

A Story of Carnival. In 3 vols. By Mary A. M. Hoppus. (Hurst & Blackett.)

My Connaught Cousins. In 3 vols. By Harriett Jay. (White.)

A Passion Flower. In 2 vols. (Macmillan.)

Earnest Madement. By Major R. D. Gibney. (W. H. Allen.)

The Princess and Ourdie. By George MacDonald. (Chatto & Windus.)

THE spontaneous freshness and flash of genius which marked *Five-Chimney Farm* are not to be found in *A Story of Carnival*. Perhaps this is because Rome is a more hackneyed theme, and because Hawthorne, having written *Transformation*, increases the difficulty for

others. But this Carnival story leaves a dreary and incomplete impression on the mind, not so much from its own elements of tragedy as from its sketchiness. The scene is laid amid artist life in Rome; but there is nothing of art in the book. There is a great deal of description of the masquerading on the Corso, and grotesque figures and black dominoes haunt us like nightmares. There is much about Italian villany, the horror of the evil eye, the superstition which rules the actions of the people, lottery episodes, and midnight assassins; and the whole is interspersed with so many words of Italian, chiefly exclamations, that a general sense of grittiness is left by the dialogue. Very little interest is stirred until Gilbert Harvey, the hero, is engaged to Christal Grey at the end of the first volume, and then the interest is allowed to lie dormant again till towards the end of the second, when the plot thickens; and into the third volume is compressed all that can be really called the story. It has the appearance of having been made to regulation length, and is another example of the ill effects of the three-volume form of novel. We grow weary of the plotting of the assassin, Marente, and the vulgarity of the rollicking, horsey Geoffrey Harvey; and we feel so sure of the mystery of Gilbert and Geoffrey's birth being cleared up that we cannot understand why Christal should make her lover so unhappy about it, nor why she should turn to another friend for comfort, and yet be ready to make up the quarrel, and be the same as ever, because Gilbert can dance, and because, in the mazes of a waltz, "for five minutes his soul and hers so perfectly responded to each other that they were one." All the characters are shadows faintly outlined, and pass away in a Carnival roar. And yet there is thought behind the book; and there are touches, as in the fate worked out through Gilbert's want of purpose, and the description of the sad Tremayne's dead face, which make us know it is an inadequate expression of the writer's real talent, and that in this story she has not done herself justice.

There was no necessity for a prefatory note by Mr. Robert Buchanan to *My Connaught Cousins*; the book is quite pleasant and quite intelligible enough to stand on its own merits. It is written with a lively and intelligent sympathy with the Irish people by one who evidently enters into the tragic elements of the Irish character arising from the impulsive warmth of feeling and incompleteness of development, which must leave its destiny a question not to be solved in any time near our own, but still to call out the disinterested efforts and fruitful sympathy of leaders of the future. Jack Stedman, the hero, is invited to a typical Irish home, full of that joyous hospitality, that courteous kindness and perfect freedom, which make up the associations which most people have with Irish visits. Six delightful cousins vie in their efforts to spoil him; and, of course, Oona, the most beautiful, is the heroine. The prospectus of the book looked doubtful when Jack set himself to read Oona's MS.; but her story is better than anything Jack writes of his own; in fact, it becomes plain that his visit is chiefly a framework to introduce these somewhat

wild, but interesting, Irish stories. Oona's tale of the two brothers; Nora's, of "The Maid of Cruna Island;" and, best of all, Kathleen's, of "Rose Merton," are well worth reading—the last too sadly worth remembering in the light of recent Irish affairs. In addition to the stories with which he is regaled, Jack Stedman becomes interested in the characters around him, and has some admirable opportunities of studying the landlord question (which he leaves with most disheartening results, we must confess) and the customs and claims so dear to the hearts of a people who can never be rightly judged until they are seen and known in their own homes. There is little artistic effort, but there is genuine pathos and the sympathetic feeling which goes far to solving vexed questions, in *My Connaught Cousins*.

A Passion Flower has for its root the thought of "distilling the soul of goodness from things evil," and, when we are fairly launched into it, we can follow this clue; but the efforts to get into the real story are wearisome. We begin with a young Scotch minister who falls in love with the daughter of an Italian actress; and we are quite ready to take the beautiful Myrrha Zarino as a heroine, but she dies in the first fifty pages, and then we have to begin again and take her daughter Isabel instead, who is not nearly so pleasant. We think we are fairly launched this time, especially when Isabel elopes to Gretna Green with a Frenchman, after telling him that "nothing alarms her, not even the dull marriage without bridesmaids or a cake," and receiving from him a note "passionate, but to the point." But half-way through the first volume she also "ceases to breathe;" and shortly afterwards we find that it is her daughter Myra who is the passion-flower and the real heroine. And a very wild and wayward heroine she is, giving endless trouble to all her friends, loving the husband of one sister, and running away out of sheer misery with the lover of another. Being a law to herself, and minding no other, she is finally brought to the depths of shame and grief, in which she finds comfort by joining the Roman Catholic communion, and in devotion to a scapegrace father, and gradually emerges from the dream of selfish passion in which she has found herself so absorbingly interested. The story is much more concentrated and flows readily in the second volume, and the character of the pleasure-loving and unprincipled Frank Renton is cleverly sustained throughout; but we feel that Myra's guardian, Mr. Percival, and his wife, and Lilian, the much-enduring friend, are merely lay figures beside the wild Myra, and have little individuality about them.

The author of *Earnest Madement* tells us that his story has been written "for the purpose of inducing the multitude to see the evils arising from drink, and to think better of the British soldier." The last object in these days of enthusiastic reception of troops seems unnecessary; and we can only hope that the first will be accomplished, or the gallant author will be disappointed. The description of a drunkard's life and home relationships is sufficiently horrible in the opening chapters; but when Earnest's father has broken his

wife's heart, and died himself, the scene changes to India, and there is a good deal of spirited military description of the Sutlej campaign. Of course, the teetotal hero has rapid promotion through the ranks which he had been compelled to enter. We think the author is happier in describing the soldier's prowess than in his efforts for temperance, which are of the order of preaching, and will not be likely to impress "the multitude" as much as he would wish them to do, for he is very evidently in earnest, though his story is somewhat improbable and lengthy, and manifestly the work of an unpractised hand.

The readers of *Good Words for the Young* will welcome the appearance of Dr. MacDonald's serial story in a completed form. The story is full of beauty—almost too full of poetical and delicate fancies for the children to see how much out of the common is the fare which has been provided for them. And after the first few chapters we do not think Curdie has quite enough individuality. It is perhaps more in keeping with the moral teaching of the story (and there is a large amount of moral teaching, we are bound to confess) to make him subservient to his mission of rescuing the spell-bound King. Even while they are young, the children will enjoy the adventures of the boy in his search for the Princess Irene, and the wild imagining of his animal companion, Lina; but it is only life itself which can show the children the true meaning of the Lady of Light, who "takes a few thousand years to answer the questions asked her," and who flashes from all the precious stones of the earth, and yet shows herself only in her highest beauty when she is in the King's palace "as one that serves." The most charming part of the story is the magic power bestowed on Curdie of detecting the true nature by touch. It is impossible to keep from rejoicing when the hand of the traitorous physician betrays itself as the claw of a bird of prey. As a specimen of the clever fun of the book (too clever for the children, who will rejoice more keenly in the horrible elements of the story and the funny beasts that haunt it) we may quote the fate of the preacher who had preached, on the text "Honesty is the best policy,"

"that to be just and friendly was to build the warmest and safest of all nests, and to be kind and loving was to line it with the softest of all furs and feathers, for the one precious, comfort-loving self there to lie, revelling in downiest bliss. . . . At this point of the discourse the head of the leg-serpent rose from the floor of the temple, towering above the pulpit, above the priest, then curving downwards with open mouth slowly descended upon him. Horror froze the sermon-pump. He stared upwards aghast. The great teeth of the animal closed upon a mouthful of the sacred vestments, and slowly he lifted the preacher from the pulpit, like a handful of linen from a wash-tub, and, on his four solemn stumps bore him out of the temple, dangling aloft from his jaws. At the back of it he dropped him into the dust-hole among the remnants of a library whose age had destroyed its value in the eyes of the chapter. They found him burrowing in it, a lunatic henceforth—whose madness presented the peculiar feature that in its paroxysms he jabbered sense."

F. M. OWEN.

CURRENT THEOLOGY.

The Revised Version of the First Three Gospels. By F. C. Cook. (John Murray.) Canon Cook's work, dealing with the first three Gospels, will no doubt be felt to be, after the "tremendous onslaught" of the *Quarterly* (the phrase is Mr. Cook's), the most formidable criticism on the Revised text that has yet appeared. It cannot, indeed, be said that Mr. Cook has done much towards destroying, or perhaps even seriously weakening, the masterly chain of reasoning by which Drs. Westcott and Hort established the claim of the Vatican MS. to a place of exceptional, indeed almost absolute, authority in the determination of the New Testament text; but his attack on that MS., as being comparatively easy to understand, may be expected to produce a considerable effect. We have space here to notice only one point. Canon Cook's theory is that the Vatican was written in great haste, under pressure from Eusebius, who had orders from Constantine to use all despatch in preparing the copies of the New Testament. How is it, then, if the omissions are due to the haste of the scribe, that by far the most important of them, as well as the greater number, occur in the Gospels rather than in the later portions of the work, when the urgency would have become more pressing? Perhaps Canon Cook would reply that the scribe would naturally be more careless in those parts with which he might think himself most familiar, and that omissions would have been more easily noticed and corrected in St. Paul's epistles, for example. This may be true; but it only shows how unsafe it is to forsake for probabilities the sure method of inductive reasoning, based on the observation and comparison of textual facts, followed with indefatigable industry, during thirty years, by Profs. Westcott and Hort.

A Complete Concordance to the Revised Version of the New Testament. By J. S. Thoms. (W. H. Allen.) It was to be anticipated that the Revised Version would soon be followed by a Concordance of its own, and the work before us leaves little to be desired in the way of completeness. It embraces, along with the entire vocabulary of the text, not only the more important of the marginal readings, but also those of the American Committee. As the writer remarks, it could hardly be expected that a work containing more than sixty thousand references should be absolutely free from mistakes, but it will require a careful search to find them here. We may notice, however, the omission of Matt. xxvi. 63, under "God," and the absence of any indication that the American Committee preferred "demon" and "demons" to "devil" and "devils," wherever the latter word represents the Greek *δαίμων, δαίμονιον*. In some other cases, too—but perhaps they are not important—the American readings are unnoticed. It is an advantage claimed for this Concordance—and its value will not be denied—that each word of very frequent occurrence is followed by a key to the various subordinate headings under which it is distributed.

A Commentary on the Revised Version of the New Testament. By W. G. Humphry. (Cassell, Pether, Galpin and Co.) A commentary on the Revised Version by one of the Revisers might be expected to partake somewhat of the nature of a defence; but if this is the case at all with the work before us it certainly is not so to any considerable extent. The commentary, in fact, consists of notes stating very briefly and clearly the reasons for the changes that have been made in the Authorized Version; and the work will accordingly be found to be a valuable aid to those who desire to form a just estimate of the work of the Revisers. An excellent feature in Mr. Humphry's com-

mentary is the continual citation of the renderings of the earlier English versions.

A Commentary on St. Paul's Epistles to the Corinthians. By Joseph Agar Beet. (Hodder and Stoughton.) Probably it would not be easy to throw any very new light on the Epistles to the Corinthians; but Mr. Beet has succeeded in bringing together, in the Introduction to this volume and in the dissertations appended to it, in a succinct form, all the information necessary for their intelligent study. Apparently, he wishes his work to be regarded as a contribution to the evidences of Christianity; but, as the argument of the present volume is subordinate to those propounded in a previous one on the Romans, we are not called on to estimate its value. His statement that the absence of all reference to Paul's epistles in the Acts is "absolute proof" of the very early date of the latter is certainly more bold than logical, while the assumption that the passages written in the first person are by the author of the entire book is wholly uncritical. Mr. Beet's exposition, however, if characterised by a certain narrowness of view, and here and there a little dogmatic in tone, is an able and scholarly piece of work, and brings out with admirable clearness the logical sequence of the Apostle's thought. The translation by which it is accompanied proves, at any rate, that it is possible to make a still nearer approach to literal exactness than the Revisers have done; but this gain is, of course, at the expense of English grammar and style. The author's aim has been, in his own words, "simply to reproduce, as accurately and fully as he could, even sometimes by inelegant or unsmooth grammatical forms, or clumsy arguments, the sense and emphasis of Paul's Greek;" and it may be admitted that he has succeeded.

The Epistle to the Ephesians: its Doctrine and Ethics. By R. W. Dale. (Hodder and Stoughton.) Mr. Dale is already known as an able and vigorous writer, and this volume will not diminish his reputation. In a course of lectures intended for popular delivery, Mr. Dale may well be excused from entering on questions of criticism. His object is rather to bring out the spirit and significance of the epistle under discussion; and this he does in twenty-four lectures, in which he follows the Apostle's thought as it passes from such high topics as election and regeneration to the plain ethical teaching of the later chapters. Mr. Dale's theology is "Evangelical," but not Calvinistic. His lectures are pervaded throughout by a fine moral tone and great religious fervour; and if his language is often rhetorical, this will hardly be complained of by the class of readers with whom his work is most likely to find favour.

The Book of Enoch. Translated from the Ethiopic, with Introduction and Notes, by the Rev. George H. Schodde, Professor in Capital University, Columbus, Ohio. (Trübner.) The Book of Enoch is one of the oldest specimens of apocalyptic literature, and possesses besides a special interest for Christians, on account of the famous quotation in the Epistle of St. Jude. The edition before us is a handy and well-printed little volume, which we can heartily recommend to any of our readers who may wish to study a work which is no mere literary curiosity, but has positive claims upon the attention of all interested in the problems connected with the intellectual and moral conditions of the age which witnessed the birth of Christianity. After a general Introduction, tracing the existence of the book through patristic citations, from the Epistle of Barnabas down to the seventh century, and briefly relating the facts concerning its rediscovery by the traveller Bruce in 1773, and after pronouncing favourably on the fidelity of the

Ethiopic version, Prof. Schodde proceeds to explain, in a special Introduction, the character and origin of the so-called apocryphal and apocalyptic books. Then follows a luminous analysis, in which the theories of preceding critics are passed in review; and the conclusion is reached that the book consists of three distinct works, put together by an unknown author, of uncertain date. Each of these constituents is examined in turn, with the following results. The groundwork must be regarded, upon internal evidence, as the Hebrew or Aramaic production of a Palestinian Jew who wrote before the year 160 B.C., in the thick of the Maccabean struggle. "It might be called a manifesto to the Hasidim, exhorting them to steadfastness, and announcing that the long-delayed retribution would surely and speedily come." The second element (the Parables) probably belongs to the age of Herod the Great (37-34 B.C.). It echoes the leading idea of the Book of Daniel, predicting that the godless rulers of the day will soon be displaced by a Messiah, who is not of a Christian but of a purely Jewish type. The title "Son of the Woman" no more argues a Christian origin than Daniel's "Son of Man." The last accretion to the original work, commonly called "The Noachic Fragments," was added somewhat later, by way of giving an account of the first judgment—that is to say, the Flood. Its date cannot be more exactly determined, but it moves wholly within the limits of Jewish thought, and lacks "the least indication of a post-Christian origin." The translation is readable; and the notes, which are conveniently given at the end of each section, are brief, suggestive, and really helpful to a right understanding of the text.

St. Athanasius on the Incarnation. By Archibald Robertson. (Nutt.) This claims to be the first, or nearly the first, edition of the "de Incarnatione" printed separately in England. The text is not based on any fresh collation of MSS., but follows, with a few trifling exceptions, that of the Benedictines. It is preceded by a short Introduction, and accompanied by a few judiciously brief notes. The book is intended for the use of students, who will no doubt be glad to have this important work in so convenient a form.

Critical and Exegetical Commentary on the New Testament. By H. A. W. Meyer. "The Epistle to the Hebrews," by Dr. Gottlieb Lünemann. "The Epistles of James and John," by Dr. J. E. Huther. (Edinburgh: Clark.) These two important works, now added to the translation of Meyer's well-known Commentary on the New Testament, complete the series so far as the English is concerned. A note from the publishers informs us that "Dieterich on Revelation" will not be translated in the meantime, as they have not received sufficient support from the subscribers. This is certainly to be regretted, and it must only be hoped that the necessary encouragement will yet be forthcoming.

A System of Christian Doctrine. By Dr. J. A. Dorner. Translated by Revs. Alfred Carr and J. S. Banks. Vols. III and IV. (Edinburgh: Clark.) Prof. Dorner's elaborate *System of Christian Doctrine* needs no words from us to commend it to the student; but we ought, before now, to have called attention to the publication of the third and fourth volumes of the English translation. These volumes, forming part of Messrs. Clark's well-known "Foreign Theological Library," complete the work.

Handbuch der theologischen Wissenschaften in encyclopädischer Darstellung; mit besonderer Rücksicht auf die Entwicklungsgeschichte der einzelnen Disciplinen. Herausgegeben von Dr.

Otto Zöckler. (Nördlingen.) This work, which, as its name implies, is intended to embrace the entire field of theological investigation, will base itself on the fourfold division of its subject into exegetical, historical, systematic, and practical theology. The first half-volume, which is all that is at present before us, commences with a section on theological science as a whole, by the editor, whose claim for theology, however—to rest on a distinct basis from philosophy, as being theocentric, not anthropocentric—seems to us simply to remove it from the category of science altogether. In the next section, Profs. Schultz and Strack take up the subject of exegetical theology, dealing with the introduction to the Old Testament, and its history and antiquities; while they leave its theology and the whole subject of the New Testament for the second half-volume. The second volume will deal with ecclesiastical and dogmatic, and the third, completing the work, with ethical and practical, theology. The work, while Evangelical in tone, is scientific in spirit, and ungrudgingly admits what must now be considered the ascertained result of Scriptural criticism. It will, we doubt not, prove a valuable aid to the younger students of theology and the clergy, for whom it is more especially intended.

MESSRS. RIVINGTONS have sent us a parcel of devotional books which may be conveniently (and briefly) noticed together. They are all very handsomely printed with red borders, and neatly bound. First comes a series entitled "Aids to the Inner Life," consisting of five volumes. Two of these are *The Christian Year* and the *De Imitatione Christi*, translated and edited by the Rev. W. H. Hutchings, Sub-warden of Clewer. The same gentleman has also edited, but apparently not himself translated, the other three—the *Introduction to a Devout Life*, by De Sales; *The Spiritual Combat*, by Scupoli; and *The Hidden Life of the Soul*, by Grou. It is an omission not to have given a short account of Scupoli, who is certainly not the best known of the three. As to the editor's task, it is enough to quote his own words. "The process of adaptation [even in the case of the *De Imitatione Christi*] has been undertaken with the view of bringing every expression, as far as possible, into harmony with the Book of Common Prayer and Anglican Divinity." Then we have two series of "elegant extracts," collected by H. L. Sidney Lear, whom we shall probably not wrong by calling "Mrs." Lear. One is a single volume called *Precious Stones*, with the sub-titles of "Pearls—Grace," "Rubies—Nature," "Diamonds—Art." Of these sub-titles we confess that we fail to see the appropriateness. The quotations are mostly from divines of the Roman and Anglican Churches; but Mr. Ruskin is also strongly represented, and even the Koran and Lord Chesterfield are not ignored. The other of Mrs. Lear's series consists of three little pocket volumes fancifully entitled *Sunrise*, *Noon*, and *Sunset*. The contents are much the same as in the former case, though somewhat less theological.

NOTES AND NEWS.

CAPT. R. F. BURTON has returned to Trieste from his mission, which he describes as a "wild goose chase." The Government should have sent him two months earlier than they did. His own story will probably appear before long in one of the magazines.

THE Royal Academy of the Lincei at Rome has elected Prof. Max Müller one of its ten foreign members, in succession to the late Bluntschli.

MR. EDWARD MORRIS, of Lincoln College, Oxford, who has been for some years headmaster of a school at Melbourne, has been

appointed to a new Professorship of English and Moral Philosophy in the University of Adelaide.

PANDIT SHYAMAJI KRISHNAVARMA took his degree at Oxford this week under somewhat remarkable circumstances. He first came to Oxford in 1879, with no knowledge of English, and without any intention of following the university course. This he resolved to do only last year. In the summer of the present year he passed moderations; and he has now taken all the three final examinations at one time. We believe that the pandit also intends to be called to the Bar next term.

WE hear that a new edition of Liddell and Scott's Greek Lexicon will be issued almost immediately by the Clarendon Press, and simultaneously in America by Messrs. Harpers Bros., to whom duplicate plates have been sent. This edition, which is the seventh, has been carefully revised throughout, with the co-operation of many distinguished scholars, including Principal Gildersleeve, of Baltimore, and Prof. Goodwin, of Cambridge, U.S.

AMONG the many literary projects of the time which bear a cyclopaedic character, one of the most promising is that of a "Dictionary of Political Economy," to be prepared by specialists.

WE quote from the *Critic* the following extract from a letter written by Lord Lytton to an American friend:—"The forthcoming work on which I am now engaged is not a memoir, but a full and complete record of my father's life and work, written from the numerous documents bequeathed to me as biographical material for the completion of it. The book will contain an autobiography, written by himself, of his life up to the age of twenty-two. It will also contain several original compositions by him, never before published, with copious selections from his private correspondence, note-books, and journals, and sundry illustrations. For this reason, the work will be voluminous; for it will contain all the biographical material from which shorter biographies may perhaps be written hereafter, but for lack of which all existing biographical memoirs of my father are totally inadequate. I expect to have the three first volumes ready for the press early next spring, and propose to publish them separately. The rest of the work will follow later."

THE ninth part of Mr. Griggs' facsimiles of the Shakspeare quartos is at length ready, and will soon be in the hands of subscribers. By means of an additional facsimile of two leaves, and by marking two others with the variants, this part is a complete representation of the two issues of "2 Henry IV." in the original quarto of 1600, of which only that one edition was separately printed. The two issues or forms referred to resulted from the original publisher's discovery of an omission in sheet E (four leaves), which he consequently reprinted (in six leaves) in the later copies.

MESSRS. HURST AND BLACKETT will shortly publish a new novel by Mrs. Oliphant, entitled *It was a Lover and his Lass*; and *Sanguelac*, by Mr. Percy Greg, author of *Ivy*, *Cousin and Bride*, &c. Both will be in three volumes.

A RECENT number of the *Blätter für literarische Unterhaltung* contains an article by the novelist Spielhagen, defending Longfellow against Poe's celebrated accusation of plagiarism. One case brought forward is very curious. In *Graham's Magazine* for February 1843 appeared a little poem by Longfellow, purporting to be a translation from the German of Wolff. Poe discovered that the poem is substantially identical with one of Motherwell's ballads, and expressed doubts whether any German original existed. As a matter of fact, a certain O. L. B. Wolff had published his poem at Frankfort-on-Main in 1837. And the proof

that Longfellow had translated from Wolff happens to be decisive. Motherwell's two first lines are—

"High upon Hielands
And low upon Tay."

These Wolff had mistranslated—

"Hoch auf dem Hochland
Und tief an dem Tag."

And Longfellow faithfully rendered the mistranslation—

"High on the highlands
And deep in the day."

THE eleventh volume of Herzog's *Protestant Encyclopædia* (to be condensed into three volumes by the skilful hands of Prof. Schaff) will contain an article on the Pentateuch by Prof. H. L. Strack, of Berlin, with a sight of which in print we have been favoured. Its peculiar merit lies in its accurate exhibition of at least the main points on which the Pentateuch controversy is by scholars of the present day thought to depend. Dr. Strack takes up a decided position with reference to Dr. Wellhausen, who, he thinks, argues with too much positiveness from the non-observance of a law to its non-existence. But the temperateness with which he writes contrasts favourably with the vehement and irritating language, more worthy of the advocate than of the critic, still too prevalent, especially in Scotland and America. We believe we are not mistaken in stating that Dr. Wellhausen, since his removal from Greifswald to Halle, has been partly occupied in the completion of the second volume of his *Geschichte*.

RICHARD WAGNER's autobiography is almost ready.

WERNER's new novel is entitled *Der Egoist* (Stuttgart: Spemann).

WE have lately received the fifth volume of Paul von Lilienfeld's *Gedanken über die Socialwissenschaft der Zukunft*, published at Mitau, in Russia. The first volume, under the special title "Human Society as a Real Organism," appeared in 1873. The second, "Social Laws," followed in 1875; the third, "Social Psychophysics," in 1877; the fourth, "Social Physiology," in 1879. The fifth and last volume treats of Religion, considered from the standpoint of a genetic social science. The author is imperial governor of Courland. He is well read in the latest works on sociology published in England, and writes with great freedom both on social and religious problems.

THE Swiss epic poet, Pfarrer Heinrich Weber, the author of the *Lupenschlacht* and the *Albis*, has published a "national drama," as he calls it, of which the Zürich reformer, Ulrich Zwingli, is the hero. The proceeds of the book are to be given to the projected Zwingli-Denkmal.

A WORK upon the Order of St. John of Jerusalem and its archives at Malta will soon be published in the "Bibliothèque des Ecoles d'Athènes et de Rome," by M. J. Delaville le Roulx. It will consist of about a hundred documents of the eleventh and twelfth centuries relating to the history of the Hospitallers in Palestine. The editor has been occupied in special researches on the history of the Order for several years, and pointed out the importance of these inedited documents in 1879 to the Académie des Inscriptions.

THE lighting of the Bibliothèque royale at Brussels by electricity has not been successful. The flickering of the lamps was found very trying to the sight, and on one occasion the reading-room was left in sudden darkness.

AFTER a library edition of Fielding, it was to be expected that we should have a library edition of Richardson. The publication has been undertaken by Messrs. Sotheman, who

issue this month the first two volumes of an edition that will require ten more volumes to be complete. The remainder are to appear, two at a time, every alternate month of next year. The edition is to be limited to 750 copies, and we suspect that this number will exhaust the readers of the creator of the modern novel. The present instalment contains, somewhat awkwardly, two-thirds of *Pamela*, together with an Introduction substantially reprinted from Mr. Leslie Stephen's *Hours in a Library*. Prefixed to Vol. i., as a frontispiece, is a very creditable steel engraving after the portrait by Mengs. It may be assumed that there are to be no more illustrations, which we do not profess to regret. For a library edition is not the same thing as an *édition de luxe*. The end of the one is to occupy a not discreditable place on the shelves, and possibly to be read; the destiny of the other, merely to lie on the table. The type and paper of this edition entirely satisfy us, as does also the modest binding; but we could wish that the stitching had been stronger. This is a weak point with not a few English binders.

In the notice of the performance of the "Ajax," at Cambridge, in the ACADEMY of December 9, it should have been stated that the quotations, when given in English, were from the version specially made by Prof. Jebb.

FRENCH JOTTINGS.

M. RENAN, it is said, will shortly collect, in a volume of *Souvenirs*, the autobiographical papers that he has been contributing to the *Revue des Deux-Mondes*.

M. VICTOR HUGO's *Torquemada* has been translated into German with the consent of the poet, and will be represented as a drama at the Carl Theater in Vienna.

M. EDMOND DE GONCOURT is engaged upon a new novel, to be called *La petite Fille du Maréchal*.

M. PAUL LACROIX, perhaps better known as "Bibliophile Jacob," has completed a new work, which will be published immediately under the title of *Louis XII et Anne de Bretagne*. It will have an etching of the author by his friend M. Lalauze.

M. LEROY-BEAULIEU, the political economist, will appear shortly in another field of letters, as the editor of a volume containing the correspondence of a Russian maid of honour with the Emperor Paul and his wife. This correspondence, which has been placed in his hands by the Princess Lisa Trubetzkoy, will probably throw some light on a dark chapter of history.

It has been decided to collect the miscellaneous papers on historical subjects contributed to various Reviews, &c., by the late Jules Quicherat. They will form four volumes, of which the first will appear early next year.

A NOVELTY is announced at Paris which we do not recommend to our English confrères. It is a series of biographical sketches of journalists, written, not by themselves, but by one another.

M. CALMANN LÉVY has in his possession the original document signed by Lamartine, in which he sold his *Toussaint Louverture* to the predecessors of the present publishing firm. It contains the following curious proviso:—

"Il est bien entendu que, dans le cas où je deviendrais président de la République, je pourrais interdire ou suspendre la publication de *Toussaint Louverture*, en remboursant à MM. Michel Lévy frères la somme qu'ils m'ont donnée."

By the authority of the municipal council of Paris, a tablet has been placed on the house in the rue du Mont-Thabor in which Alfred de Musset died.

MM. HENRI GAIDOUZ AND PAUL SÉBILLOT have reprinted from the *Polybiblion*, and published at Strasbourg (Noiriel), a *Bibliographie des Traditions et de la Littérature populaire de l'Alsace*. It contains the titles of more than forty books and pamphlets, and about seventy articles in journals and other publications relating to the popular literature of Alsace, classified according to their subjects. Its joint authors, who lately reprinted for private circulation their bibliography of the popular literature of Brittany, are now engaged upon a work of the same nature which will deal with the whole of France.

THE *Revue politique et littéraire* for December 16 opens with a series of "Petits poèmes en prose," by M. Turgeneff, which were originally written in Russian and translated into French by the writer himself. It has also a notice of M. Sardou's "Fédora" by M. J. J. Weiss, who advises M^{me}. Sarah Bernhardt "de se défaire de ses robes;" and a very favourable review of a volume just published by a French critic, M. Paul Oursel, upon Macaulay's Essays.

ORIGINAL VERSE.

POVERTY.

In days of old she lived a worshipped saint,
Her humble, lowly men by all adored.
Men loved the maid for following their Lord,
And though their love, perchance, was cold and faint,
Not like the passions of more human birth,
It was a pure and sacred flame, they said.
And she was one whom good men vowed to wed
And thus abjure the luring snares of earth.
Alas! as time went on such love grew rare,
And with men's favour went her honoured name,
Till sneers and cold contempt became her share
And she was fain to hide her head for shame.
At length, when left by all, Crime sought her hand,
And now his sons and hers infect the land.

I. M. ELTON.

OBITUARY.

GOTTFRIED KINKEL.

FOR long years resident in England, Gottfried Kinkel has died at Zürich, where he was one of the most popular professors at the Federal Polytechnicum. German literature suffers a grievous loss in the death of a poet of considerable merit, and a justly esteemed writer on the fine arts and their history. She counts now one less in the ranks, already much thinned by death, of the men of '48.

Born at Oberkassel, near Bonn, on August 15, 1816, the son of an orthodox clergyman, Kinkel started on the career of his father. Having received his university education at Bonn and Berlin, he set up, in 1836, as a *privat dozent* for historical theology in the former university, but also turned with enthusiasm to the study of art—in the first instance, Christian art, to which he devoted a somewhat prolonged stay in Italy. In 1843 appeared his first collection of poems, which were favourably received, and from which he afterwards detached the little romantic epos, *Otto der Schütz*. It is by this poem that he is best known to the general public. It has passed through no less than fifty editions, a mark of popularity equalled or surpassed, among modern German poets, only by Uhland, Geibel, and Bodenstedt, with the two former of whom Kinkel's mind and manner had much affinity. In the same year he married; and his wife, a remarkable woman, greatly influenced his mind in a direction opposed to theology, which he formally abandoned in 1844 by taking his rank in the faculty of philosophy. In 1845 appeared the first volume of his *Geschichte der bildenden Künste bei den christ-*

lichen Völkern, and soon after he obtained his professorship. He threw himself with ardour into the political movement of 1848, and displayed rare eloquence on the side of a reconstitution of Germany in the sense of greater unity, with a democratic, nay, to some extent, socialist tendency. Tried in February 1849, at Cologne, for two press-offences, he was acquitted on one, and condemned to two months' imprisonment on the other. But he was, at the same time, elected a deputy for the Second Chamber of Prussia. After Frederick William IV. had refused the Imperial Crown offered to him by the Frankfort Parliament, Kinkel took part in the armed opposition to the Absolutists. Taken prisoner when the insurrectionary army of Baden succumbed, he was condemned to perpetual imprisonment in a fortress. But Gen. von Hirschfeld protested against the finding of the court-martial as too lenient. The King, as Commander-in-Chief, altered the judgment to death, and, by way of mercy, reduced the penalty to hard labour for life. Imprisonment in a fortress was, by Prussian law, a comparatively lenient form of punishment: there a man might be treated as a gentleman. Now the poet was reduced to wool-spinning in the felon's garb and with cropped hair; numerous engravings represent him thus. His enemies' thirst for vengeance was so little assuaged that, in April 1850, he was drawn from his cell to answer a fresh capital charge—the storming of the arsenal at Siegburg, in which he was reported to have taken part the year before. He conducted his own defence, and an eloquent speech procured his acquittal. Transported thence to the prison at Spandau, he was to see the hour of his deliverance drawing near. Amid widespread sympathy, a young and ardent pupil found means to procure Kinkel's escape from prison and flight to England in the autumn of 1850, aided by the Baroness Brünigk. Carl Schurz was then an enthusiastic and highly gifted undergraduate; he has lived to become, in America, a powerful speaker, a great helper in Lincoln's first and second canvasses for presidency, United States Minister to Madrid, a senator, and—surely a rare thing for an immigrant—Home Secretary or Minister of the Interior.

In London, Kinkel became the head of one of the two sections of German political refugees, then very numerous, Arnold Buge, who died two years ago at Brighton, being the leader of the other. The usual refugees' hopes were still entertained of a turn in the political wheel; and Kinkel went as an emissary to America, as did Kosuth about the same time, to agitate for help. The number of his speeches there was considerable. Returning to London in 1852, he found occupation as a teacher of literature, and of the theory and history of the fine arts. Some readers may recollect his activity at Bedford College; some, his heart-stirring oration at the Schiller Centenary held in the Crystal Palace in 1859. He founded in London the German journal the *Hermann*, which still exists, though no longer claiming to be inspired by his aims. He wrote a drama, "Nimrod" (1857), which has lately had some success on the stage. He also published some tales, the joint work of his gifted wife and himself, and edited her posthumous novel, *Hans Ibeles in London*, which is not without some value for contemporary portraiture. He had the grief to lose his wife by a fall from a window, and her death and burial form the subject of one of the noblest poems of their friend Freiligrath.

In 1866, Kinkel separated himself from some of his old friends by supporting the action of Prussia against Austria and the old Confederation—an action which, though far from his own youthful dreams, seemed to him, as to many others, an approach to otherwise unattainable ideals. But, unlike many

others, he never accepted or sought office under the victorious Hohenzollern. Appointed in 1866 Professor of Archaeology and History of Art at the Zürich Polytechnicum, he filled this post with credit till his death, which took place on November 14 last. He had become more and more silent on the subject of politics. Of his late works we may mention the epic poem, *Der Schmied von Antwerp* (1872), a pendant to *Otto der Schütz*; a second series of poems (1868); *Euripides und die bildende Kunst* (1872); *Peter Paul Rubens* (1874); *Mosaik zur Kunstgeschichte* (1876); and *Kunst und Kultur im alten Italien vor den Römern* (1878). Kinkel was an advocate for cremation.

EUG. OSWALD.

THE announcement of the death of Mr. Thomas Pitt Taswell-Langmead has been received with general regret. The bent of his future studies was shown during his college life at Oxford by his gaining the Stanhope Prize (1866) with an essay on the reign of Richard II. Subsequently, he edited, for one of the volumes of the Miscellanies of the Camden Society, Sir E. Lake's account of his interviews with Charles I. on being made a baronet. Mr. Taswell-Langmead's work on *English Constitutional History* was marked by great research and critical acumen. It was published in 1875, and met with such favour as to justify the issue of a second edition five years later. For some time past he has edited the *Law Magazine and Review*, contributing at the same time to its pages several articles on subjects possessing a legal and antiquarian interest. To the discreditable condition of our parish registers he drew special attention as well in that periodical as in separate publications, and he suggested many of the provisions in the Bill of Mr. Borslase, to which we referred at the time. Mr. Taswell-Langmead had only just been appointed to the Chair of English Constitutional Law and History at University College, London, when he was seized by his fatal illness, and he died at Brighton on December 8.

MR. ROBERT KEMP PHILP, one of the most industrious compilers who has ever written in the English language, died at Claremont Square, Islington, on the last day of last month. He came to London in 1845, and since then has pursued a never-ceasing round of editing and publishing. At first he contented himself with assisting such well-known Radicals as Henry Vincent and John Saunders in bringing out the journals which propagated their views on politics; but after a few years he entered upon the congenial field of compilation. In 1856 he issued in monthly parts, under the title of *Enquire Within upon Everything*, a vast miscellany of curious information, which hit the public fancy with such effect that at least four hundred thousand copies have been sold since its first appearance. A great multitude of similar works soon followed; there was *The Biblical Reason Why*, *The Historical Reason Why*, *The Denominational Reason Why*, and so on *ad infinitum*, most of which passed into their ten, if not their twenty, thousands. When this vein was exhausted, Mr. Philp struck a new lode in the *History of Progress in Great Britain*, which was published as a whole in 1861, in two volumes, while many sections obtained a wide circulation in separate parts. Within the last ten years he has compiled a series of "panoramic guides" for the chief English railways (including the Midland, the London and South-Western, the North-Western, and the Great Eastern), descriptive of the principal objects of interest on the main lines and the more important branches. The huge petition of the National Convention, which was signed by more than three million persons, and borne into the

House of Commons in May 1842 by sixteen masons, was drawn up by Mr. Philp. At the time of his death he had completed his sixty-third year.

MAGAZINES AND REVIEWS.

MR. GILES'S critique on Mr. Balfour's translation of "Chuang tse," with which the current number of the *China Review* opens, furnishes a characteristic instance of the misdirected energy which has of late years been so observable among Chinese scholars in China. Mr. Giles is not content with telling us that Mr. Balfour's translation is faulty, but must needs fill ten or more closely printed pages with instances of passages which he considers to be incorrectly rendered. When we remember the immense amount of work which lies before Sinologists, it is to be regretted that time should have been spent on the elaboration of these detailed passages which might have been far more profitably employed in original work. By every earnest worker in the field of Chinese studies the one thing to be desired is more time, and wasteful expenditure of that inestimable commodity is an offence. In this number Mr. Parker brings to a conclusion his very interesting account of his journey in Northern Sz-chuan. Though possessing neither the literary excellence nor the subjects of philological interest with which Mr. Baber's paper on his travels in the same province abounds, it contains a vast amount of information which will be valuable both to geographers and to men of commerce. Mr. Eastlake contributes an article on the "Chinese Reed Organ," the introduction of which into Europe led, according to Messrs. Stainer and Barrett, to the invention of the accordion and harmonium. In "Notes on Hainan and its Aborigines," Mr. Calder gives a description of the Li inhabitants of the island. Particular interest attaches to the Li people, since, before the advent of the Chinese into the middle kingdom, they formed one of the most powerful of the aboriginal tribes of Southern China. In the general displacement of tribes consequent upon the advance of the Chinese, the Li migrated southwards, and are now mainly located in Cochin China. The number closes with notices of new books and with some well-selected notes and queries.

In the *Revista Contemporanea*, Don Vicente Tinajero commences an interesting study on the "Moallakas," the early Arabic poems deposited in the Caaba at Mecca. Señor de Lina y Eguizabal comments on the inaugural speech of Romero y Robledo, president of the Royal Academy of Jurisprudence, as an instance of the Catholic reaction now taking place in Spain. Becerro de Bengoa reports on the progress of electricity in the exhibition at Munich. The anonymous narrative of the treatment of the Indians by the United States Government is completed; and a lecture by E. Saavedra, giving a rapid outline of early Oriental history, is reproduced in this number.

THE NEW DICTIONARY OF NATIONAL BIOGRAPHY.

THE new Dictionary of National Biography, to be published by Messrs. Smith, Elder and Co., is intended to follow the general plan of the *Biographie universelle* or the forthcoming dictionary of German biography. It will include English, Scotch, and Irish names from the earliest period; but it will not include any names of living persons. Americans will only be included for the period before the separation of the two countries.

It is proposed to include a considerably larger number of British names than has hitherto

appeared in any biographical dictionary. The scale of treatment is intended to be about the same as that adopted in the dictionary published by the Useful Knowledge Society, which unfortunately stopped at the letter A. Importance will be attached to a full reference to original authorities; and it is hoped to obtain the assistance of many writers who have made special studies of different departments of biography. Promises of co-operation have been received from many of the most competent historians of the day.

Lists of names intended for insertion will be issued in a short time, and will be furnished, on application, to anyone who is willing to read them with a view to contributing or to noting errors or omissions. Notice will be given in due time of the proposed date of publication and other particulars. All communications should be addressed to the editor, Mr. Leslie Stephen, care of Messrs. Smith, Elder and Co., 15 Waterloo Place.

AMERICAN PUBLISHERS AND ENGLISH AUTHORS.

WITH reference to a discussion started in this country, the editors of the *New York Critic* have addressed a circular letter to some of the chief firms of American publishers, and received the following replies:—

"Our reprints of English books in recent years have been almost wholly of scientific and historic works, and for these we in almost all instances pay the authors a royalty of ten per cent. on the retail price, the same that is usually paid to native authors. Herbert Spencer, Darwin, Huxley, Tyndall, Lubbock, Bastian, Carpenter, Bagehot, Bain, Tylor, Lyell, Maudsley, Jevons, Roscoe, and Miss Buckley are among those regularly paid in this way. We pay the same royalty to all the authors of the volumes in the International Scientific Series, with the exception of those works by Continental writers which have to be translated. In these cases the copyright is a little less. We also pay a royalty on all the volumes of the Science, Literary, and Historic Primers. We pay Lecky and Robertson Smith the same royalty that we pay to American authors. We paid on Beaconsfield's *Endymion* the customary ten per cent., but this went to the English publishers, who had purchased the work in full. We paid Rhoda Broughton, until her last novel, 1,000 dollars for each book, but the opposition editions now make it impossible to pay so much. *Vice-Versa* was not printed from advance sheets, and there are three opposition editions; but we sent the author, notwithstanding, an *honorarium*.

"D. APPLETON & Co."

"We publish no English material for which we have not made payment, and the amounts so paid are not dictated by ourselves, but are those proposed by the English authors, or by the English publishers who, by arrangement with such authors, have the right to speak for them. It is our belief, from our knowledge of the methods of our fellow-publishers, that all the houses in good standing in the American publishing fraternity are now following the same practice as ourselves, and that each house makes a point of respecting the foreign purchases and arrangements of the others. We also know from personal knowledge that, among houses of similar standing in Great Britain, such practice is by no means so uniform—that American material is much more frequently 'appropriated' without any recognition whatever, and that there is much less readiness on the part of one house to respect the American arrangements and purchases by another. We find that we have now upon our list nearly two hundred works which we issue in this country by arrangement with, or purchase from, British houses. O'Donovan's *Mero Oaste*, which we have just published, was offered simultaneously to several American houses, and was finally placed in our hands because our offer was the most favourable.

"G. P. PUTNAM'S SONS."

"It is, and has been, our uniform custom to pay to foreign authors an equitable share in the profits realised from the sales of our editions of their

books. The cheap reprints of such books now flooding the market have so out into the sales of the authorised editions that the profits are often, indeed usually, very small. Nevertheless, we always pay the author something. Not infrequently we have paid for the advance sheets of books that have proved a loss to ourselves. Before the advent of the Seaside and kindred 'Libraries, when what are known as the 'trade courtesy rules' (still in force with all reputable publishers, but ignored by the 'pirates') gave the authorised American publisher some protection in his ventures, we were enabled to pay large sums for the advance sheets of foreign books. For instance, we paid Outda £300 for each of her novels, and we have paid as much for some of Geo. MacDonald's books, and of Bulwer's."

"J. B. LIPPINCOTT & Co."

"The firms of which we are the successors paid very considerable amounts to English authors; but since the present firm was organised, the inducement to buy foreign productions has been reduced to a minimum by the Seaside and other libraries, which reprint immediately any book worth paying for.

"HOUGHTON, MIFFLIN & Co."

"Messrs. Charles Scribner's Sons—whose list is made up largely of important English works—state that it has always been their custom to pay trans-Atlantic authors—or publishers, as the case may be—for books which they republish here. In some instances, a per-centage has been paid; in others, payment has been made in the form of 'cash down.' They have put thousands of dollars into English pockets.

"Messrs. Dodd, Mead and Co. declare that they have always paid English authors whose works have reached a profitable sale in their hands. They paid Mrs. Charles, the author of *The Schönberg-Cotta Family*, large sums—thousands of dollars—for her earlier works, and have continued to pay her for her later and less popular writings. They have also paid Heba Stretton and Edward Garrett regularly, through a period of years, and in several cases where their own profit was seriously curtailed by opposition reprints.

"Messrs. John Wiley's Sons say that they offered Mr. Ruskin 5,000 dollars for the privilege of publishing an authorised American edition of his works; but that their offer was declined on the ground that he did not wish any but his own editions to be in circulation. The latest addition to their series of Ruskin's writings is the volume of early poems, which, by-the-way, lacks twenty-two of the fifty-one poems in the original; but the difference in price is about 198 dollars!"

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BELLOT, Ad. Les Fugitives de Vienne. Paris: Dentu. 3 fr.
BONNAFFRE, E. Recherches sur les Collections des Richelieu. Paris: Plon. 8 fr.
CAGNIAT, R. Explorations épiques et archéologiques en Tunisie. 1^{er} fasc. Paris: Thorin. 6 fr. 50 c.
CLAUDE, J. Un Enlèvement au 18^e Siècle; d'après des documents tirés des Archives nationales. Paris: Dentu. 10 fr.
CHAM. Les Folies parisiennes, 1864-79. Avec une Introduction par G. de la Motte. Paris: Calmann Lévy. 20 fr.
GAFFANEL, P. L'Algérie: Histoire, Conquête et Colonisation. Paris: Firmin-Didot. 30 fr.
JATTA, G. Le Moneta di argento della Magna Grecia. Napoli: De Rosa & Rinaldi. 10 fr.
LESBOUR, M. de Le Monde enchanté: Choix de Contes de Fées du 17^e et du 18^e Siècle. Paris: Firmin-Didot. 10 fr.
MOTHE, O. Die Baukunst d. Mittelalters in Italien von der ersten Entwicklung bis zu ihrer höchsten Blüthe. 3. Teil. Jena: Costenoble. 8 M.
NANI, A. Canova e il suo Tempio di Possagno. Treviso: Novati. 6 L.
PREDAGNI, A. Hier. Illustré de 110 Dessins originaux de Paul Avril. Paris: Riquette. 15 fr.
RECUEIL, nouveau, général de Traité et autres Actes relatifs aux Rapports de Droit international. Continuation du grand Recueil de G. F. de Martens par Ch. Samwer et J. Hoff. 2^e Série. T. 7. 3^e Livr. Göttingen: Dieterich. 8 M.
SALVO DI PENTROGIANI, R. La Sicilia e il Viaggio dei Sovrani. Palermo: Pedone-Lauri. 25 L.

HISTORY.

- CAVOUR, G. de. Lettres écrites et inédites. Recueillies et illustrées par L. Chiala. Vol. I. 1821-82. Turin: Loescher. 8 fr.
CORAZINI, F. Storia della Manica italiana antica. Livorno: Guadagni. 4 L.
CORREPONDENCE, politique, Friedrich's d. Grossen. 9. Bd. Berlin: Duncker. 12 M.
FERRAI, L. Ossimo de' Medici. Bologna: Zanichelli. 4 L.

PHYSICAL SCIENCE.

- BETTERIDGE, W. Beobachtungen üb. die ersten Entwickelungsphasen einiger Ovipariergallen. Amsterdam: J. Müller. 7s.
- HEER, O. Flora fossilis Groenlandica. I. Thl. Zürich: Wurst. 32 M.
- LAPPARENT, A. de. Traité de Géologie. Paris: Savy. 24 fr.
- LENNER V. LINDENAU, J. Die geologischen Verhältnisse v. Grund u. Boden. Wien: Braumüller. 8 M.
- RICHTHOFEN, F. Frh. v. China. Ergebnisse einiger Reisen u. darauf gegründeter Studien. 4. Bd. Paläontologischer Thl. Berlin: D. Reimer. 32 M.
- STERNBERG, E. Lichenes helvetici eorumque stationes et distributio. Fasc. 1. St. Gallen: Köppl. 4 M.
- THOMSEN, J. Thermochemische Untersuchungen. 2. Bd. Metalloide. Leipzig: Barth. 12 M.
- THOMSEN, J. Einige Untersuchungen üb. die vom Monde abhängige Periode d. Weltkältes. Christiania: Dybwad. 1s. 6d.

PHILOLOGY.

- BUSEY, J. Die Congressus d. Participii praeteriti in activer Verbaleconstruction im Altfranzösischen bis zum Anfang d. 13. Jahrh. Göttingen: Deubel. 1 M. 30 Pf.
- CORPUS inscriptionum Latinarum. Vol. VI. Pars 2. Inscriptiones urbis Romae Latinae, edd. E. Bormann, G. Henzen, Ch. Hübner. Pars 2. Berlin: G. Reimer. 90 M.
- DUMMLER, F. Antisthenes. Berlin: Weidmann. 1 M. 80 Pf.
- FUMI, F. G. Contributi alla Storia comparata della Declinazione latina. Palermo: Pedone-Lauriel. 5 M.
- KALUSNIACKI, E. Kleinere altpolnische Texte aus Handschriften d. 15. u. d. Anfangs d. 16. Jahrhunderts. Wien: Gerold's Sohn. 80 Pf.
- OMEL, J. J. Interpolation u. Resonanz in den jambischen Partien der Andromache d. Euripides. Berlin: Weidmann. 1 M.
- ZIMMER, A. Beiträge zur Kritik der dritten Dekade d. Livius. I. Wien: Gerold's Sohn. 40 Pf.

CORRESPONDENCE.

"SANDIE MACPHERSON."

London: Dec. 21, 1882.

A little sketch of mine, under the above title, published in this month's *Belgravia*, has been described in several quarters as an attack on the memory of the late Mr. Thomas Carlyle. I wrote it, alas! in sheer innocence of heart, never dreaming that anyone would take it seriously, or as sheer matter of fact. But what if, after all, Carlyle had his Sandie Macpherson? Every successful man is similarly afflicted in one way or another; and it struck me as an amusing idea to fasten the unbelieving incubus on the shoulders of the most self-conscious and Philistine-compelling literary man of this generation. In future, when I attempt any other humorous sketch, I shall be inclined to print at the beginning the form of warning adopted by Transatlantic jokers: "N.B.—This is *wrote sarcastic!*" ROBERT BUCHANAN.

A CALUMNY ON MARAT DISPROVED.

1 Clarendon Villas, Oxford: Dec. 16, 1882.

There was published in the *ACADEMY* of September 23 an account of the lost medical work of Jean-Paul Marat, which contained an appeal for assistance in investigating his life in England between the years 1768 and 1777. I have received several letters on the question, showing the interest taken by students of the history of the French Revolution in clearing up the veil which lies over much of Marat's early life, very many of which, including one from a distinguished professor of chemistry, refer to what seems to be a well-known scandal with regard to Marat's life in England—to the effect that he was once a master at the Warrington Academy, that he was condemned to five years' penal servitude for robbing the Ashmolean Museum at Oxford, that he then failed as a bookseller at Bristol and became bankrupt, and that he was recognised in the National Convention at Paris by someone who had relieved him at Bristol.

This story is originally to be found in a note to a history of the Warrington Academy contained in the *Monthly Repository*, to which I found a reference in a MS. note in a copy of one of Marat's works, *The Chains of Slavery*, in the British Museum. I was convinced of its falsity from internal evidence, because Briassot, who thoroughly knew the details of Marat's life in

England, where he lived for many years, never mentioned this scandal in his *Mémoires*, which were written when he was himself in prison, and his party overthrown by Marat's attacks; but, finding the story to be generally known and many times reprinted, I determined to trace it out thoroughly, and have at last been successful. The first difficulty was the date of the theft, to which I at last found a clue in a MS. letter (dated February 19, 1776), in a collection of odd papers possessed by the Ashmolean Museum, from a silversmith of Norwich, who declares that he had bought certain medals from a foreigner of the name of Mara, who had been in Norwich, where he had worn a gold chain, formerly belonging to Elias Ashmole, and into whose antecedents he had not enquired owing to his being accompanied by "Mr. Rigby, one of the principal surgeons in this city, who had known Mara at Warrington." Having got this clue, I was enabled to trace the discovery of the theft, and the capture and trial of the thief, in the *Oxford Journal*, of which a complete series is contained in the Camera Radcliviana. It appears that a man named Le Maitre, alias Matra, alias Mara, alias Matthews, had been for some time a teacher of drawing for tambour, and a designer of tambour waistcoats in Oxford. He had been formerly a teacher in the Unitarian Academy at Warrington, and had stolen from the Ashmolean Museum at Oxford several medals and coins—and the gold chain which the Elector of Brandenburg had sent to the famous founder of the Ashmolean Museum, Elias Ashmole—in the early part of February (the indictment says between the 3rd and 5th) 1776. He was arrested, owing to the advertisement of Sir John Fielding, in Dublin, on February 26, and was convicted of the theft in Oxford on the clearest evidence, on March 6, 1777, when he was sentenced by Baron Eyre to five years' hard labour in the hulks on the Thames.

That this man was afterwards a bankrupt bookseller is very probable; but the following considerations will show that the convicted thief, John Peter le Maitre, was quite a distinct individual from Jean-Paul Marat.

We know indisputably that Jean-Paul Marat had been for some years a doctor practising in London; that he had received the degree of M.D. at St. Andrews on June 30, 1775; that he published a medical pamphlet on a disease of the eyes on January 1, 1778, dated Church Street, Soho (see *ACADEMY*, September 23), and that he was appointed physician to the Gardes du Corps of the comte d'Artois on June 24, 1777. He cannot, therefore, be identical with the thief who was condemned to the hulks on March 6, 1777. The mistake has arisen from the fact that one of the thief's aliases was Mara, and from the defective eyesight of the worthy inhabitant of Bristol who identified the "Ami du Peuple" in the Convention with the bankrupt bookseller. Such points may seem very unimportant, but it is from such stories and false identifications that the ordinary idea of Marat has been conceived, and it is on them that the belief in his worthlessness and villainy is based; and it is only by disproving the existence of the false Marat that we can hope to understand the real personality of the "Ami du Peuple." I may state, in conclusion, that there is a mention of the trial of Le Maitre, alias Matra, in the *Annual Register* for 1777, p. 184.

H. MORSE STEPHENS.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, Dec. 23, 3 p.m. Royal Institution: "Light and the Eye," I., by Prof. Tyndall.
7 p.m. London Institution: "Ether and its Functions," by Prof. O. J. Lodge.
SATURDAY, Dec. 20, 3 p.m. Royal Institution: "Light and the Eye," II., by Prof. Tyndall.

SCIENCE.

Trübner's "Collection of Simplified Grammars." Edited by E. H. Palmer. II. *The Hungarian Language*. By Ignatius Singer. (Trübner.)

THE grammar of the Hungarian language never fails to excite the admiration of those who study it. It contains so little of the arbitrary, the superfluous, the obsolete, which take up so much room in the grammars of languages more widely known. For this reason the Hungarian lends itself more readily than most others to the interesting experiment attempted in the series of "Simplified Grammars"—that of compressing the whole grammar of a language into a few short pages. Thus the second volume of the series, allowing, as it does, eighty-eight pages to Hungarian, is by no means the *tour de force* that the first was, where Prof. Palmer compressed Arabic into fifty pages, leaving only twenty-seven each for Hindustani and Persian. Indeed, it is easy to see how M. Singer might in many places have been with advantage more concise. An exaggerated distrust of his reader's intelligence often leads him to repeat rules already laid down, and his repetitions and qualifications sometimes remind us of the long letter apologised for on the ground that the writer had not time to make it shorter. The book does not come up to the high standard laid down in Prof. Palmer's Preface. The apparent discrepancies and so-called irregularities of the language are by no means clearly shown to be only natural euphonic changes, nor are the usual paradigms and tables always omitted or compressed where they might have been. Nor is this Grammar, as might be supposed from an expression in the Preface, the first Hungarian Grammar in the English language. M. Singer has probably never heard of the Grammars of M. Wékey and M. Csink. In point of handiness and practical usefulness the book before us certainly represents an advance.

It is in his treatment of the cases that we think M. Singer's method most mistaken. In the strict sense of the word, cases such as figure in the Latin grammar are unknown in Hungarian, with the doubtful exception of a form most often used to mark the direct object of the verb, which may therefore be called an accusative. The relations expressed in Latin by the dative, the accusative with, and the ablative with or without, a preposition, are in Hungarian expressed by postpositions suffixed to the bare nominal root. Since in the case of the subject of the sentence, in Latin the nominative case, there are no such relations, the Hungarian uses the bare nominal root. Thus the forms corresponding to the Latin dative, to the ablative, to the ablative and accusative with prepositions, stand in Hungarian on one and the same line. If we call *háznak*, "to a house," the dative case, we ought to call, as many grammarians have done, *házban*, "in a house," the inessive case; *házzal*, "with a house," the comitative case; and so on, until the whole stock of postpositions in the language is exhausted. As many as sixteen cases have been counted in Finnish on this system, which is at any rate consistent. What is not consistent is to describe, as M. Singer does, one postposition

as a case-ending, while denying that title to the rest; and to do so merely because the Latin expressed the dative by a special inflection, while for the inessive, the comitative, &c., it made use of prepositions. Yet in his Preface he complains that "in most Hungarian Grammars the language is forced to accommodate itself to this framework of the Latin system."

But, not content with retaining unsuitable materials from the Latin grammar, M. Singer displays a misplaced ingenuity in inventing or adopting further complications, and so contrives to darken with words a very simple matter. He first tells us that the Hungarian noun has five cases, of which the genitive is placed third in his arrangement. By this genitive is meant the form in *-é*, which is really a new noun, and can be as fully declined as any other noun in the language. As Riedl observes, "Er ersetzt den im magyarischen fehlenden genitiv." Above and below this genitive we find placed respectively the "attributive or possessive" and the "dative." Now these are really one and the same word—e.g., *háznak*. M. Singer admits that they are "the same in form," but adds that they "have no other relation than similarity of orthography." On the same principle he should maintain that *míhi* is not the same case in the sentences *míhi est domus* and *míhi dat domum*. The two cases are exactly parallel. In Latin we say *míhi est domus*; in Hungarian *míhi est domus meus—nekem van házam*. Nay, so far from indispensable is M. Singer's "attributive and possessive" that we can express the fact "I have a house" by *est domus meus—van házam*.

A good Hungarian Grammar necessarily begins by a sufficient discussion of the sounds of the Hungarian language and the laws of its euphonic changes. These once mastered, apparent irregularities disappear, or at any rate are reduced to a minimum. Now M. Singer's treatment of Hungarian sounds is neither full, nor clear, nor systematic. It would have taken up but little room to have given the correspondences between the vowels of the two classes in the manner M. Simonyi has done in his excellent *Systematic Grammar*. In the book before us, dotted *e* and undotted *e* seem strangely reversed; and the present writer must protest against the statement that any sound in received Hungarian is equivalent to the English *u* in *but*. In fact, the dotted *e* is our *e* in *bed*, and the undotted *e* is our *a* in *bad*, two sounds many Hungarians find difficult to distinguish whether in their own language or in English. In speaking of vowel harmony (p. 5) M. Singer tells us that "flats and sharps never occur in the same word," and among the sharps he includes both dotted *e* and undotted *e*. When he thus worded his rule, he must have forgotten the word *Deák*. M. Simonyi shows that M. Singer's "mediates" are sharps like the rest, and formulates the rule thus: "Of sharp (*magas*) there can occur in flat (*mély*) words only *e, é, i, í*." So, too, when M. Singer goes on to say, "the mediates occur in both, and such words are then called mixed; they take the suffixes either of the one or of the other class," he uses language that may easily be misunderstood by the beginner. Of course he means to say that each of the words in

which mediate vowels occur belongs either to one class or to the other, not that such words may be treated as if they belonged to both.

Space does not permit us to discuss at length several other points in respect of which we are obliged to disagree with M. Singer, or think his treatment inadequate. *Varni*—we have elsewhere always found it spelt with double *r*—means to *sew* with a needle and thread, not to *sow* as the husbandman does his seed. *Nincs* is certainly not a contraction of *nem* and *van* (p. 76), but a Slavonic word, slightly changed in Hungarian. To *atya, anya, bátya* (p. 19), should have been added *apa*, "father;" *ipa*, "father-in-law;" *néne*, "elder sister;" whereby the reader might have observed that they are all words denoting relationship, in frequent use and belonging doubtless to the oldest stratum of the language. They are, in fact, what Mr. Tylor calls "nursery words." *Elso* (p. 30) should have been illustrated by the similar forms *felső*, "highest;" *alsó*, "lowest;" *hátsó*, "hindmost;" and the reader told that this was the old Hungarian way of forming such superlatives as were thought wanted before the use of the prefix *leg* had been learnt from the Slavonic languages. But etymology, like phonetics, is unduly neglected in M. Singer's book.

ARTHUR J. PATTERSON.

CORRESPONDENCE.

THE LANGUAGE OF HOMER.

Oriel College, Oxford: Dec. 18, 1882.

As Prof. Mahaffy, in his flattering review of my *Homeric Grammar*, has raised some questions which do not directly fall within the subject of that book, it may not be improper that I should make some reply in the columns of the ACADEMY. In doing so I shall endeavour to avoid the "ambiguous and neutral flavour" of which he complains (perhaps with reason), and to imitate his own more definitely controversial attitude.

Regarding the general plan of the book, however, I may say that in my view a "Grammar" should give, in the first instance, only a careful analysis and register of the facts of a language. The inferences to be drawn from the language of Homer are of great interest for the "Homeric question;" but it seems to me safer and more scientific to leave them to follow when the groundwork of facts has been laid. On this method we begin without making any assumption; and if it is found possible to construct a grammar from the documents before us, that circumstance is enough to show that the language which they exhibit possesses in some degree a uniform and homogeneous character. We can then go on to trace the finer differences which may prove the distinct authorship of the *Iliad* and *Odyssey*, or of particular books in each poem. But when we begin to argue from these differences, and to use them to decide questions of date and authorship, we are leaving the province of grammar, and entering upon that of the so-called higher criticism. For then we have to consider not only whether the differences exist, but how much they prove, either by themselves or in combination with other arguments.

Prof. Mahaffy founds an important argument upon the archaic and pseudo-archaic forms which I recognise in Homer. By these, he says, "the German authors from whom the facts are cited meant the existence of older or of invented forms in a comparatively late and literary age—say the seventh century B.C." It is difficult to answer this without knowing

who the German authors in question are. The facts are of that obvious kind that does not need support from authority. If, however, there are any German authors who assign the bulk of the Homeric language to the seventh century B.C., I can only say that I should be glad to be referred to them, and to make such use as I can of the facts which they may have produced. On the other hand, Prof. Mahaffy somewhat overstates my view of the antiquity of the Homeric language when he understands me to hold that "the bulk of Homer came from a time when Aeolisms and Ionisms had not yet been clearly distinguished." I only maintain that several forms which the ancient grammarians call Aeolisms, because they are found in the historical Aeolic, may have been used in the old Ionic of Homeric times. That is to say, I believe that the distinction between the two dialects was less in Homeric times—not that it did not exist at all. This view would, I think, be accepted by my "authorities"—if their assent is necessary—and, indeed, it is tacitly assumed by nearly every writer who does not admit an arbitrary mixture of dialects in Homer.

A word may be said here on the examples of formation by analogy, many of which Prof. Mahaffy thinks should be reckoned under the head of "pseudo-archaism." This may be so in some cases; but analogy is a force that is always at work in language, quite apart from the poetical tradition or convention that leads to pseudo-archaism. When Prof. Mahaffy asks "who created them by analogy?" the answer may be, the people at large.

The main issue, however, turns upon the comparison of the Homeric language with the later stages of Greek; and, though I do not profess to have gone fully into this subject, I have certainly called attention to many points of difference, and have thus suggested inferences which Prof. Mahaffy was entitled to criticise. His objections seem to be mainly (1) that I have not compared Homeric and Herodotean grammar, and (2) that I have explained away agreements between Homer and Attic grammar as "survivals" or "reminiscences" of Homer, thus minimising the amount of likeness. A full reply on these topics would evidently demand a great deal of space. As to the former, I must content myself with the assertion that, where there is a marked difference between Homeric and Attic grammar, the usage of Herodotus is (roughly speaking) the same as that of the Attic writers. Prof. Mahaffy has certainly not proved the contrary of this proposition. By way of example, he urges that *tmēsis* is not peculiar to Homer—that it occurs constantly in Herodotus, and is not unknown in Attic. In a sense, this is true. But then, (1) the *tmēsis* of Herodotus is utterly different from the *tmēsis* of Homer, and (2) the *tmēsis* of Herodotus is closely akin to the *tmēsis* which we find not unfrequently in Attic poetry. For in Herodotus and the Attic poets *tmēsis* is not only much less common than in Homer, but it is restricted in nearly the same way—viz., by being confined to the insertion of short particles between the preposition and the verb; in both, therefore, it is a mere relic of the original freedom of collocation, such as we find in Homer. A better example might have been found in the Herodotean use of the article as a relative, a use which is Homeric, and not (broadly speaking) Attic. But, in this instance, too, Herodotean usage has departed widely from Homer, though in a different direction from that taken by Attic Greek.

With regard to the second head—the explanation of Attic uses as "survivals" of Homer—I cannot admit that this process necessarily involves a *petitio principii*. An idiom may be recognised as a survival in Attic on grounds that are quite independent of its occurrence or non-occurrence in Homer. To take Prof.

Mahaffy's instance, the use of *did* in Sophocles' *δὶ αἰθέρα τεκνυμένους* may fairly be pronounced archaic, because it is exceptional, and because it is not found in contemporary prose. When we find that the same construction is by no means exceptional in Homer, it becomes very probable, to say the least, that Sophocles in using it was influenced by recollection, conscious or unconscious, of Homer. The case of *did* *στέφω* is slightly different, because that is a fixed poetical phrase, not the coinage of a single poet. It is therefore one of the many instances of "survival" properly so called—i.e., of the isolated preservation of constructions that are no longer part of the living *usus loquendi*. To tell us that we are simply to register these as "cases of likeness" between Homeric and Attic grammar is to bid us shut our eyes to the most instructive phenomena.

I find it difficult to understand Prof. Mahaffy when he objects to my account of this use of *did* as "distinctly Homeric" that the construction is frequent in the *Odyssey* and in x. and xxiv. of the *Iliad*. "The Greek of the latest parts of the poems" is certainly, in my mind, "severed in time from the classical Greek we know." That it is so is part of the proof of the general antiquity of the poems. The peculiarities which distinguish these probably later books show the directions in which the language tended, but they carry us a very short way in those directions. Prof. Mahaffy complains that I say very little about variations among the books of the *Odyssey*, and explains this—somewhat unkindly—by supposing that "the Germans have not yet subjected the *Odyssey* to searching verbal criticism." May it not be that "the Germans," with all their mysterious power of detecting the presence of variations, have not succeeded in this case in finding any?

The last part of Prof. Mahaffy's article raises a question of method, about which I wish to add a very few words. He strongly objects to the explanations of Homeric forms in the course of the *Grammar* (but always with a difference of type), drawn, as he says, "from the secrets of comparative linguistics." I venture to think that comparative linguistics is not so abstruse and mysterious as Prof. Mahaffy imagines, and that it has reached results which are neither "doubtful" nor "purely hypothetical." I should have been sorry to banish explanation of forms, and I do not see in what sense the book would become more "practical" by its absence. Let me say further that I had no intention of speaking slightly of the more recent writers on linguistics, though I cannot call them a school. The sentence to which Prof. Mahaffy refers does not mention Fick and Bezzenger, but F. de Saussure, Brugman, and Joh. Schmidt—scholars whose merits are not enhanced, surely, by being brought together in a school. It is true that, as I have been reminded by a well-informed writer in the *ACADEMY* (October 28, p. 315), Delbrück has recognised a common element in the great advances which have been made of late years, especially in the department of phonetics. But I cannot see that these recent discoveries, with all their value and importance, involve any common principles other than the principles which lie at the foundation of all true science. Even the much-debated maxim, that "phonetic laws admit of no exceptions," when properly understood (i.e., not taken to mean that all phonetic laws are already known) is no more than the expression of an ideal to which the science of language should always seek to approximate.

D. B. MONRO.

NOTES OF TRAVEL.

WE hear that Mr. Doughty intends to publish a book describing his travels in North-western Arabia,

On December 15, F. Schulthess, of Zürich, issued the first number of the *Schweizer Alpenzeitung*, which is to take the place of the defunct *Alpenpost* as the organ of the German-speaking sections of the Swiss Alpenklub. It is edited by Pfarrer H. Lavater, of Zürich, who has obtained the support of several eminent "Alpinists," including Dr. von Tschudi, of St. Gallen; Prof. Albert Heim, of Zürich; Prof. B. Rahn, of Zürich; the topographers and engineers, F. Becker, of Lugano, and Xav. Imfeld, of Sarnen; Pfarrer Ernst Buss, of Glarus; and other familiar names. The *Alpenzeitung* will appear every alternate week.

WITH reference to a paragraph published in the *ACADEMY* of November 25, about a Russian expedition to Central Africa, M. Ferdinand Karol writes to us that in no sense is the expedition a Russian one. It was planned by a Polish gentleman who is now at the head of it, and was promoted, as an undertaking of a purely Polish character, by several noblemen of that nationality, especially by Count Tyúzkiewicz and M. Rogozinski. The five gentlemen who compose the expedition are all Poles. M. Karol adds that the statement with respect to the starting of the expedition in the spring is incorrect, as he has read a letter from one of its members dated December 11, the day of sailing from Havre to Madeira, and thence to Fernando Po.

SCIENCE NOTES.

ANOTHER attempt is to be made in the beginning of next year to start a scientific weekly paper in America, of the same standard as our *Nature*, and (like it) illustrated. The title chosen is *Science*; the editor is to be Mr. Samuel H. Scudder, who resigns his post of assistant librarian at Harvard University; and the publisher is Mr. Moses King, of Cambridge. An influential body of scientific men have united to support the venture, with Dr. A. Graham Bell at their head.

PROF. TYNDALL will, on Thursday next (December 26), at 3 o'clock, give the first of a course of six lectures, at the Royal Institution (adapted to a juvenile auditory), on "Light and the Eye."

THE Swiss list of subscriptions to the "Darwin-Denkmal" contains 139 signatures from the Aargau, 109 from St. Gallen, 82 from Basel, 75 from Neuchâtel, 67 from Zürich, 55 from Ticino, 50 from Thurgau, 37 from Geneva, and 13 from Luzern.

PHILOLOGY NOTES.

A NEW edition of Prof. Schrader's well-known work, *The Cuneiform Inscriptions and the Old Testament*, has just been published by J. Ricker, of Giessen. It forms a volume of 618 pages, and contains much new material. Prof. Kiepert, of Berlin, contributes an instructive map, and Dr. Haupt, of Göttingen, a revised translation of the Deluge Tablets. Full glossaries and indices are added.

ANOTHER inscription in an archaic Italian dialect was recently discovered in the ancient Superaequum, in the district of Sulmona. The shape of the letters and the punctuation resemble those on the stones of Oricchio and Bellante, which are now preserved in the Museo nazionale at Naples. This stone will be placed in the same collection.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.

(Friday, Dec. 1, Dr. J. A. H. MURRAY, President, in the Chair; and Friday, Dec. 15, Mr. A. J. Ellis, V.P., in the Chair.)

PRINCE L.-L. BONAPARTE read a paper on "Initial Mutations in the Living Celtic, Basque, Sardinian,

and Italian Dialects." The Prince gave a complete survey of all the changes of a first letter in a word or its suppression, or of additions made to it, under the influence of a preceding word, which are well known to exist in Welsh and Gaelic, but which the Prince traced through all the living Celtic languages; and he then showed that exactly similar phenomena existed in Basque and the Sardinian and Italian dialects. The whole was illustrated with fifteen elaborate tables, containing complete lists of all the kinds of mutation, and a new classification of the Celtic languages. At the conclusion of the second part of the paper, the Prince read a paper on the names of "Roncesvalles and Juniper in Basque-Latin and Neo-Latin, and the successors of Latin J," in which he showed that the proper name of the place is the Basque *Orre-aga*, "a place full of junipers;" and he proceeded to trace the name juniper through fifteen classes of language and their multifarious dialects, showing that the Latin letter J assumed seventeen different forms in these derived languages, every case being illustrated by the name given to the "juniper."

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Dec. 13.)

GEN. SIR COLLINGWOOD DICKSON in the Chair.—Sir P. Colquhoun read a paper on "Mohammedanism," in which he sketched briefly, but effectively, the prophet's life from his birth, A.D. 570, to his death, A.D. 632, twenty-two years after the first promulgation of his doctrine. At first Mohammed, he said, aimed merely at the bettering of the moral condition of the Arab tribes, at that time deeply steeped in lawlessness, savage violence, and the grossest superstition. The development of his doctrine of the Unity of God "without equal or companion" came afterwards. His social standing as a member of the leading tribe of the Koreish, the guardians of the Kaaba, or sacred stone, gave him an advantage, which was greatly enhanced by his marriage with a rich widow, whose commercial agent he became, and with whom, alike his first wife and first convert, he lived in monogamy until her death. His primary work was the institution of a tribal police to maintain local order. He next attacked idolatry and fetishism, to which he was from first to last the uncompromising foe; and, after many narrow escapes from assassination, he succeeded in purging his countrymen of their worst superstitions, and in rallying them round one solid faith. Mohammed thus founded an empire which in a single century built up a greater dominion than had been ever swayed even by Rome. The Jews, who were at one time evidently half inclined to welcome him as their Messiah, withdrew from him on his refusal to acknowledge their special supremacy as God's elect people. Sir Patrick then pointed out many existing vulgar errors respecting the Mohammedan faith, which, in his view, differed in no respect, save in name and outward form from that of Buddha and Christ. In advocating this view, he maintained that Mohammed enfranchised the female sex, introduced the doctrine of a future state, abolished the immolation of human beings and the lower animals as sacrificial atonements, promulgated the maxim, "Let there be no violence in religion," and ignored any priestly caste. On the other hand, Mohammed denied the divinity of Christ; but, recognising him as a prophet and divinely inspired teacher only, calling him the spirit of God, he rejected his crucifixion in his own person, as well as the dogma of the Trinity. But the moral basis of Mohammed's system agreed with that of all great preceding teachers—a basis without which no religion could succeed.

SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 14.)

A. W. FRANKS, Esq., V.P., in the Chair.—Mr. Freshfield gave an account of a tour in the province of Bari, in South-east Italy, describing especially the churches which he visited there. At Bari, the church of St. Nicolas, which was built by Robert Guiscard and his son Roger, is Norman in style, with certain Byzantine features, and a crypt which much resembles some examples of Saracenic architecture in Spain. The cathedral has been greatly injured by alterations and restorations in the last century. The crypt contains the relics of St. Sabinus, with his bust in silver. At Molfetta, what

was once a Byzantine church is now a soap manufactory. The church of St. Sabinus at Canoeus (*Canusium*) is in the form of a Latin cross, with nave and transepts. It is roofed by five domes, supported by Byzantine pendentives. The arches are round, and entirely Norman in character. The capitals of some of the pillars are classical, having been taken from an earlier building. In the courtyard is the tomb of Bohemond, Prince of Antioch, son of Robert Guiscard; and his bones are exhibited almost as if they were the relics of a saint. All the churches in this district have three apses, but no distinctively Greek features in their carving.—Mr. Waller exhibited a drawing of a tempera painting of the Virgin and Child found on the wall of Great Canfield church, Essex. The church is Norman, having only nave and chancel, and but little has been altered, except the windows. The painting is not contemporary with the building of the church, but was probably executed about 1360. The Virgin is seated on a throne, clad in a tunic and mantle, and crowned. Her hair is long. The child sits on her left knee, and she offers to him the breast. His face and figure are not child-like, and his hand is raised in the attitude of benediction. Both figures are nimbed.

FINE ART.

SHOW ON VIEW.—BEAUTIES OF SURREY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S DRAWINGS and GRAVINGS made this past Summer.—MESSRS. DOWDSEWELL, 131, NEW BOND STREET (two doors from the Grosvenor Gallery).

In MARCH NEXT MESSRS. DOWDSEWELL will exhibit Mr. BIRKET FOSTER'S DRAWINGS of the CATHEDRAL CITIES of ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

ART BOOKS.

Art and the Formation of Taste. Six Lectures by Lucy Crane. With Illustrations drawn by Thomas and Walter Crane. (Macmillan.) Much as we talk of it nowadays, taste still seems as difficult a thing to define as orthodoxy. Dugald Stewart wisely remarks that "the mind, when once it has felt the pleasure, has little inclination to retrace the steps by which it arrived at it." People were very learned and metaphysical about taste in Dugald Stewart's days, and a little earlier, but all their analysis reads quite comically now; and, at best, its philosophy tells us no more than Akenside's definition—

"What then is taste, but these internal powers
Active and strong, and feelingly alive
To each fine impulse?"

Our modern critics do much in the way of exemplifying taste, but they also contribute to its analysis. Perhaps it is not to be analysed; or, at best, we can only get as far as Voltaire, when he said that, in an affair of taste, "Cent plaisirs font un plaisir unique." Miss Crane, one of our latest teachers on art, is not very happy in attempts at definition, but in disquisition succeeds pleasantly. Entirely of the latest artistic school, Miss Crane, in these easy lectures on art and taste, interprets Ruskin and Morris, and appeals to Burne-Jones. Her aim, seemingly, is to preach high art, and yet show that this is not necessarily high-and-dry art. Abundant sense characterises the attempt, and Miss Crane's well-known brothers must be thanked for editing and embellishing such a useful contribution to the literature of beauty. Not that the editing and embellishing are faultless. The text could here and there have been freed, almost by a stroke of the pen, from blemishes of expression; and the illustrations, though clever in idea, do not always serve their end, for the process employed for their production is harsh. We might take exception on other grounds to the full-page picture of the front of St. Mark's, Venice, which is given as a type of Romanesque architecture, and entitled "Round Arch and Cupola." So many forms of arch are to be found on this west front of St. Mark's that the façade could be quoted as well to exemplify

Gothic as Romanesque architecture. Scarcely any arch that it contains, indeed, is peculiarly Romanesque, and perhaps the only absolutely Romanesque feature in the whole front is the grouping of the shafts between the bays, in tiers. The illustration in the book, however, seems to accentuate what there is of rounded (but not always purely rounded) arch, and so the student is apt to be a little misled by it. Mr. Thomas Crane's head-pieces and tail-pieces for the chapters of this volume are very effective; and the uppermost portion of the design on the side of the cover strikes us as one of the cleverest pieces of ornament Walter Crane has ever accomplished. Altogether, this book of art lectures forms a pleasing and instructive memorial of the writer, whose premature death has prevented her attaining the distinction her talents might have acquired for her.

An Illustrated Dictionary of Words used in Art and Archaeology. By J. W. Mollett. (Sampson Low.) The author states in his Preface that this Dictionary was originally founded on the well-known work of M. Ernest Bosc, which is chiefly devoted to architecture. In the course of compilation the larger portion of M. Bosc's definitions have disappeared, and much additional matter has been introduced. The plan includes classical and Christian antiquities, mediæval armour and heraldry, costume, ancient and modern, pottery, art workmanship of every kind, and the processes and materials of art. The definitions are generally concise and clear, the information having been gathered from the latest and best authorities. We are bound to say that this Dictionary will not be wanted by the possessors of "Smith" or "Rich," but it supplies a fairly sufficient handbook to the beginner who would master the A B C of archaeology and art. The book is well bound, is clearly printed on toned paper, and is furnished with seven hundred wood-cuts, of which more than half are borrowed from "Bosc."

Ancient Greek Female Costume. By J. Moyr Smith. (Sampson Low.) From the Preface it would appear to be the author's opinion that many persons of "fair culture" believe that the ancient Greeks wore nothing but sandals and a hair ribbon. From this we conclude (for we can find no other possible reason for the book's existence) that Mr. Smith has rushed to the rescue of the fairly cultured with the overwhelming evidence of "112 plates and numerous smaller illustrations." But, if this be really Mr. Smith's opinion, what excuse has he for limiting his book to the costume of one sex? Surely the effect of such partial illumination will be to confirm the doubts of the cultured as to the clothing of the other. Perhaps he intends to complete his revelation in another volume, with still more illustrations. We trust that the reception accorded to the present volume will at least prevent that. Culture, however imperfect, is not likely to be improved by books which throw discredit both on modern literature and ancient art.

Old Church Plate in the Diocese of Carlisle; with the Makers and Marks. Edited by R. S. Ferguson. (Carlisle: Thurnham.) Carlisle is fortunate in possessing in Mr. Ferguson an accomplished archaeologist who devotes much of his time to illustrating the past history of Cumberland. His labours have been very various, as the *Transactions* of the local archaeological society show. Here he appears before us as part author and wholly editor of an elaborate description of almost every old chalice and paten in the diocese. As far as we can make out, this is the first book of the kind that has been issued. We trust that other dioceses will follow the lead of Carlisle, and that we may soon have a descriptive list

of all the old church plate in the kingdom. No time should be lost. The misdirected zeal which has in so many places, under pretence of restoration, mutilated the old parish church and destroyed local memorials, which all thoughtful people set store by, has not been content to let the old chalices rest in peace. There can be no reason why, when the needs of congregations require it, new altar plate should not be bought; but it is surely a great mistake to consign the old Elizabethan chalices to the melting-pot or to the cabinet of the collector of old silver. They are local historical memorials which should always be retained in the places to which they belong. It is hard to find excuse for the practice of selling them, for they are usually so small and thin that their intrinsic value as metal is rarely more than a very few shillings. They have, however, in many cases contained the sacramental wine for upwards of three centuries. Whatever our views may be on matters pertaining to theology, it is natural that some interest should attach to what has been during the whole life of Protestant England a symbol of religion. We have spoken of the old chalices as being mostly Elizabethan. There are a very few examples scattered about the country that have reached us from earlier times. The chalice at Bridekirk, of which an engraving is given, seems to be of the time of Edward VI. It is a beautiful vessel, but we are not by any means sure that it was, when made, intended for ecclesiastical use. At Old Hutton the mediæval chalice has been preserved. It seems to have been in constant use from the middle of the fifteenth century until about eight years ago. It is one of the oldest and most beautiful pieces of English ecclesiastical plate in existence. So active were the authorities at the Reformation that it is believed that not more than eight or ten mediæval chalices have been spared. Careful engravings of the details of this vessel are given. It is interesting to compare them with those of the Nettlecombe cup published in the forty-second volume of *Archæologia*, p. 405.

THE GROSVENOR GALLERY.

III.

If Mr. Alma Tadema fails to take us back in imagination all the way to Ancient Egypt, he takes us some distance on the right road, and farther than any other painter. But in painting Ancient Greece and Rome he helps still more our desires to realise what is beyond our experience. We and he of course receive much help from our own life and surroundings, to say nothing of acquired knowledge. We feel ourselves to be better critics in Rome than in Egypt, and yet we find less disposition to criticise. There is no doubt that the temples and the houses he paints must have looked much as he represents them, and that the costumes and works of art, the furniture and utensils, are accurate. All these things are great aids to reconstruction, but many artists have used them without producing any illusion. Mr. Alma Tadema is the first and only artist who has dealt with such materials in so imaginative a manner as to give an appearance of reality as great as if he were painting views in the London of to-day. But he not only does that; he fills them with people who are quite at home in his imaginary world, who wear their strange costumes with the ease of long habit, and eat and dance and pipe and flirt as to the manner born. Probably some Dryasdust critic will some day discover that the tie of Mr. Alma Tadema's sandals and the folds of his togas are wrong; that he overdid the painting of the Parthenon; and that there never was a marble colossus of anything like the size of that he has represented in one of the most ingenious of his little pictures (54). But few of us care to apply

such minute criticism now, even if we could. The pictures are visions in which the past appears to us again in a form so much more credible and natural than we ever expected to see it that enjoyment and wonder leave no room for carping. Sometimes, indeed, we are not satisfied, but that is on other grounds. In his "Summer" (60), for instance, we object to the vulgarity of the figures; and his large "Siesta" (31) seems to us an unpleasant representation of an uninteresting scene. But both these objections arise from differences in taste, and not from any doubt as to the correctness of the painter's knowledge or the trustworthiness of his fancy. The only thing that shakes our faith is the appearance of English faces among the actors. But, after all, this disturbs it as little as at a theatre where the acting is good; and Mr. Alma Tadema's acting is nearly always good. He, and even Mr. Gambart, pass as more than tolerable Romans when they wear togas instead of cutaway coats. Practically, therefore, Mr. Alma Tadema succeeds in the intention of his art, which is to make us feel what life was like in the old world. No man could have succeeded as he has done in this very difficult task without an unusual variety of faculties, none of them, perhaps, of the very highest order, but all above the average, nicely balanced, and mutually helpful.

Of mere archaeological knowledge no small store was required; but still more important was the manner of using it so that it should appear faultless and inexhaustible, but yet be unparaded. Mr. Alma Tadema fills every corner of his pictures with detail; the small objects, even in such a little picture as the last, and in some respects finest, of his versions of "Claudius" (61), would almost suffice to set up a curiosity shop, and yet not one of them seems to have been introduced for show. They all belong to their places, and have been painted apparently only because they happened to be there. The sum total of the knowledge necessary for a composition of this kind is very great; but it is all used, so to speak; there is nothing wasted or superfluous. It needs not only ingenuity and skill to work up so much dead material into a living picture, but imagination of a very rare kind. As it happens, in the picture of which we are speaking, the dramatic action of the soldier, the livid terror of Claudius, and the various passions of the wild crowd show imagination of a higher order than Mr. Alma Tadema needs for his ordinary pictures of social life. But, though higher, it is not, perhaps, so rare as that remarkable constructive imagination which so puts together the broken pieces of an old world that you cannot detect a flaw.

The mere reconstructive faculty, though (as in Mr. Alma Tadema's case) fed with ample stores of knowledge, would not alone suffice to make his pictures popular; and we doubt if his genius would be so universally recognised as it is, if it were illustrated only by those compositions which show the purest imagination. Though the cultured few may reckon as his highest efforts his attempts to reproduce that part of the old life which is utterly dead—his nut-brown "Bacchante" stretched exhausted on her tiger skin (105), the strange gestures of the "Pyrrhic Dance" (30), and the liting gait of the priests in "The Vintage" (66)—it is those in which old and modern sentiment approach one another which are most pleasing to the greatest number. We all know that human nature is much the same in all ages, but there is a special delight in being reminded of it pictorially; and this Mr. Alma Tadema does for us more frequently and completely than any other artist. But there is nothing more destructive of the kind of illusion that Mr. Alma Tadema desires to produce than palpable modern sentiment. It must be used with the utmost caution

and tact. The effect of any direct appeal to the experience of to-day in shattering our faith in the sincerity and knowledge of the would-be restorers of past times is constantly seen in pictures of scenes much nearer to us in point of time, and civilisations little different from our own. Even the great technical accomplishments of men like Jimenez and Madrazo, Vinea and Conti, fail to gain credence for their representations of European life only a century or two old. The *bric-à-brac* and buff jerkins, halberds and flagons, are all true enough; but the characters are evidently models, and the compositions smack of the studio. Why it is not the same with Mr. Alma Tadema's pictures is partly by reason of his wonderful gift of arranging the most heterogeneous objects as if they had come together by accident, partly from his superior power of vision, partly from his fragmentary style of composition, which suggests that his pictures are the realisations of sketches taken on the spot—bits out of a real world of which he had been an eye-witness. But a great deal is due to his tact in not forcing modern sentiment too far. To examine more exactly the secrets of Mr. Alma Tadema's success would lead us into too great length; but his archaeological knowledge and technical skill are so often insisted upon as though they were his main, if not his only, claims to a high position among artists that we have taken advantage of the present exhibition of his work to show how little such accomplishments would have availed him without a rare combination of mental and intellectual endowments, including a vitalising imagination and extraordinary tact.

COSMO MONKHOUSE.

MESSRS. DOWDESWELL'S GALLERY.

THE little gallery at No. 133 New Bond Street is now furnished with a long series of sketches in water-colour by Mr. Sutton Palmer. This young artist, not yet a member of either of the water-colour societies, has succeeded in attracting a fair share of attention already by his agreeable and exceedingly varied transcripts from English rural scene. An exhibition of his drawings was held at the Messrs. Dowdeswell's last year, when the few wonderful drawings by George Manson were also displayed; and this year there is justification for a second exhibition by reason of the progress made by the young artist in the interval. It has been said of Mr. Palmer that much of his work has been picturesque topography, but the remark applies rather to last year's show than to the present one; and, indeed, one of the things in which Mr. Palmer has latterly advanced most conspicuously is the power of subordinating the realities of a scene to the more essential truths of its artistic beauty. Mr. Palmer is on the way, perhaps, to abandon with no little willingness a too close portraiture of Nature for that legitimate idealisation to attain which has been the continued object of research of the greatest landscape artists. In other words, the painter is now putting much of himself into the themes of his choice; he is seeing a varied world with his own eyes, and working in his own way. There is more evident than there was last season the play of the many moods of Nature in his landscape. It is in that sense more dramatic, while it is at the same time more personal. "Wisley Common, near Ripley," with cloud and darkened wood (36), and "Newland's Corner" (39), with its sunny and pearly distance, and its breeze out of a glad sky, illustrate this remark. For tone, and for a grace of form admirably suggested, if not actually realised, "A Grey Day" (10), with its gently swaying poplars, is memorable. But we cannot complete the catalogue. There are, in all, sixty-six drawings which witness to the

industry of Mr. Palmer's labour and to his really remarkable dexterity. The artist has still something to learn, but he has already learnt much; and he displays, in uncommon measure, one of the most engaging qualities of talent—flexibility.

THE COMMENDATORE DE ROSSI.

Rome.

ON December 11, a gold medal was presented to the Commendatore G. B. de Rossi as a token of regard from some learned societies of Europe and America, and to commemorate his sixtieth birthday. The presentation was made in the Lateran, in the Sarcophagi Hall of the Museum of Christian Antiquities.

Father Bruzza, president of the Società dei Cultori dell' Archeologia Sacra, made the first speech. The meeting was an evidence of the esteem in which de Rossi was held by every nation and all political parties. The Society of Christian Archaeology had been the first to propose this presentation; the proposal had been warmly seconded by the German Institute and the École française; and the date had been chosen as being the day of St. Damascus, who rendered such good service in connexion with the Christian monuments of Rome. To de Rossi belonged the honour of having found the study of Christian archaeology a mass of confused erudition, and of having raised it to the dignity of a science. The scholars of all countries who had joined in this presentation had not merely given the Commendatore a personal token of their admiration of his genius and learning; they had also placed in his hands the means of turning his experience to the yet greater profit of students. The subscriptions for the medal had been much more than sufficient, and the balance would be devoted to continuing the work of excavations in the Catacombs.

Prof. Henzen then spoke on behalf of the German Institute. He said that the Institute felt that, in co-operating with Father Bruzza, it had discharged a plain duty. De Rossi was not only the founder of the science of Christian archaeology, he was also a classical archaeologist of the greatest eminence. The speaker enumerated de Rossi's works on classical archaeology, and bore witness that he had ever found him his most energetic colleague on the committee of the Institute. He added that the Berlin Academy had also received from him invaluable assistance in the preparation of its great work, the *Corpus Inscriptionum Latinarum*.

Prof. Hensen was to have been followed by Prof. Geffroy, the late Directeur de l'École française de Rome; but this gentleman having lately resigned, his address was read by M. Dill. It dealt with de Rossi's contributions to the study of the Renaissance, and commemorated his assistance in the great works accomplished by France in the cause of science.

The Commendatore de Rossi returned thanks in well-chosen words, remarking that he accepted the medal, not as a personal tribute, but as one rendered to the science he taught. He felt no doubt that his dear friend Father Bruzza, having received a testimonial for his great works on epigraphy, had resolved not to rest until he should have procured a similar tribute for himself. He spoke with enthusiasm of Father Bruzza's work on the Latin inscriptions of Verocelli, recalling a remark by Mommsen that, if in each city a scholar had produced a book equal to that one, the *Corpus* would have been superfluous. He then, turning to Prof. Henzen, acknowledged the great services he had rendered to epigraphy. Speaking of his own humble contributions to the *Corpus*, he felt pleasure in stating that he undertook the heavy task at the instance of that eminent scholar, Card. A. Mai, who, admiring the great undertaking of the Berlin Academy, urged that

the task was beyond the unassisted powers of any one nation, that it called for the help of all, and had an especial claim on the whole soul and strength of a Roman. The Commendatore spoke warmly of the scholars of France, and gratefully acknowledged the favour with which his earlier works were received in Paris. Turning to his pupils, he made a brief reference to his own labours in Christian archaeology, and concluded by remarking that much remains to be done in Rome, which still hides the greater number of its Christian monuments in the labyrinths of its Catacombs.

F. BARNABEI.

NOTES ON ART AND ARCHAEOLOGY.

We hear that the Queen has purchased a painting of the return of the 2nd Life Guards from Egypt to Windsor, by Victor Corden, a young artist of promise.

THE mezzotint of "Pomona" by Mr. Samuel Cousins, after the picture by Mr. Millais, will be one of the most attractive offerings that may be made this season. It is published by Messrs. Tooth and Son, who have exhibited, and are perhaps still exhibiting, the original picture, and, like the original picture, it will please all tastes. The lover of romantic childhood, or of piquant childhood, as the case may be, will have his sentiment satisfied by the work; the student of painting will see in the print much that recalls the incomparable charm and vigour of Mr. Millais's handling; and the amateur of mezzotints, or of the modern engraving in a mixed method, will find that the veteran who is responsible for the plate has never wrought better than on the present, and thus far the latest, occasion for the exercise of his art. The child, Pomona, as Mr. Millais has painted her, has, it may further be observed, the fascination of ingenuous childhood. She is very simple and very young, while often the youth of Mr. Millais's children is accompanied with a knowingness that qualifies them quite prematurely as little women of the world. The new Pomona, with apron up-gathered, fruit in hand, wheelbarrow at her side, and behind her a background of trees and remote sky, is a refreshing vision.

WITH reference to various statements about the Dudley Gallery, we are requested to say that the committee of "The General Exhibition of Water-Colour Drawings" have held the exhibitions managed by them for the last seventeen years in that Gallery; that, in consequence of the intention of the Institute of Painters in Water-Colours to hold an open exhibition next spring in the new galleries in Piccadilly, they have decided to discontinue theirs; and that all the professional artists belonging to the said committee have, by invitation, joined the Institute. Any exhibition to be held in future in the Dudley Gallery will be under new management.

THE marble head of Apollo, which formerly belonged to Sir Richard Worsley, and was lately found in a shed at St. Lawrence, Ventnor, has been presented to the British Museum by Mr. Pelham. The head has been measured by Mr. A. S. Murray, and has been found to agree exactly in its measurements with the Cyrene and the Choiseul-Gouffin heads of Apollo in the British Museum, and also with the head of the statue of Apollo at Athens. They are supposed by Mr. Murray to have been all made at one time as replicas of an original which was in demand. These statues are evidently of Apollo, and not, as has been lately supposed, of an athlete. There are no instances of replicas of statues of athletes in Greek art.

AT Messrs. Howell and James's there is a small but good exhibition of tapestry-painting.

Mr. Marks, the Academician, who is one of the judges selected to award the many prizes which are offered for the encouragement of this branch of art, sends himself the best work. This, it need scarcely be said, is "not in competition." It is a scene from "As You Like It," with Touchstone, Audrey, and William drawn with his accustomed mastery and quiet humour. Mr. Herkomer, Mr. Linton, and Mr. H. B. Robertson also send characteristic works, but do not compete. The prizes for amateurs have been awarded to M. G. Doerr, Miss Samuda, Miss Lucy Cooper, Miss Holmer, Miss Kate Clarke, Miss M. E. Graham, the Countess of Lovelace, Mrs. Gordon, and Compton Warner; and the prizes for professionals to Miss Ellen Welby, Miss Chettle, Miss Alice Danyell, H. Ryland, J. Donlevy, Miss Risohgitz, Miss West, and Miss Green. Some specimens of painting on a new material called "Cordovana," from its resemblance to the bronzed and gilt Spanish leather, are also shown.

LATE—almost too late—but by no means last in merit, are the Christmas cards issued by Messrs. L. Prang and Co., of Boston, U.S. Messrs. Prang were, we believe, the inventors of the practice of prize competitions; they have certainly been more successful in the results than some of their imitators in this country. We cannot approve the joint verdict of artist judges and popular votes which agreed to give a reward of no less than £400 to a design by Miss Dora Webster. We regard this as both unsatisfactory in composition and as failing in the primary conditions of the special branch of art. Though somewhat injured by its too dark border, the design of Mr. Frederic Dielman (which won the third popular prize) commends itself to us most. But almost all are very good, and are reproduced with a sumptuousness of silken fringe, &c., that cannot be surpassed. We admire in especial the softness of colour, which has evidently been inspired by the softness of American wood-engraving. It is not beneath notice that these cards are "put up" in most acceptable envelopes. We must add, the price of a single card runs up to six shillings.

A RECENT number of *Παυσανίας* gives some further details about the newly discovered tunnel at Samos, which Mr. G. Dennis described in the ACADEMY of November 4. The tunnel has been in great part cleared out, with the object of again using it to supply the city with water from the "copious spring" mentioned by Herodotus, and now called the fountain of Hagiades. At one point the tunnel divides into two branches; but we cannot agree that this represents the ἀμφιστομον ὄρυγμα of the ancient historian.

THE Society of Artists at Munich have organised an international exhibition to be held in July next. They invite all foreign artists to send contributions. Medals will be awarded, and a lottery has been authorised for the purchase of a large number of works. The time fixed for the delivery of pictures, &c., is May 1-31.

HANS MAKART is at present exhibiting his remarkable series of pictures representing the "Five Senses" at Paris, in the rue St-Honoré. Probably they will soon be brought to England.

ON the proposal of M. Léon Renier, the Académie des Inscriptions has interested itself in the preservation of the remains of a Roman amphitheatre at Paris, in the Rue Monge, which was first brought to light in 1870, and is now threatened with destruction. One part has already been destroyed.

AN interesting but little-known work of Adolf Menzel's, to which a somewhat curious history attaches, is at present being exhibited at the Berlin National Gallery. It consists of ten drawings in *gouache*, most delicately and

carefully executed, representing various tournaments, with much decorative and fanciful design. These drawings formed what was called "The Album of the White Rose," a work designed to commemorate a visit paid in 1829 by the Empress Charlotte of Russia, known as the "White Rose," to her father, Friedrich Wilhelm III. of Prussia. On this occasion the Court of Prussia held high festivity; and twenty-five years later Menzel was commissioned by the present Emperor to illustrate the event in an art album, to be presented to the "White Rose," whose petals by that time must have somewhat faded. Ever since then the album had been lost to sight. But the Emperor of Russia, at the request of Dr. Jordan, has now lent it for exhibition, and has given permission for its reproduction, so that an art treasure, which for years has only served to amuse an occasional visitor to the Castle of Zarskoje Selo, will soon be made accessible to all.

"RETURNING TO THE FOLD," by Mr. H. W. B. Davis, of which an etching by Mr. C. O. Murray is given in the *Portfolio* this month, was one of the pictures bought by the Royal Academy this year, under the Chantrey bequest, and now exhibited at South Kensington. It is a work full of tender feeling and truth of detail, but one cannot help comparing it with similar scenes by Millet, and missing his tone of pensive poetry. The other two etchings of the number are not remarkable; and there is nothing in the letterpress to call for especial notice, except an article by Prof. Church on "Elton Ware," in which he gives some curious details regarding the difficulties of pottery manufacture.

LAST week's *L'Art* is again enriched by one of M. Lucien Gautier's magnificent etchings. This time the scene is not in Paris, but it is the "Bassin de Carenage" at Marseilles that is represented with a vivid reality that almost transports one among the ships lying about in the prosaic-looking dock. M. Cavallucci begins in the same number a study of Luca della Robbia.

THE December number of the *Gazette des Beaux-Arts* is not particularly interesting. Much of it is taken up by the interminable "Journal de Voyage du Cavalier Bernin," and much by the half-yearly bibliography. Among the few articles may be noticed one by C. Bigot, on the frescoes by Raphael in the Farnesina, illustrated with a delicate etching of the well-known "Cupid and Psyche;" and another, by H. Jonin, on Antoine Coyzevox.

THE STAGE.

THE performances at the Opéra Comique, which for a while oscillated between an "entertainment" and a play, have assumed a character more purely theatrical. Miss Lila Clay, who conducts a theatre from whose stage and orchestra the sterner sex is banished, has had recourse to an author and to a musical composer—Mr. Savile Clarke and Mr. Slaughter—and has been furnished by them with the entertaining *pièce de circonstance*, "An Adamless Eden," which her company of ladies perform sufficiently well. We cannot, however, conceal from ourselves the fact that the presence of one or two comic actors of favour and prestige would give additional vivacity to any such entertainment as the present. Mr. Slaughter's music is tuneful and light, and Mr. Savile Clarke's dialogue is witty and *à propos*; and, the piece being played intelligently, all is successful. Much of the weight of it falls on Miss Amalia, an actress of individuality, and unusually vivacious and genial if not richly inventive or actually brilliant. Miss Cicely Richards, too, does good service to the piece, though the opportunity is not afforded her of

making any such mark as on more than one occasion heretofore she has been enabled to make, in comedy, at the Vaudeville. Miss Jonghman is less to our taste. She, like Miss Amalia, is vivacious indeed, but her vivacity savours of the music-hall. Miss Emma D'Auban leads a dance that is called a "boot-dance"—a curious thing enough, yet not without grace. The orchestra deserves particular notice. It is constituted quite differently from the habitual orchestra of the theatre. It contains some instruments, such as the harp and the harmonium, which are not accustomed to figure in the orchestra at all; and it includes several performers of distinct promise and accomplishment. The three Miss Paggis are remarkable among these ladies. One of them plays a flute, another the harmonium, while to Miss Josephine Paggi—who is extremely young—is entrusted advantageously the post of "first violin." They contribute much to the satisfaction that the audience gets from the entertainment; and it is to be wished that, in addition to their present performances, it could be arranged for them to give us a taste of more classical music.

MUSIC.

HERR PACHMANN AT THE POPULAR CONCERTS.

THE performances of Herr Pachmann at the Saturday and Monday Popular Concerts deserve more than a passing notice. We remember once hearing Rossini say, "Pianists, and even good ones, are as plentiful as peas." And the saying is also true at the present moment. Herr Pachmann, however, is something more than a good player: he is a great one. For delicacy of touch and beauty of tone he reminds one of Rubinstein, but indeed exceeds him in general correctness and (so far as Chopin is concerned) in purity of style. On Saturday Herr Pachmann made his first appearance at the Popular Concerts, and performed Chopin's sonata in B minor. This the third (and not the second, as announced in the programme-book) solo sonata contributed by Chopin to the pianoforte is by no means one of his most interesting works, yet so splendidly was it interpreted by the player that it was listened to by the large audience with the utmost interest and attention. The *schërzo* was given with the touch, as it were, of a fairy; the exquisite phrasing in the long slow movement lent to it for a moment a charm which it does not really possess; while in the fiery *finale* Herr Pachmann showed the full force and originality of his playing. Of course he was encored, and played Chopin's mazurka in B minor (op. 33, No. 4). The performance of Beethoven's grand trio in B flat (op. 97) by Messrs. Pachmann, Joachim, and Piatti was very fine indeed; and the pianist gave ample proof that, although Chopin's music seems to be his speciality, he can understand and worthily interpret the works of the great masters. Before proceeding to notice the programme of Monday, we would mention the splendid playing of Messrs. Joachim and Straus in Spohr's *duo concertante* in D minor (op. 39) for two violins. In all three movements the parts are most fairly distributed, and thus an opportunity was given of admiring in turn the two performers. The composition is exceedingly interesting; one of its most striking features being the fullness of tone, produced by only two instruments, which made it at times sound almost like a quartett. Miss Santley was the vocalist, and sang with much refinement songs by Handel, Molloy, and Bennett.

On Monday evening Herr Pachmann played no less than six studies of Chopin—Nos. 4, 11, and 12 from op. 10, and Nos. 6, 8, and 9 from op. 25. Of these only two had been previously

heard at these concerts. These "Etudes" were of course written partly for technical purposes, and as such they are unrivalled. The wide-spread *arpeggio* chords of No. 11 (op. 10), the constant double notes for the right hand in No. 6 (op. 25), and the sixths of No. 8 from the same set are difficulties of no ordinary kind; and, so long as they continue to be difficulties to the player, the mechanical aims of the composer are but too prominent. When, however, any of these "Etudes" are performed, as on Monday evening last, with perfect mastery and ease, the listener forgets all about the passage writing, with its dangers and difficulties, and hears only tone-poems of exquisite charm and beauty. Herr Pachmann was obliged to repeat No. 6 (op. 25); and at the close, in answer to the enthusiastic applause, he played the study on the black keys (op. 10, No. 5). It is to be hoped that the pianist will one day favour us with a "Chopin recital;" for a portion of the spirit of the illustrious Polish composer certainly seems to have fallen on him. Wagner has said that Liszt, playing Beethoven, "was not mere reproduction, but real production," and the same may be said of Herr Pachmann as an interpreter of Chopin. The programme included Spohr's *barcarolle* and *schërzo* played by Herr Joachim, and Mozart's pianoforte quartett in G minor performed by Messrs. Pachmann, Joachim, Straus, and Piatti. Miss Santley was again the vocalist, and sang with great taste "Au Rossignol," by Gounod, and songs of Maude Valerie White, accompanied by the composer.

J. S. SHEDLOCK.

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Oliver Cromwell: the Man and his Mission.
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WE do not remember how many Lives have been written of Oliver Cromwell. Their number, if they were catalogued, would astonish almost all persons except bibliographers. Many of them are quite worthless, and nearly the whole of the remainder are only valuable as storehouses of facts. Whatever be the view taken of the great Protector, all who have studied his career and its surroundings must admit that until Carlyle arranged his letters and speeches in order there was no adequate means of learning what manner of man he was. The theory that he was a mere vulgar ruffian with a capacity for winning battles, who assumed an exaggerated form of the popular religion as a means of imposing on mankind, can never have been widely received. It was believed, or pretended to be believed, in the unhappy days which followed the restoration of the Divine-right monarchy; but the delusion was too palpable and gross to be accepted in better times. In the eighteenth century opinions on the nature and foundations of civil government were popular which, if not scientifically correct, were in no violent antagonism with the facts that experience teaches; but it was an age with little power of looking outside itself. The faculty of conceiving of past history as anything beyond a dry chronicle was rare, and the vast superiority of the present over all other times was so well assured that a sympathetic treatment of those who had helped to make England what she then had become was almost unknown. The times but a little preceding our own are commonly held to be uninteresting. To our great-grandfathers the story of the Civil War was not old, but only old-fashioned—so near as to be well within the reach of oral tradition, yet just so far removed as to be repulsive from its quaint ways and unrefined manner of expressing itself. A steady, somewhat stolid, movement in Church and State was the idea of the men who found something to admire in the early Georges. To them, enthusiasm was not so much repulsive as incomprehensible. The treatment that Wesley and his comrades received arose, we can now see, quite as much from ignorance as from those lower motives to which it has been frequently attributed. We do no injustice to our forefathers of that era by asserting that vice, if it were but moderately decorous, was less hateful to them than the bad taste of

fiery zeal, even when accompanied by the most spotless purity in thought and action. Such men could never understand the great Puritan revolution and its leading spirit. Something, however, they did. The calumnies of the Restoration were in a great measure discarded in their grosser forms. Men ceased to credit the brazen assertion that the greatest soldier and the greatest ruler these islands have ever known was a mere monster of villany. But it was incredible to them that he could have been honest. His religious professions, made in season and out of season, in words so injudiciously different from those with which the Tillotsons, the Stanhopes, and the Smallridges were wont to soothe them, were clear evidence thus far; so the theory grew up that the Protector was in some sort a patriot—a man who at the beginning of his career had thought only of his country's good, but who, as time went on and opportunities presented themselves, gradually thought less and less of England and more and more of himself. His religious outpourings were to them mainly imposture; but such a cloak did not seem so shocking in the days of Sir Robert Walpole as it would do now. That statesman's contemporaries preferred to regard it rather as very bad taste. The whirlwind of the French Revolution caused movement in every department of thought. History, which had before been a series of annals, became now not only something which should be entered into, but also an exhaustless stimulant to the imagination. At home and abroad the great career of the Puritan captain attracted renewed attention. The Civil War, which for a time swept away the monarchy, was a hard thing to understand, but many of the best intellects of the time gave thought thereto which has indirectly been most fruitful. Sir Walter Scott had perhaps the strongest imaginative sympathy with the past of any man who ever lived, but his wide reading had been for the sake of storing his mind with pictures, not for ascertaining facts. Yet his imagination led him farther in the direction of truth than painstaking industry had conducted his contemporaries. His Oliver as he appears in *Woodstock* is a caricature, and a most unkindly one; but the man is there, not indeed acting as he did in real life, but presented as a fantastic parody. Still the parody is, in a certain grim way, a picture of the original. You see that the writer has been awed by the hero's vastness, and that, whatever he may think good to say, he feels that the imposture theory will not account for the facts. Scott had known Cameronians and others whose language was as Biblical as Oliver's. He had read the outpourings of Scottish martyrs before whose bold applications of Holy Scripture Oliver's use of Oriental imagery seems timid. He had therefore at hand means of forming an estimate of the Protector's character denied to his contemporaries, whose associations, personal and literary, had been of a narrower order. Carlyle, by ancestry and association, was a Puritan himself, though one who had broken loose from the definitions of his national theology. To him we owe the first true portrait of the Hero and Saint of English Puritanism. Carlyle's work has long passed beyond criticism. We may, however,

perhaps be permitted to say that the more lovable side of Oliver's character was not so fully brought out in those remarkable volumes as it might have been.

Next to Carlyle as an interpreter of Oliver Cromwell we must place the author of the remarkable volume before us. He tells the world honestly that he "makes no pretension to original research," that he has mainly depended on Carlyle and more recent investigators for his facts. We wish it had been otherwise, for there are some obscure periods in Oliver's career, notably that between Naseby and the execution of the King, which might be made brighter by anyone who, with the knowledge Mr. Picton has, would devote himself to the subject. To those who have mastered the lesson Oliver's letters teach, there cannot be much hesitation in forming an opinion. Two lines of rational thought, and two only, seem possible. We may maintain that Oliver was a religious enthusiast with genius, but with no clear sense of the difference between right and wrong, truth and falsehood; or we may maintain that his moral character was at least as high as his intellectual. Mr. Picton has, within the limitations he has stated, studied the Protector's character with minute care; hardly a recorded word that fell from his lips or a single letter that has come down to us has been passed over without giving some little touch to the narrative. We imagine, indeed, from slight differences of style and varieties in word selection, that his book has been written slowly, and that many of the details which careless people consider trivial have received long consideration.

Mr. Picton is not so ignorant of human nature as to represent his hero as faultless; at the same time, he knows far too much of his life and surroundings not to feel that he was throughout a thoroughly honest human soul, striving after the right, but sorely hampered, not only by the turmoil of outward forces, but by struggles within. Of his sincerity Mr. Picton says

"there can be no doubt; he had not a simple nature. Whether the cause lay in his education or in irremediable personal defect, certain it is that his vast energies and the perspectives of his brooding thought were never so entirely subordinated to one clear purpose as to be clarified into transparency. In this respect he was very far from the type of apostle or martyr. At each successive demand for exertion, he was indeed equal to the occasion. Every faculty of his mind, every emotion of his heart, nay, every fibre of his body, flashed into that white heat of energy which united watchfulness, swiftness, power, in one supreme function of his complex greatness. But, when the occasion had passed by, he never had any far-reaching policy, except to be ready for the next call upon him. . . . For much the same reason there was a great want of simplicity in his religious experience. The simplicity consisting of lack of variety he could not have, because his great brain was too busy for that. The simplicity consisting in unified variety he could not get, because no unifying idea commanding enough for the complexity of his thoughts ever possessed him."

Such writing as this deserves, and will command, attention. Mr. Picton is clearly no theorist determined to press his hero into some narrow mould of his own making, but

a careful searcher, who has weighed every fragment of evidence that has come before him. As to Cromwell's religious experiences, they must have been dependent, not for their force, but for their direction, on his surroundings—on the mental atmosphere he lived in, the sermons he heard and the books he read. As far as we remember, there is no evidence of his ever having read any books on theology except the Holy Scriptures. We may be sure, however, that, during the long years before the bustle of the political world came upon him, he had stored his mind with such Puritan divinity as was then popular. A soul so intense could not have been satisfied by the cares of farming and the duties of a Commissioner of Sewers. We know not how Mr. Picton interprets the religious side of his life. To us it does not seem to have been uniform from first to last. In the beginning we gather that he was a Puritan simply—a docile follower of the "godly" party who were bent on a reform of the English Church according to the Geneva platform. His touching letter to Mrs. Saint John seems evidence of this. It deals with those terrible inward struggles to have passed through which, and to have come out from the conflict having obtained peace, is the highest happiness that can fall to the lot of man. "I dare not say He hideth His face from me" shows that Oliver thought the victory was won. How far it was so no one, not even himself, could have told us. The terrible mental struggle seems to have gone on to the last, sometimes reaching to intense agony. It never hindered his work; but that work modified, it would seem, the opinions which influenced his inner life. Oliver could have had in his early farming days no theories about religious toleration. We cannot but believe—though there is no express testimony one way or the other—that during the Huntingdon or Ely days he would have been willing, if not anxious, that persons who held perverse opinions on matters of theology should become the victims of the civil power. As time passed away wider views occupied his soul. He came to know that "public services for which a man is born" could not be neglected, or put off on others, except at the extremest spiritual peril; and he found plain honest men doing these services with their whole hearts who by no means came up to the minimum of the recognised standard of orthodoxy. Thus, whatever his private opinions might remain, he felt it to be no part of his duty when he became a power in the land to enforce outward uniformity. Nay, further, we see that he held that the gifts of the Spirit were different in different souls, and that a man might be in the grace of God who did not think after the pattern of Westminster. Did he himself remain to the last absolutely in harmony with Calvinistic orthodoxy? The evidence is so slight that it is a question on which it is rash to speculate. We apprehend that, while he never had a doubt as to the absolute certainty and completeness of the revelation as set forth in Holy Scripture, his interpretation of words and figures was slowly modified. The inward light became more and more supreme and questions of doctrine less important. Had it

not been so, we cannot conceive how he could have reconciled his very wide views of toleration with his strong sense of duty. All Protestants, save Episcopalians, had freedom; and the stories of his oppression of these seem to have little foundation. Stringent legislation against the Book of Common Prayer found its way into the Statute Book; but evidence has not come to light that the law was enforced during his rule with anything beyond the extremest laxity. The wicked Tudor and Stuart laws against Roman Catholic priests remained in force, but their action was in a great degree suspended. In Challoner's catalogue of Catholic sufferers we meet with the names of but two priests who were put to death between 1651 and the Restoration.

Mr. Picton's account of the Eastern Association and of Oliver's own personal following of soldiers is the best part of the book. We should be glad to quote many pages of it. He seems to be really the first modern who has shown how those wonderful troops were got together, and of what materials they were made. He states a simple truth when he says that

"they are unmatched in history; for the sanguinary Hebrew warfare, which they idealised as their model, had no such grand political purpose. And they must remain unrivalled for ever now; for the time has gone by when war could be carried on as an act of worship."

Richard Baxter tells us that Oliver's troops were largely composed of "freeholders or freeholders' sons," a statement which Mr. Picton thinks will seem "almost incredible to a generation which, in rural districts, knows of scarcely any freeholders except large landowners." This passage shows that the author is more conversant with our Eastern shires as they were in the seventeenth century than as they are now. For one of the associated counties, and that the largest, though the last to join the confederacy, we can answer pretty confidently. We know that in a great part of Lincolnshire there are more freeholders now than there were when Charles I. was king. In the Isle of Axholme alone, a district having but five polling places, and hardly any industry except agriculture, the register of voters for the present year shows 1,282 freeholders. This, of course, does not include women, minors, and properties held in trust, nor a large body of copyholders who would be included in Baxter's statement.

We feel some hesitation in finding fault with the details of a book which has given us so much pleasure, and which is destined to exercise great influence, but we must protest against the idea that it was "morbid excitement" which made Oliver attach importance to a prophecy of a man who lay on his death-bed the day previous to the Battle of Preston. If any modern were to think twice about such a matter we should consider him a simpleton; but there was probably not one of Oliver's contemporaries who would not have been cheered or terrified by such an announcement. The whole literature of the time is full of portents. Laud was frightened at things which would not alarm children now, and John Vicars and the Puritan tract-writers are never weary of telling stories far more grotesque than the Preston incident. The

notion that the dying can see into the future, or, it may be, in some manner command the future, is very old. It exists still, and has influence over persons who enjoy far better means of separating folk-lore from fact than the best and wisest of the seventeenth century.

Mr. Picton has concentrated his attention so entirely on the subject of his biography that he has said little about the lesser men who stood around Oliver. This has been wise; but we should have been glad to have had his estimate of some of the notabilities of the time. The sketch given of Major-Gen. Thomas Harrison shows that if he had undertaken the task he would have done it efficiently. No man, not even the Protector himself, has been the object of more persistent slander than Harrison. It is with no little joy that we find justice at last rendered to the pure-minded Anabaptist leader who was so shamefully done to death when the Restoration had for a time obscured all that good men had worked and prayed for.

Mr. Picton's book naturally ends with the death of its hero. He does not give the details of the violation of the graves at Westminster, but it was necessary to mention the fact. With the few words he does say every true-hearted man will agree.

"There are murders told of in English history which thrill us with horror; deeds of cruelty and injustice which are a lasting pain to the historic conscience; but the most of them had some poor excuse of brutal necessity or frantic passion. Perhaps if we could rightly estimate what goes to constitute baseness, not one of these sanguinary deeds would so sicken us with moral disgust and shame for our common nature as the impotent, cowardly, and needless deed wrought on Cromwell's dead body."

EDWARD PEACOCK.

Pearls of the Faith; or, Islam's Rosary; being the Ninety-Nine Beautiful Names of Allah; with Comments in Verse from various Oriental Sources (as made by an Indian Mussulman). By E. Arnold. (Trübner.)

WHEN Mr. Edwin Arnold published his poetical version of the Buddha's life and teaching, it was evident to all that there was something much above mere translation or adaptation in it. *The Light of Asia* showed undoubted poetic power; it was full of imagination—sympathetic, graceful, and melodious. Many who would not have read a more learned book were attracted by this fine poem, and found Buddhism a fascinating study. The success of *The Light of Asia*, in its many editions, has tempted Mr. Edwin Arnold to try a somewhat similar experiment with Islam. *Pearls of the Faith* is not a poetic life of Mohammad, but a series of ninety-nine short poems upon the "Most Beautiful Names" of God. These names, gathered from the Koran, really amount to more than 550, as Mr. Redhouse has shown in a careful and accurate paper published in the *Journal of the Royal Asiatic Society*; but Mohammadans are in the habit of selecting ninety-nine of the more usual of them—not always the same ninety-nine—for the meritorious purpose of repetition at prayer; and, as each name is repeated, one of the ninety-nine beads of the Muslim's rosary is slipped. The "Most

Beautiful Names" are epithets, such as "the Most High," "the Forgiver," "the Compeller," "the Seer, Hearer, Exalter, Abaser," &c.; and Mr. Arnold makes each epithet the text, as it were, of a little sermon in verse. Sometimes it is a story taken from Sale's notes, or from the best-known traditions of the Prophet, illustrating the particular quality of the Deity specified in the title-epithet; but more often it is a paraphrase of one of the short chapters or a few verses of the longer chapters of the Korân. These little sermons run from four to over fifty verses, and each is begun and ended by a couplet forming an ejaculatory prayer. It would be difficult for the greatest of poets to make this aphoristic arrangement interesting; and it will be a severe disappointment to many who, like ourselves, were delighted with the plan of *The Light of Asia* to find its author binding himself to so unpromising a method. Still, the execution, we made sure, must be excellent within the limits thus laid down, and each aphorism would, we thought, be treated with metrical skill and finish, and here and there illumined by a flash of poetic insight, or a blaze of the glowing Eastern imagery Mr. Arnold has used so finely before. With unfeigned reluctance we must own frankly that there is neither finish nor originality in *Pearls of the Faith*. The verse is really so rough that it hardly possesses the metrical quality of doggerel. It is, indeed, merely one or other of the standard prose translations of the Korân cut up into short lines and forced into rhyme. For example, the following is, in fact, an almost literal version of the beginning of the eighty-first chapter of the Korân, with only just enough addition to bring in the rhymes:—

"When the sun is withered up,
And the stars from heaven roll;
When the mountains quake,
And ye let stray your she-camels, gone ten months
in foal;
When wild beasts flock
With the people and the cattle
In terror, in amazement,
And the seas boil and rattle;
And the dead souls
For their bodies seek;
And the child vilely slain
Is bid to speak,
Being asked, 'Who killed thee, little maid?
Tell us his name!
While the books are unsealed,
And crimson flame
Playeth the skin of the skies,
And Hell breaks ablaze
And Paradise
Opens her beautiful gates to the gaze;
Then shall each soul
Know the issues of the whole
And the balance of its scroll," &c.

None would venture to call this poetry. It is not even a good version of the chapter in question; the ordinary prose translations are infinitely preferable. In them the dignity at least of the original is maintained, while Mr. Arnold's rendering is a farcical parody. The following are from one of the stories which illustrate some of the Beautiful Names:—

"And when the hundred years were flown, God said,
'Awake, Ozair! how long hast tarried,
Thinkest thou, here?' Ozair replied, 'A day,
Perchance, or half.' The awful voice said, 'Nay,
But look upon thy camel.' Of that beast
Nought save white bones was left; no sign, the
least,
Of flesh, or hair, or hide," &c.

The story of Ozair is really a fine one, but it cannot be expected to impress people if it is told in this bald way. Mr. Arnold's version reads very much like prose divided at the eleventh syllable and printed with initial capitals.

Besides paraphrases of the Korân and didactic narratives, *Pearls of the Faith* includes some short moral poems of a very uniform type and unoriginal metre, and of these hymns one example must close our quotations: the epithet is *El-Latif*.

"Dread is His wrath, but boundless is His Grace,
Al-Latif! Lord! show us Thy 'favouring' face!
Most quick to pardon sins is He:
Who unto God draws near
One forward step, God taketh three
To meet, and quit his fear.
If ye will have of this world's show,
God grants, while Angels weep;
If ye for Paradise will sow,
Right noble crops ye reap.
Ah, Gracious One, we toil to reap:
The soil is hard, the way is steep!"

As a matter of fact the tradition saith that whoso seeketh to approach God one cubit, God will approach him two fathoms, and if one walketh towards God, He will run towards him; but the actual measurement is less important than the trite and commonplace character of the piece. As English poetry, it must reluctantly be confessed that *Pearls of the Faith* cannot take a place beside *The Light of Asia*. The extracts speak only too plainly for themselves, and it is not necessary to heap up examples of a style which, after so remarkable a predecessor, is inexplicable except on the ground (at which Mr. Arnold himself hints) of haste and insufficient leisure.

Perhaps, however, the brook which cannot be allowed poetical merits deserves a welcome as an exposition of the main doctrines of Islâm. Unfortunately, even this claim to indulgence cannot be allowed. The Islâm represented is a mixture of Persian and Buddhist ideas, grouped indeed round orthodox Muslim dogmas; but throwing over them a mystical Sûfy atmosphere which destroys their rugged simplicity. The Korân as paraphrased by Mr. Arnold is not Mohammad's Korân, but the gloss of Jelal ed-din Er-Rûmy or some other mystic. The original speeches of Mohammad had no touch of mysticism, and the introduction of this element destroys the value of Mr. Arnold's commentary so far as the major part of Mohammadanism is concerned. There is an affectionate filial tone about the references to the Deity (who, by-the-by, is always called Allah, on a principle which ought to make us speak of the Christian God as Ho Theos) which is quite foreign to genuine Islâm; and, even if the book is taken merely as a collection of Sûfy aphorisms, it is incomplete and un-Eastern.

It is a pity, therefore, that Mr. Arnold should have endeavoured to invest his volume with the external marks of scholarship, and inserted so many quite unnecessary Arabic terms. He is not, we presume, himself an Arabic scholar, and whoever has revised his Oriental words has done his work very inaccurately. The only sentence printed in Arabic type (p. 222) consists of three words, and includes four mistakes or misprints and one decided grammatical error (a tenwin vowel after the article). The Most Beautiful

Names at the head of each poem are printed in Arabic, but are frequently deficient in vowels or orthographic points, and often do not correspond with the English transliteration. El-Fâtih in the Arabic becomes "Al-Fattâ'h" in the English, and the Arabic El-'Alâ is printed in the English as "Al-'Hâh." In both of these instances the English word is correct, but is not the same "Beautiful Name" as the Arabic one. "Al-Maumin" should, of course, be "Al-Mu'min" in Arabic and English; "Al-Mutakabbir" lacks a sheddeh in the Arabic; "Al-Muwakhir" should be "Al-Mu'akkhbir;" "Al-Muzil," "Al-Muzill;" "Ar-Rawûf," "Ar-Ra'ûf," to adopt Mr. Arnold's system of transliteration, which not only includes aspiration of the 'eyn ("Al-Hathim," e.g., represents the sounds El-'Azim, and "Al-Muhizz" El-Mo'izz), but employs the same 'h for 'eyn and lâ, and even inserts it at the end of "wuzâ'h" (sic!). If Mr. Arnold thinks it adds to the grace of poetry to indite such lines as these:—

Ya Azîz! Ya Muhaimin! Ya Mûmin! (sic)
O Mighty! O Protector! Faithful ever!

he should take more pains to write them accurately. Such nonsense as "La Allah illa Allah" (p. 193) and "Illahu! Allah-il-allah" (146); such a blunder as "Ya! Rabbi'lalaminâ" (genitive, for accusative "rabba"); such words as "Alai kul shay wakîl," "Al-Akhâf" (Ahkâf), and such plurals as "Ifreet" and "Djins," are eyesores; and if it is important to give the Arabic for "Open!" it is as well to give the imperative the proper initial vowel. The old mistakes of "Aminah" for Âminah (practically pronounced Amna), the mother of Mohammad, and "Amru" for Amr, or on Mr. Arnold's system (which he fortunately forgets on occasion) 'Hamr, are repeated; and what the Blessed Prophet would have made of the word "akcha," a Turkish name for a silver coin, it is difficult to say, unless his prophetic power enabled him to foresee changes in the currency. Mr. Arnold is not only anxious to impress upon us that cups and goblets are called in Arabic "akwâb, abareek," but he eclectically uses the circumflex to denote long syllables; unfortunately, however, he seems to regard the mark as merely ornamental, and, having scrupulously indicated the pronunciation of "Al-Kabîr" (pron. Kebeer), "the Great," he arranges the line so that the word can only be accented Al-Kâbbir; and so with most of the Arabic words quoted, hardly one out of ten of which can be properly pronounced without throwing out the metre. A very slight study of the Arabic grammar would have removed some of these errors; but the introduction of so many outlandish-looking words is in any case to be deprecated, as more likely to give colour to a charge of pedantry than to add anything of value to a popular book.

Popular, however, *Pearls of the Faith* can never be; but, what is much more important, this new work is a distinct retrogression from Mr. Edwin Arnold's previous steps. He can write poetry of a high order if he chooses, and we refuse to accept the present volume as at all representative of his genius. The initial couplet of the eighty-fourth "Pearl" runs

"O Lord of awfulness and honour! we
Lack wit and words in fitly naming Thee,"

and the sentiment perfectly expresses the general weakness of the book. But Mr. Arnold has lacked neither wit nor well-ordered words in other times, and we believe the temporary failure will be redeemed by work worthier of himself and of the great subject he has treated with such scant respect.

STANLEY LANE-POOLE.

American Literature: an Historical Sketch, 1620-1880. By John Nichol. (Edinburgh: A. & C. Black.)

A HISTORY of American literature ample, exact, and highly entertaining will be in existence when Prof. Tyler, of Michigan, has brought to a close his work so admirably begun. If the scale be preserved, and the history reaches to contemporary authors, his promise of completing it in three or four volumes can hardly be fulfilled. To Prof. Tyler everyone seriously concerned about American literature must go; he is loyal to the past of his country; and even the errors of loyalty have something in them from which we may learn. But readers on this side of the Atlantic cannot be supposed to owe allegiance to every local sagamore of learning or Puritan pow-wow of the old colonial days. Still less can we choose to occupy ourselves (craving Mr. Bright's pardon) with minor American minstrels. Life is not long enough for many expositions in folio of the Covenant of Grace as it is dispensed to the elect seed, even though the expounder be "the reverend and much-desired Mr. John Cotton" or "the rhetorical Mr. Stone" or "the holy, heavenly, sweet-affecting and soul-ravishing minister Mr. Thomas Shepherd." If the brevity of life compels us to choose between Shelley and Wigglesworth, we must sadly turn from the latter. And yet the scientific student of literatures has a keen interest in the early periods of formation; nor are the most recent phenomena of American thought and feeling wholly unconnected with the earliest. By what law of variation of animals under domestication did the Puritan mastodon develop into the flying transcendentalist? By what process did the Hebraic God, a magnified non-natural Increase Mather—he who used his voice "with such a tonitruous cogency that his hearers would be struck with an awe, like what would be produced on the fall of thunderbolts"—how did that Hebraic ruler and judge dialinn and scatter and effuse himself into the Emersonian "Over-Soul"? "God holds you over the pit of hell much as one holds a spider or some loathsome insect over the fire"—so wrote Jonathan Edwards; "God is so lovely we flee as children to his arms, a refuge from all the troubles, follies, and sins of life"—so wrote Theodore Parker. What bridge, fine as a sword-edge, invisibly spans the gulf between the two?

Nor has poetry been without "development in the expression of the emotions" from the day when Michael Drayton prophesied a crown for the brows of a Virginian bard,

"as there plenty grows
Of Lawrell every where,"

to the day when a Longfellow Memorial Committee has met to do honour to the gentle

singer of both hemispheres. It is not from the gay Virginian cavaliers, as Prof. Nichol notes, that American poetry is derived, but from New England hearts of oak. "Out of the strong came forth sweetness." Even in earliest colonial days venerable divines, in all other respects beyond carnal indulgence, lapsed into the frailty of verse-making. John Cotton, who wielded the fierce Western theocracy in Cromwell's time, and whose death was heralded by "a comet giving a dim light," could not resist flirtation with the Muse, but he prudently concealed the fact by inscribing his English verses in Greek characters upon the blank leaves of his almanac. All the Gay Science of a painful preacher's lifetime would condense itself into some facetious epitaph. John Wilson, the first pastor of Boston, was incomparable in twisting puns into consolatory verses on mournful occasions, which were cherished even as were "the handkerchiefs carried from Paul to uphold the disconsolate;" and, when he departed to a world of glorified puns, his eulogist did not forget to celebrate

"His care to guide his flock and feed his lambs
By words, works, prayers, psalms, alms, and
epigrams."

The first book in English, probably, that ever issued from any printing-press in America was the famous "Bay Psalm Book," the joint production of the chief divines in the country. This is how David was stretched upon the rack, and the wheels were set a-turning by these clerical tormentors till every sinew cracked:—

"Create in me cleane heart at last
God: a right spirit in me new make.
Nor from thy presence quite me cast,
Thy holy spright not from me take."

With Anne Bradstreet—gentle Anne, exiled at sixteen from her English home, first "professional poet" of New England, "The Tenth Muse lately sprung up in America"—verse-making passed for a moment into non-clerical hands; but "a feeble little shadow of a man," pastor at Malden, won back the lyre for his sex and his profession by a memorable achievement—a poem exceeding in popularity, says Prof. Tyler, any other work in prose or verse produced in America before the Revolution. "The Day of Doom" by Michael Wigglesworth would continue to be read in New England, declared Cotton Mather, until the day of doom itself should arrive. Wigglesworth is the singer of the five points—election, original sin, imputed righteousness, invincible grace, and final perseverance. Doubtless he might have exclaimed with John Cotton, "I love to sweeten my mouth with a piece of Calvin before I go to sleep." Reprobate infants in his poem are summoned to judgment:—

"Then to the bar all they drew near
Who died in infancy,
And never had, or good or bad,
Effected personally."

The little eyases cry out on the top of question, pleading their innocence, but they are rebuked as sinners, and "every sin's a crime":—

"A crime it is; therefore in bliss
You may not hope to dwell;
But unto you I shall allow
The easiest room in hell."

For more than a hundred years after its first publication Wigglesworth's "Day of Doom" was, beyond question, says Prof. Tyler, the one supreme poem of Puritan New England.

But Prof. Tyler and the charm of early American literature must not make us unmindful of Prof. Nichol's "Historical Sketch." It is a book for which the English reader may be sincerely grateful. Americans will probably judge it more strictly than we need or ought to do. Our gratitude is earned by the fact that Prof. Nichol, knowing more than most of us, has made us partakers of his knowledge. One disadvantage which lay in his subject, could not be conquered. That part of the literature of the United States which chiefly interests our English public belongs to the last fifty years; but a writer on recent and contemporary authors can hardly be a literary historian. Oblivion has not yet scattered her poppy; part of the story is too well known. And part of the story is as yet unknown, for the true meanings of recent literary movements have not declared themselves. The writer is driven from the strong position of a historian to the comparatively weak position of an essayist, entertaining us with views instead of instructing us with facts and the interpretation of those facts as ascertained by time. Accordingly, more than half of Prof. Nichol's volume is occupied with essays on well-known writers—Longfellow, Emerson, Poe, Hawthorne, recent novelists and humorists—essays based on sufficient knowledge and containing valuable critical remarks, but lacking the solidity of history, and lacking also its authority. This was inevitable, and we state it as a fact, not as a fault. It was also inevitable, Prof. Nichol's plan being to treat in considerable detail the best-known authors, that not a few writers in the second rank should be passed over in silence, or dismissed in haste. I could wish to hear something more of George Ripley than that he is a "newspaper reviewer of distinction;" and in the chapter on Politics and Oratory to find at least the name of Rufus Choate; and in the chapter on Poets to learn why the distinction of appearing first among American authors in a monumental statue fell to Fitz-Greene Halleck; and in that on Transcendentalism to have the secret of the extraordinary influence of Margaret Fuller, and of the veneration with which many regard Mr. Alcott, revealed somewhat more fully.

By the side of Bryant and Longfellow, among "Representative Poets," Whitman here takes his place:—

"Half the 'Drum Taps' are clarions; the rest dirges or idylls, which only fall short of masterpieces because their passionate regrets are expressed in stammering speech. Few nobler laments have been written in America than 'Lincoln's Burial Hymn.'"

These sentences, however, qualify a criticism adverse on the whole to the claims made for Whitman by his admirers. It is at least evident that Whitman "cannot be skipped."

American Humorists are treated by Prof. Nichol with just severity. True, they have added a new grin to the human countenance, but it is a sudden muscular spasm better

becoming the lank and serious visage of Brother Jonathan than the full face of John Bull, across which low ripples of laughter should gather and swell, until at length they break in billows. As to Bret Harte, Prof. Nichol does not perceive how much he trades in cheap sentiment, bringing an article, not always quite genuine, as a product of the West for sale in the Eastern States.

The reader of this article may infer that good things are to be found in Prof. Nichol's volume from the following insufficient specimens:—

"Hawthorne is so fond of peering beneath the surface of existence that, in his pages, it sometimes loses its ordinary reality. He tries to look through life so constantly that he scarcely takes time to look at it. . . . One defect of Hawthorne's writings is that they hardly exhibit a single commonplace character. . . . Emerson's conclusions are isolated assertions, frequently inconsistent with each other, founded on the impulses, which he calls the intuitions, of a sanguine and pure, though in some directions a limited, mind. His combination of stern practical rectitude with an ideal standard is Mr. Emerson's point of contact with Puritanism. . . . The ideas Mr. Emerson's sentences embody are on the scale of a continent; in form, they are adapted for a cabinet of curiosities. . . . No one can pass from the perusal of Mr. Emerson's writings to any meanness. . . . It was a revolt against the reign of Commerce in practice, Calvinism in theory, and Precedent in Art that gave birth to what has been called 'Transcendentalism.'"

EDWARD DOWDEN.

NEW NOVELS.

Fair and Free. By the Author of "A Modern Greek Heroine." In 3 vols. (Smith, Elder & Co.)

Mr. Isaacs: a Tale of Modern India. By F. Marion Crawford. (Macmillan.)

Dr. Grimshaw's Secret. By Nathaniel Hawthorne. (Longmans.)

Entranced by a Dream. By Richard Rowlatt. In 3 vols. (White.)

The Tower Gardens. By Lizzie Alldridge. In 3 vols. (White.)

Weird Stories. By Mrs. J. H. Riddell. (James Hogg.)

As in the case of the author's former novel, so with *Fair and Free*, the motive of the book is the study of character rather than the development of plot, though there is a clearly defined story with no lack of movement. But the interest centres in the heroine, who is a very curious study, forcibly conceived, and worked out so as to leave a distinct impression of individuality on the reader. Marcella Cassilis is a clever, wealthy, beautiful, and highly educated girl, whose deceased father has trained her as a pure Pagan, to hold as the single article of her creed, with full consciousness of its meaning, that pleasure is the one good, and pain the one evil. It is true that her Epicureanism is not of the Cyrenaic variety; but it is no whit above the level of Epicurus himself, and indeed scarcely rises to it in respect of his occasional leaning towards Stoicism, though quite in accord with at least one of his sentiments—that which makes the pleasure of the stomach the root

and principle of happiness. The girl is described as plotted against by her own aunt, who is greedy of her wealth, to which she is heiress in remainder. Accordingly, she sets herself to destroy the girl's reputation, in order to prevent her marriage; and, when that proves impracticable, she abets an attempt to make her false to her husband so as to lessen the chance of heirs. Some of the situations evolved from this idea are strong and graphic; but the particular thought which the author seems to have had before him is not finally manifested. He had intended to make Guy Laurier, Marcella's husband, a Stoic, and then to show how the two dissimilar temperaments first clash, and then accord in deeper harmony, each having something to teach the other. But this has not been effected, since the man's character has not only been much less vividly conceived than the woman's, but because he is fundamentally not a Stoic at all, but properly only an undeveloped Epicurean, differenced from his wife chiefly by greater simplicity of habits and a rudimentary sense of duty. This is shown in the manner in which she takes a serious misunderstanding between them, wherein it is no thought of any moral or social obligations which keeps her from ruin, but only the fact that she finds that she prefers her husband to his would-be rival. They settle down to be happy at the close of the story, but the factors of cruelty (always underlying intellectual voluptuousness) and satiety would make that doubtful in real life. A more apt motto than Drayton's lines on the title-page would be those words of Rousseau, "S'abstenir pour jouir, c'est l'épicurisme de la raison." A subordinate mistake in the treatment is the entire absence of any hint not merely of the existence of Christianity (save for one not unjust criticism on pictures of the Madonna), but even of Theism, as a recognised factor in forming the moral ideal of European nations.

Mr. Isaacs is a story, or rather a romance, by an American author, of remarkable freshness and promise, displaying exceptional gifts of imagination, though with not a little youthful crudity, not of expression (for that is uniformly good), but of conception. "Mr. Isaacs" is merely the working commercial name of Abdul Hafiz ben Isâk, a wealthy jewel merchant, of Persian birth, highly educated by his father until twelve years old, then stolen and sold as a slave to the Turks, falling, however, into kindly hands in Constantinople, where his training in Oriental learning and philosophy is completed, and whence he escapes in a caravan of pilgrims to Mecca, thence making his way to India, where he accumulates a considerable fortune and earns a high character for probity and generosity. When the story (narrated by one Mr. Griggs, an American citizen born and educated in Italy as a Roman Catholic, and employed in India as editor of a newspaper at Allahabad) opens, Mr. Isaacs is described as of remarkable physical beauty, unusual abilities, perfect mastery of English and some other European languages and literatures, besides a less extraordinary familiarity with the principal tongues spoken throughout Hindostan. He is a devout and convinced Mohammedan, with three wives in his harem,

and holds the ordinary Moslem view of those parts of his establishment. His talk, which is said to be that of a "fellow of Balliol"—it is a little too definite for the Master—shows him to have a strong bent, not towards Sufism (likely enough in a Shiah), but towards the higher Buddhism; a somewhat curious blending of incompatible elements, paralleled to some extent by the Roman Catholic Mr. Griggs in habitually reading Kant. Mr. Isaacs falls in love with Katharine Westonhaugh, a beautiful English girl at Simla, who is also sought by Lord Steepleton Kildare, a young Irish cavalry officer of high breeding and manly character. But Mr. Isaacs makes all the running, entirely changes his opinions as to the position of women in this world and the next, and anticipates no difficulty whatever in clearing his house of his three wives, and installing Miss Westonhaugh in their place by such a marriage as the English community will recognise as valid. Nor does any other person concerned appear to take a less favourable view of his chances; certainly not Mr. Griggs, who abets him heartily, nor the young lady's uncle and brother, so far as they happen to know of it, while she herself is more than willing. There is another side of Mr. Isaacs's life besides the social and love-making one. He is much mixed up with Ram Lal, a Buddhist adept, possessing occult powers, whose nearest literary congener is Mejnour in *Zanoni*. Together with him he arranges for the escape of Shere Ali (the date of the tale is in 1879, in the thick of the late Afghan troubles) to some place outside the English *rāj*; and, while this scheme is on foot, he joins in getting up a tiger-hunting expedition into the Terai to please Miss Westonhaugh. It comes off successfully; but the lady imbibes the germs of jungle fever, and her lover returns to Simla from his rescue of Shere Ali only in time to see her before she dies. Ram Lal persuades him to seek future re-union with her through the path of asceticism in a Lamaist monastery; and he accordingly divests himself of all his wealth in favour of Katharine's brother, and disappears out of the story in company with Ram Lal. Such is an outline of the plot, vivified not only by clever dialogue and forcible situations, but sometimes rising to real beauty of thought and language, while great pains have been given to making the local colour correct. Nevertheless, it is just here that the author has been overcome by the difficulty of his self-imposed task. The hero is not an Oriental at all, but a European (such as might come of mingled Italian and German race) masquerading in Eastern costume. His ideas, as well as his language, are of the West; nor is it conceivable that a sudden passion, however strong, for a beautiful and amiable girl with no particular brains—a point on which the author does not leave us in doubt—could suddenly convert an adult and very much married Moslem to the sentiments of European chivalry and the higher English morality. Nor is the "higher Buddhism," of which we hear a good deal, at all like the real article; for nothing can be more remote from the accepted teaching on Nirvana and the absorption of personality in the Infinite than the Semitic ideas of mutual recognition and permanent re-union of two

human personalities in the world beyond the grave. A few slips we have noticed suggest that internal consciousness has as much to do with the opinions adduced as any Oriental studies; but much may be pardoned to a writer who begins so vigorously.

The posthumous romance by Nathaniel Hawthorne, which his son, Mr. Julian Hawthorne, has edited and equipped with a Preface and notes, is chiefly interesting as affording some insight into its author's method of planning and developing a story. It is incomplete not only as regards the conclusion (though some kind of end is reached), but in much of the detail in even the earlier portions. Of course this lack of finish detracts from the effect in no slight degree; and it cannot be doubted that, had Hawthorne lived to complete it in his own way, it would take much higher rank than is now open to it. Nevertheless, even so, it is impossible to subscribe to his own estimate of its quality, substantially accepted by his son, that it would have been the greatest of his works, and that on which his fame would most safely rest. Nothing short of such a complete recasting as to make it a wholly new book (as to which no evidence is producible) could raise it to the level of some of his former writings. There are fine passages in it which none but Hawthorne himself could have written; but there are no traces of the weird power of the *Scarlet Letter*, of the quaint inventiveness of the *House of the Seven Gables*, or of the insight into moods and characters displayed in the *Blithedale Romance*. The fact that it reads more like an inartistic attempt to blend in one narrative some two or three disconnected sketches of stories on the model of the *Twice Told Tales* than as an original whole may be fairly set down to the accidental interruption of the author's work; but the faults of primary conception and of execution, even in the most finished parts, make it certain that it would in any event have been valued rather because of its authorship than for its intrinsic merits. There is much vigour and effectiveness in the portrait of Dr. Grimshawe himself and in the description of his household, but he is killed off at a comparatively early stage of the narrative, and the scene is transferred from America to England. But far too much space is thenceforward taken up with dissertations—practically reproduced from Hawthorne's own books about England—on the impressions produced by the old-world side of English life and scenery upon a sensitive and cultured American. This topic is enlarged on so as to interfere with the movement of the story, instead of being duly subordinated to the development of character. And the central mystery is a trite and not very strong situation, lacking, too, in dramatic probability. These defects are of the very texture of the book; and, while the descriptions of English scenery are excellent, there are no characters vividly drawn except Dr. Grimshawe himself. One other, a man who in another age and under other conditions would have been an ascetic hermit, promises well, but is not adequately worked out; and the remainder are mere lay figures more or less conventional. We cannot regret

the publication of what is at least an interesting memorial of a unique writer; but we feel no such sense of personal loss in its fragmentary condition as struck us when Thackeray's *Denis Duval* came to an untimely end.

Mr. Rowlatt has much of his art to learn before venturing on so long a flight as a three-volume novel. To begin: there is no little fault to be found with his style, always slovenly, and sometimes ungrammatical, "and which" being a trap which rarely fails to catch him. Next, he does not seem to have formed a distinct notion as to the general scope of his story, so far as the title may be taken as an indication; for there is nothing which even remotely suggests any of his characters being "entranced by a dream," so that "The A Priori Argument" or "The Stellar Horizon" would be just as apt names. Then, he has not known what to do with his personages. One who is introduced early in the narrative with so much detail as to forecast an important part is shot, or shoots himself, soon after, and nothing comes of it, except a brief arrest of another person on suspicion. Two more characters who do take a leading place in the story are drowned together at the end, clearly because the author has not been able to invent a suitable way of getting rid of them. Only one of the characters—the reprobate of the book—has any individuality; and the dialogue, though so far tolerably done that it is like what people of the kind described would probably say in real life, neither helps on the plot nor amuses the reader, being nothing but small-beer chronicles of the flattest kind. Let Mr. Rowlatt try again on a much smaller scale, devoting himself to writing a short magazine tale with a definite plot and conclusion; and, when he can do so much, it will be time enough for him to test his powers of expanding a sketch of the sort to larger dimensions.

Miss Alldridge has made a very readable story out of slight materials. She has laid her scenes for the most part in Trinity Square, near the Tower of London, a nook which seems to have a strong attraction for her. She has also given us a bright and natural heroine; but the book is not an advance on her former novels. If their level is fairly sustained, that is the most a critic can say; and though she has got together a group of characters each of whom is cleverly conceived and sketched, yet she has not worked any of them out thoroughly except the heroine. She betrays several times uncertainty as to how she will end her story, all but prophesying a tragic conclusion, which, after all, is not definitely arrived at, nor yet certainly set aside, reminding one somewhat of the vague issue of *Villette*, and suggesting a like reason for the indecisive close.

Mrs. Riddell's collection of ghost stories has the merit of variety. Usually, a set of tales of the kind by a single writer have only one motive, slightly altered in the setting; but these all differ from one another. Each has merit in its way, but the last, "Old Mrs. Jones," is told with most circumstantiality, and so reads more probably than the rest.

RICHARD F. LITLEDAL.

RECENT VERSE.

Love's Martyrdom. By John Saunders. (Kegan Paul, Trench and Co.) Mr. Saunders explains in his Preface that *Love's Martyrdom* was acted some thirty years ago, and was much praised by Dickens and Landor. Landor's letter is delightful, written as it was in the Boythorn period, and with the full Boythorn spirit about it. Of one passage Landor said: "He would rather have written it than all the poems that had been written in his lifetime," that is to say, everything between the *Lyrical Ballads* and *In Memoriam*, including the works of Scott, Wordsworth, Coleridge, Shelley, Keats, Byron, with some few others. Obviously, we cannot do Mr. Saunders more justice than by quoting this famous passage:—

"After many days
Of struggle, anguish, danger, sweetly borne
She gave me birth. 'Twas nought to her, just then,
The babe's deformity. Heart-thanks to heaven
Flew up, and quick returned with blessings laden
For her own darling's head. While thus she lay,
In the deep, holy calm, the happy lull,
The ineffable relief from o'erwrought pain
That mothers only know, my father came,
And then she smiled, as mothers only smile
Who wait to see the father greet a son
And first-born."

Here is a stanza of a song which, according to Landor, is "very like the finest in Beaumont and Fletcher":—

"What say they, 'Love is blind,' my sweet?
He taught me first to see!
The very flowers beneath my feet
Were only flowers to me
Till love informed them with thy grace
Thy beauty and thy bloom,
Ah, now in all 'tis thee I trace
Thy breath in their perfume."

The delightful extravagance of Landor's praise (which it is very public-spirited of Mr. Saunders to quote) must not lead readers into the idea that the play is worthless. It really has some touches of the author of "A Woman Killed with Kindness" in it.

Strains from the Strand. By Henry S. Leigh. (Tinsley Bros.) We are glad to have read this book of Mr. Leigh's, which has the two signal merits of being very slight in pretension and very satisfactory in performance. If a shoddy-superfine person were to dismiss them all Cockney, it is probable that Mr. Leigh would not do much more than laugh. They are Cockney, and are meant to be so. But they are not imitated from anybody else, they are not vulgar, and they are readable. Perhaps they are more readable than quotable, as light verse is apt to be. But we are glad to have made acquaintance with "The Last Nightmare"—a dreadful "old stager" at a theatre—and with the complaint of the man who had never seen a ghost, and with the views of that sensible historical student "who exhausted Hume and Smollett on the line of British kings," and greatly preferred nursery tales after all, and with "the gusher" who apologises for his abominably cheerful views of existence by remarking,

"It's life to me to be alive."

"The Convalescent Cockney" is a capital poem of its kind, and the "Expostulation with my Housemaid," though as old as literature itself, is also good. But the fact is we cannot spare space to go through Mr. Leigh's book. We can only repeat that we have read it with pleasure and with laughter, the former of which falls rarely, and the latter (except laughter of a sardonic and fiendish kind) still more rarely, to the lot of the reviewer of verse.

Love in a Mist. By Keningale Cook. (Pickering.) The *Guitar Player* was so good that we are rather sorry to have to say of Dr. Keningale Cook's drama that it is not good.

The author honestly enough announces that it is "familiar blank verse." It is: and nothing shall ever make us admit that familiar blank verse is tolerable or pardonable. Here is a speech:—

"I showed the telegram, you were amazed
And whispered long with Mr. Baringer,
Who is so wise with having lived abroad
So many years and almost like a stranger."

Whether this is worth writing at all we doubt. That if it is to be written it should be written in prose we do not doubt.

In a Day. By Augusta Webster. (Kegan Paul, Trench and Co.) In the short drama of *In a Day*, the following of Mr. Browning, which is characteristic of Mrs. Webster, and which (the original having been somewhat diluted and suited for general comprehension) has won her a good deal of applause, frequently appears as here:—

"Thus, as I'd say to one whose part in life
Were basking in the sun, 'a warning, friend,
Take not that corner; there the wind gusts, spirits,
The other side's the better basking-place.'"

This is clever, and, indeed, so is the miniature play.

The Bride and the Bridegroom. By the Rev. J. Cowden-Cole. (Houlston.) Mr. Cowden-Cole has attempted a kind of new *Christian Year* not without some success. His sonnets and his blank verse are better than his strictly lyrical measures; but, on the whole, we have not seen a more successful volume of sacred verse for some time.

The Hebrew Psalter. By W. Digby Seymour, Q.C. (Longmans.) Mr. Digby Seymour anticipates that Hebrew scholars will not find fault with his version of the Psalms from the point of view of scholarship. Whether his confidence is ill or well placed we cannot pretend to say, having long forgotten the very moderate stock of Hebrew which we once took with us to a certain university, and left there. But a metrical version of the Psalms is only indirectly, and in the second place, responsible to Hebrew scholars. In the first place, it has to answer to the question put by the English critic, and this is, What have you got to set against the matchless rhythmical prose of the English Bible and the solemn and enthusiastic, if often rough and prosaic, metre of the early English and Scotch verse paraphrases? We fear that the Recorder of Newcastle has not got much to say in reply. The following, for instance, may be all right, to quote Mr. Digby Seymour himself, in regard to "roots and stemwords, vowel points and reading signs, Dagheesh lene and forte, piel and pual, hiphil and hophal;" but we cannot accept it as tolerable English verse:—

"A reproach to our neighbours we've grown,
Round about us they mock and deride;
To the heathen—a byword alone,
To the people—a head tossed aside.
These thoughts most bewildering rush
And my eyes with confusion are blind,
While my face crimsoned o'er with a blush
Only pictures the state of my mind."

These last two lines suggest what ought to be the state of a translator's face and mind who thus commits regicide and poeticide on David.

Jim Lord. By E. B. Nicholson. (Oxford: Printed for the Writer.) *Jim Lord*, Mr. Nicholson tells us, was rejected by six magazines, and so he printed it, we suppose, to "shame the fools." We have certainly seen much worse verse in magazines, if that is any consolation to Mr. Nicholson. But it does not follow that the six editors were wrong. *Jim Lord* is a tale of a cat and a steward, who jumped overboard to save that cat, for which all cat-lovers (that is to say, all the elect of the earth) will justly think much of Jim. But we are not prepared to say

that the unquestionable excellence of the deed is a reason for telling it in verse rather than prose unless the verse itself is excellent, which we fear we cannot pronounce Mr. Nicholson's to be. We disagree *in toto* with his wishes "that English versifiers on this side the Atlantic were willing more often to write of the people, for the people, and in the language of the people." For pedestrian purposes, there is the appropriate *sermo pedestris*.

Ariadne in Navos. By R. S. Ross. (Trübner.) It is really astonishing to the student of the natural history of minor poets to observe their remarkable indifference to the plainest warnings. The example of Mr. Pendennis might, one would have thought, have warned the minor bard off "Ariadne." But he is apparently of his nature proof against advice. Mr. Ross has attempted the full classical drama in Mr. Swinburne's manner. To do him justice, he has apparently some tincture of the originals in point of sentiment and thought; but no man can expect readers to hold out against the intolerable lumbering of such verse as the following, which opens one of Mr. Ross's choruses:—

"Ay! slowly and lingeringly walk by his side,
O helpful enchantress, O strange Cretan bride;
For heavy the air is with change and with sorrow,
The unwilling feet shrink from the unveiling
 tomorrow,
And ourses may fall on the dawning which bore
Great Aegides a stranger to Creta's fair shore;
Though he left it victorious with thee.
For thou gavest him a sword and a clue,
By thee Daedalus' labyrinth he knew,
By thy magic was Athens set free."

Mr. Ross's iambs are better, but not sufficient to redeem him as a practitioner of a highly artificial style which only the splendid poetry of *Atalanta* and *Erechtheus* makes tolerable in English. A Greek drama is admirable—in Greek.

The Sorrow of Simona, and Lyrical Verses. By E. J. Newell. (Kegan Paul, Trench and Co.) We are unable to say anything good or bad of Mr. Newell. His verse, the principal subject of which is, it is scarcely necessary to say, the well-known story from Boccaccio, is almost entirely colourless.

David Rizzio, and other Plays. By the Author of "Ginevra." (Kegan Paul, Trench and Co.) We cannot, without laborious calculation of volumes and dates, estimate the exact tragic output per annum of the author of "Ginevra," but we should guess it at about a play per two months. Neither "David Rizzio" nor "Bothwell" nor "The Witch Lady," which this last volume contains, is better or worse than "Ginevra," or any of its fellows. The whole production of this remarkable author (who, with the blessing of Providence, may hope to beat Heywood and rival Hardy or Lope) shows a copious faculty of writing verse which is a little above prose and a good deal below poetry, a power of throwing together the materials of tragedy in a certain loose structure which, with no artistic merit, is not altogether contemptible, and an entire lack of the power of self-criticism. The principal thing that is curious about these countless plays is that the person who has wit enough to write them should not have wit enough to burn them. In a Preface to "Bothwell" there is this odd remark: "The episode of Chastelard may be summarily dismissed as a theme for the distorted mind of the poetaster to turn into obscene verse." The inevitable suggestion of this may be accidental and erroneous. But, if it is not, the use of the word poetaster, considering the speaker and the subject, is full of humour.

In Fear and Dole. By William Beckenham. (Wade.) Mr. William Beckenham is a kind of literary Sim Tappertit. His title is, it must be admitted, disquieting enough; and, in his

Preface, he breathes other words of terror. "Some of its constituents," he tells us darkly, "may offend, but the author claims to be free;" "not far off is another matter, the author believes in good and evil;" "one thing more, the author has to confess having made a somewhat lavish use of verbal veils;" in short, Mr. Beckenham, by his own account, is a free-thinker, a courageous unmasker of social ills, and a sayer of hard sayings. The expectant reader feels that he must brace up his mind. But, alas! the preparation is quite unnecessary. Mr. Beckenham promises to tell us

"[How] a dark and awful shame
Very nearly soiled the name
Of Margaret Moir."

But nothing happens except that Margaret discovers her lover to be a married man, and very properly orders him about his business. Again, Mr. Beckenham's philosophic wrestlings go no farther than such questions as

"Ghaunt ghastly thought!
Keep far away.
Is mankind naught
But soulless clay?
Can dead stuff live
And by an aimless bootless negative
Be grandly wrought?"

We like the idea of a negative taking, not merely, like Mr. Parnell, its coat, but its boots, off in the ardour of working. Not a few such pleasant images may be picked up in the hundred pages or so of *In Fear and Dole*.

A Life's Love. By George Barlow. (Remington.) It is well known that, as the man grows older, the waistcoat has a habit of growing wider; so that, after the word "growth" has ceased to be applicable vertically, it has a horizontal bearing. Mr. George Barlow's poems appear to be subject to this same law of amplification. Each of his volumes is fatter than the last, and *A Life's Love* (in which, to do him justice, some previous volumes appear to be melted down) is the fattest of all. However, its bulk is more apparent than real. The paper is thick, and there are not three hundred and fifty pages in a volume which, by its portliness, promises about double the number, nor is there very much on a page, a sonnet or three four-lined stanzas generally occupying that space. At this rate the *Roman de la Rose*, or the *Mahabharata*, or even the *Iliad* would take a considerable number of volumes; but it must be presumed that Mr. Barlow's gold is, in his judgment, of the kind that will stand beating out thin. Moreover, neither Homer nor Guillaume de Lorris brought out a volume a-year, which Mr. Barlow must have been doing for a long time. He reminds us (and a certain mysterious Alice) of the fact thus:—

"Lo! for eleven long years I day and night,
Have laboured, Alice, for thy soul's delight;
And faced the wrath
And all the extremest ill time brings;
Fold thou me round with passionate wings."

If by this agreeable process Alice stops Mr. Barlow's mouth, and prevents him from reciting to her the whole of his eleven years' compositions, it will be well; if not, she has her repartee ready in certain words of Agamemnon to Clytemnestra. This, however, is flippancy, and not criticism. But the fact is that it is very difficult to criticise Mr. Barlow. He has, as is said somewhere in Thackeray, "the queerest aping of sense and poetry," but more of poetry than of sense. If people like to read about "purple-sundered deeps of heavenly storms" and "the high, inexorable gods," and "the clear, immeasurable blaze," and so on, we do not quite know why they should not read Mr. Barlow. It is true that we are still unable honestly to say of anything we have read of his that we would rather have read it than not, but

then there is not much verse of which we do feel inclined to say that. It is even rather interesting to discover what odd things happen to Mr. Barlow; how, for instance, "the wild hours hustle" him—conduct on the part of the hours which cannot be excused. He wishes for things even odder, as thus:—

"Let the waves
Of rapture writhe about the mouth that craves,
And choke it in fruition."

This fustian and the presence of a dear friend would go near to make a man laugh.

Summer Songs. By J. A. Hewitt. (Livingtons.) Here is a stanza taken at random from Mr. Hewitt's second page:—

"On paths of the perished past-tide
By weltering weeds o'ercrept
On sea-dripping strands where the vast-eyed
Ocean had come and wept
Sand flower, sea-bloom, and shingle,
And left but its tears behind,
The memories met to mingle
And weep with the weed and the wind."

That is not worth much certainly, and when it passes into

"The promiseless calm of the present
Was dull with the dusk of night,
And the glare of my youth's evanescence
Ovations of laughter and light,"

the reader is fain to shut the book, or, at least, turn the page. He turns it, and he comes to:

"The sea is calm, the sky serene,
The summer's broodery is on
The glowing fields, the grass is clean
And soft and sweet to rest upon.
Rest here, Gitanes."

It is an interesting literary question whether, even in the days of the sixteenth century in France, anybody was ever imitated quite in the naïve and faithful way in which our minor bards imitate Mr. Swinburne.

Songs in Sunshins. By the Rev. F. Langbridge. (Eyre and Spottiswoode.) We doubt the wisdom of self-laudatory and pugnacious Prefaces. Mr. Langbridge informs us that "in days of widespread poetical affectation" his poems "are natural," that "in days of all-prevailing obscurity they can be understood by a plain person," &c. Both statements are quite true. But might not Mr. Langbridge have left it to his critics to say so? He has the Irish knack of rattling verse which will go to music, and not a little of the fun which used, in days now long ago, to be considered also Irish. His poems, as he says, are really songs. Some of them, such as "The Passionate Pickle to his Love," are very good fun in their way, and the sentimental ones are not too provocative of laughter.

Songs of Many Days. By K. O. (Marcus Ward.) *Songs of Many Days* are songs of but few pages, and we do not pretend to be sorry for it. K. O. is not often so bad as when he speaks of

"All life, love, and knowledge,
A human may know."

But he is not often very good, or even good at all. The two best things in the book are, perhaps, two hunting songs.

The Maid of Orleans. Translated from the German of Schiller by Lewis Filmore. (Griffin.) There was once a school where the sixth form had a written examination every week in the Greek and Latin read during that week. The option was allowed of translating in verse or prose; and one young person always chose the former, "for," said he, with candour, if not with a high sense of art or duty, "one's just as easy as the other, and you needn't stick so close to the original." The perusal of Mr. Filmore's translation of the *Jungfrau* has reminded us of this early experience.

NOTES AND NEWS.

WE hear that the arrangements of *Longman's Magazine* for the coming year include a series of papers on the peasantry of various parts of the United Kingdom. Mr. Thomas Hardy is to do the Dorsetshire Labourer, Mrs. Oliphant the Skye Crofter, and Mr. Justin McCarthy the Irish Cottier.

MR. STANLEY LANE-POOLE hopes shortly to pay a visit to Egypt, with the object of adding a practical acquaintance with the country to the large knowledge he has already gained as a scholar.

MR. DONALD MACKINNON, the new Professor of Celtic Language, History, Literature, and Antiquities in the University of Edinburgh (for such is his full title), is understood to have been elected unanimously. He took his degree at Edinburgh in 1869, gaining the Hamilton fellowship in moral philosophy. Since 1872 he has been clerk to the Edinburgh School Board. He received the powerful support of Sheriff Nicolson, who, it was hoped at one time, might have consented to fill the chair himself. The income from endowments will amount to about £580 a-year.

MR. J. A. FROUDE is the author of a story that introduces the Christmas supplement of the *Rock*. It is an allegory, entitled "The Merchant and his Three Sons," enforcing Mr. Froude's well-known views about Ireland and its Roman Catholic priesthood. Mr. Froude's friends should try to confine him to such bright and picturesque subjects as his yachting and fishing tour in Norway which appeared in the second issue of *Longman's*, and kept back the continuation of Mr. Freeman's paper on "American Speech and Customs" to the January number.

PROF. J. E. THOROLD ROGERS has in preparation a book upon Ensilage and Silo, a subject upon which he has a paper in *Macmillan's* for this month. The volume will be illustrated with diagrams, and published by Messrs. W. Swan Sonnenschein and Co. early next year.

MR. E. W. GOSSE has printed for private issue a Life of Thomas Lodge, the Elizabethan. The edition is limited, we understand, to ten copies.

A FARM in Kirkcudbrightshire, but within a mile of Dumfries, has been let to the Messrs. Carlyle, of Craigenputtock, nephews of Thomas Carlyle. The area of the farm is 174 acres, nearly all arable; and the rent, £503.

THREE new volumes of the "Illustrated Library of the Fairy Tales of all Nations" (Sonnenschein) have just appeared—*Old Norse Sagas*, edited by Miss E. Cappel; *Goblin Tales of Lancashire*, collected by Mr. James Bowker; and the *Gesta Romanorum*, in a selection. *Epics and Romances of the Middle Ages* is the title of Dr. Wagner's companion volume to his *Asgard and the Gods*. It has been issued this week, and contains the romances (in prose) of the Lombard, Gothic, Nibelung, Charlemagne, and Arthurian cycles, with a rendering of Beowulf.

MESSRS. HODDER AND STOUGHTON will publish immediately *Old Testament Revision: a Handbook for English Readers*, by Prof. Alexander Roberts, author of a *Companion to the Revised New Testament*.

MESSRS. NOVELLO announce a new weekly musical journal, to be called *The Musical Review*, of which the first number will appear on Saturday next. It is stated that the paper will be devoted solely to the interests of Art, following the excellent example of Schumann's *Neue Zeitschrift für Musik*. It will not be made the

organ of any party; for this the editor, whose name is for the present withheld, makes himself personally responsible.

A NEW illustrated monthly magazine, called *Amateur Mechanics*, is to appear with the new year. The editor is Mr. Paul N. Haaluck, and the publishers are Messrs. Trübner and Co.

THE *Masonic Monthly* is discontinued.

MR. T. TINDALL WELDRIDGE is engaged on an illustrated History of Thornton Abbey, Lincolnshire.

MR. WILLIAM ANDREWS, secretary of the Hull Literary Club, will edit in the *Hull Packet* a weekly column under the title of "East Yorkshire and North Lincolnshire Notes and Queries." Mr. John H. Leggott will write for it a series of chapters on "Local Worthies;" Mr. Edward Lamplough will furnish "Echoes of Old Hull;" Mr. T. Tindall Weldridge, Mr. T. B. Trowdale, and Mr. J. P. Briscoe have promised contributions on local history, biography, archaeology, folk-lore, &c. It is intended that the matter shall be reprinted in a volume.

THERE is a curious literature growing up in India which attracts far too little attention in England. It has long been known that many of the popular books of the day which occupy society for a few years till they are superseded by others are eagerly read by natives who have received their education at English schools and colleges. But it is much less known that many of these books are not only read, but carefully criticised, by natives, and that almost every post brings us Reviews or pamphlets, written in Indian vernaculars, and containing curious examinations of the latest theories advanced by English philosophers. We have just received the first part of a work called *Tattva-nirṇaya* (i.e., Examination of the Truth), by Debonath Banerjee, published at Calcutta so long ago as 1879. It is written in Bengali, and treats of the following subjects:—(1) "Atoms and Animals" (a criticism of Prof. Tyndall's theory); (2) "Transformation of Animals and Vegetables" (a criticism of Darwin's theory); (3) "Primary Condition;" (4) "Soul and Brain;" (5) "Immortality of the Soul;" (6) "Free Will;" (7) "Automatism;" (8) "Nature and the Self-existent;" (9) "Immutable Relation between Creator and Creation" (a criticism of J. S. Mill); (10) "First Cause" (a criticism of Comte); (11) "Existence;" (12) "Creator and Constructor;" (13) "Pantheism" (a criticism of the pantheistic doctrines of the day). Though the treatment of these great questions is slight, yet as a phase of thought it is interesting; and the future historian of India will find it very difficult to write his chapter on the renaissance of Indian literature in the nineteenth century unless some of our public libraries make a great effort to collect such books as Debonath Banerjee's *Tattva-nirṇaya*, and preserve them for use, if not at present, at all events in the future.

An essay by Spielhagen on the novelist's art has just been published at Leipzig.

ON the first day of the new year Herr Sacher-Masoch, the popular editor of *Auf der Höhe* (which may fairly claim to be a cosmopolitan magazine), will celebrate the jubilee of his literary career. His friends in many countries have united to present him with an album containing their autographs.

CARL ANDERSEN, the Danish poet and novelist, whose vivid stories of Icelandic life have made a name outside Scandinavian countries, has just published another tale of Iceland, entitled *Over Skjæter og Brænding* (Copenhagen: G. Gad).

PFARRER FRIEDRICH WRUBEL, the pastor of Zell, in the Wiesenthal, who was formerly a

working miner, has just published a small collection of miners' legends—*Sammlung bergmännischer Sagen* (Freiberg-in-Sachsen). The religious character of the old German miner is proverbial; and Pfarrer Wrubel points with pride to the fact that the German Reformation was the work of a miner's son.

THE year's *Proceedings* of the Portuguese Folk-Lore Society have been issued by Clavel, of Oporto. The book is edited by Senhor J. Leite de Vasconcellos, who published not long since an interesting study of the folk-lore of his native country, called *Tradições populares de Portugal*.

A NEW shilling monthly makes its appearance at Vienna with the new year, called the *Oesterreichische Rundschau*, which bids fair to be a worthy rival of its older contemporaries. The first number opens with a charming tale by the most distinguished living novelist of South Germany—Paul Heyse. English readers will be attracted by a paper on the much discussed question of the relation of Byron to Goethe, by Dr. Brandl. History, biography, travels, poetry, science, are all represented; and the number concludes with "Parliamentary" and "Critical" retrospects, neither of them by any means confined to home affairs, and a short Bibliography. The *Rundschau* is published by Carl Graeser, of Vienna.

WE are glad to be able to contradict the statement that the *Athenaeum Belge* has ceased publication with the present year. The truth is that it will only change from a fortnightly to a monthly issue. We take this opportunity of congratulating the editor, M. Ernest Gosart, of the Bibliothèque royale, upon the manner in which he has conducted his paper during the past five years.

AMERICAN JOTTINGS.

THE new edition of Ogilvie's *Imperial Dictionary* is to be issued in America by the Century Company. In the land of Webster and Worcester no higher compliment could be paid to the enterprise of Messrs. Blackie and the labours of their editor, Dr. Annandale.

A *Little Pilgrim*, we are hardly surprised to find, seems to have attracted much more attention in America than here. It was widely reprinted there immediately after its first appearance in *Macmillan's*; and the *Literary World* says of it—"no writing of the kind has been more talked about since the publication of *Gates Ajar*."

MR. T. HARDY's new novel, *Two on a Tower* (which first appeared, by-the-way, in an American magazine), is already being issued by three different American publishers. By two of them the book is sold for twenty cents (tenpence). The only English edition is in three volumes, costing a guinea and a-half.

WE understand that *Harper's Christmas* was entirely sold out in this country in the week of its publication by Messrs. Sampson Low. The price was half-a-crown, which compares favourably with the seventy-five cents charged for it in America. Mr. T. Hall Caine's *Recollections of Rossetti* is being issued by Messrs. Roberts, of Boston, at three dollars, say twelve shillings. The English price is only seven and sixpence. Truly the public on both sides of the Atlantic are the parties most interested in the question of copyright.

THE new volume, being the fifth, of the "American Men of Letters" series (published in this country by Messrs. Sampson Low) is *Fenimore Cooper*, by Prof. Lounsbury, of Yale.

MESSRS. HOUGHTON, MIFFLIN AND CO., of Boston, have ready the *Life of Ole Bull*, written by his widow.

JOHN HOWARD PAYNE, the veritable author of "Home, Sweet Home," died at Tunis, where he had been American consul, in 1852. It is now proposed to exhume his remains and take them "home" to Washington.

THE Boston *Literary World* of November 18 has a scholarly article on "The Mazarin Bible" by Mr. Allibone, of the Lenox Library, New York, which possesses one of the few copies that have yet crossed the Atlantic. A list is given, which we believe to be complete, of all the copies known to be in existence, with the places of their deposit. Including fragmentary copies, the total number is nine printed on vellum and thirty-one on paper. It is stated that the present price of a vellum copy is about £4,000, and of a paper copy about £3,000; yet in 1825 one of the former was bought for £504, and in 1822 one of the latter for £168.

THE same number of the *Literary World* has a paper on "Longfellow's First Volumes," which, curiously enough, are all educational. These were issued by him as part of his work when Professor of Modern Languages at Bowdoin College. They are (1) a *Manuel de Proverbes dramatiques* (1832); (2) *Novelas Españolas* (1830), being two of Washington Irving's stories put into a Spanish dress by one Montgomery; and (3) a translation of L'Homond's *Elements of French Grammar* (third edition, 1834). The two first were only edited by Longfellow, the last was also translated; but each has a Preface by him.

THE Society for the Collegiate Instruction of Women in connexion with Harvard University has recently obtained a charter of incorporation, but is still much in need of money. During the third year of its operations, which has just closed, the total number of pupils was thirty-eight, who attended twenty-eight courses of lectures given by twenty-three different members of the university faculty. The courses best attended were those of English and Greek. The annual charge for tuition for the full course is as much as 200 dollars (£40), and for a single course 75 dollars (£15). It is not often realised how much endowments reduce the cost of university education to men.

AT the Convention of Librarians at Cincinnati last June, fears were expressed by some of the members who were present from Western States that their position was insecure from political causes. This fear has turned out true. As a result of the recent elections, the State Librarian of Indiana has already been dismissed; and the State Librarian of Michigan has likewise received notice. The latter, who is a woman, is described as the only good librarian Michigan ever had; but her place is wanted for another woman, who stumped the State for the victorious party.

FRENCH JOTTINGS.

THE Académie des Sciences at its last meeting appointed a committee, with M. Milne-Edwards as president, to co-operate with the English committee for raising a memorial to Charles Darwin. The proprietors of the *Revue scientifique* have given a subscription of 100 frs.

IT has been decided to collect the speeches of the great criminal lawyer, Me. Lachaud, who died in the early part of this month, and publish them in the course of next year.

M. ALPHONSE DAUDET's new novel will appear before the end of January. It is entitled *L'Évangéliste: Roman parisien*.

FIRMIN-DIDOT have just published the third part of the second volume of the French Dictionary compiled by the Académie française.

At the meeting of the Municipal Council of Paris last week, a proposal was brought forward

to grant a subsidy to the Positivist Library in the rue Réaumur. Despite the support of Dr. Robinet, who is himself a member of the municipality, the proposal was rejected by twenty-six votes to twenty-four. The minority were all Republicans; the majority consisted of six clericals and twenty autonomists. The opposition of the last party, headed by M. Yves Guyot, was partly due to a suspicion that the Positivists were on too intimate terms with M. Gambetta, but still more to the argument that "le positivisme religieux est une sorte de catholicisme."

THE eighth volume of M. Elisée Reclus' great work—*Nouvelle Géographie universelle*—which has just been published by Hachette, treats of India and Further India.

GARNIER FRÈRES have collected into a handsome volume, illustrated with engravings after Delaroche and others, a series of historical portraits by Sainte-Beuve, from Henri IV. to Guizot.

AMONG the *étrennes* issued in the "Bibliothèque de Récréation," under the editorship of Bibliophile Jacob, we notice *La Rose et l'Anneau*, "par Titmarsh."

THE *Revue politique et littéraire* for December 23, gives a further series of fifteen "Petits Poèmes en Prose" by M. Turgueneff. It is stated that he originally meant to call them "Senilia." Another instalment, of a more personal and private character, is reserved for the present.

THE fourth part of the "Bibliothèque de l'Ecole de Chartes" contains a complete bibliography of the late Jules Quicherat. It enumerates thirteen books published separately, and 350 papers distributed among thirty-five Reviews, &c.

Polybiblion for December has a review of Mr. Saintsbury's *Short History of French Literature* by M. Gustave Masson, who says:—

"J'avais eu souvent l'occasion d'apprécier l'étendue de son savoir, la sûreté de son goût, et l'impartialité de sa critique, mais je me figurais pas que dans un volume en — 12 de 600 pages il fût possible de retracer avec autant de détail le tableau complet de la littérature française."

THE death is announced at Paris of one M. Quitard, who deservedly bore the title of "doyen des gens de lettres françaises," for he had attained his ninety-fifth year, and preserved to the last his prodigious memory. He is said to have known by heart, besides other things, 25,000 lines of French poetry.

M. RENAN has been interviewed, to verify an item of literary news, by a reporter of the *Voltaire*. It had been stated in another Paris newspaper that he was editing the *Memoirs* of Mme. Cornu, the foster-sister of Napoléon III. The facts, however, are these. Mme. Cornu, who died in 1875, has left no writings whatever. But there does exist, in the Bibliothèque nationale, a bundle of letters addressed to her by Napoléon when he was confined in the fortress of Ham; and these letters are not to be published until ten years after her death—i.e. in 1885. M. Renan has seen them, and bears witness to their extreme interest as illustrating the character of Napoléon, for they were written in familiar confidence without any thought of publication. Politics proper are rarely referred to; but there are constant requests for books dealing with political economy and socialism, and comments upon them when received and read. Finally, M. Renan is reported to have said:—

"Vous avez bien fait, monsieur, de venir près de moi contrôler cette nouvelle. Il faut toujours vérifier. Le rôle du journalisme moderne est bien dessiné maintenant. L'exacritude est le premier de ses devoirs. Ce doit être aussi sa politesse."

CAMOENS' SONNETS.

Valencia: December, 1882.

In a late masterly article on this subject, in which ample justice was done to my volume of *Seventy Sonnets*, &c., I was severely called to account for having transgressed all rules, and fallen short of my own standard, by turning Sonnet xiii., pp. 8 and 9, into stanzas. But I had confessed my transgression in my Dedication Letter to Capt. Burton. I still think the stanzas pretty; but the effect of the reprimand, the force of which I acknowledge, has been to produce from me a real sonnet translation. Having written this, it has seemed to me that, as you have been lately publishing some very interesting translations of Camoens' Sonnets by Capt. Burton, and are thus aiding his and my resolution to make that standard author known in England in becoming garb, you might find room for publishing my present act of repentance; and I therefore send you the new version below. This is now strictly correct in form as well as meaning. Let me add that Camoens addresses his sonnet to a lady called *Violante*, and alludes to her name by the two words "*Viola antes*." I call my lady "*Violets*," and make my allusion by the two words "*Violet above*."

TO VIOLETA.

XIII.

Into a garden adorned with green,
Whereof bright flowers bedecked the 'enamelled'
face,
Linked with the goddess of wood and chase,
The goddess fair of love to come was seen.
Diana pulled a rose of purest mien,
Venus, red lily, brightest of the place;
But beyond all the rest of flowers in grace
And beauty, there appeared the violet's sheen.
Of Cupid they demand, who stood beside,
Which, as the purest, loveliest to love,
Of those three blossoms he the rather chose.
Then smiling, thus to them the boy replied:
They all are fair, but Violet above
The lily I prefer, and e'en the rose.

J. J. AUBERTIN.

LETTER FROM TUNIS.

Tunis: Dec. 16, 1882.

I MUST begin my letter by warning future travellers against coming to Tunis by the Italian coasting steamer from Trapani and Marsala. It is indescribably filthy, the accommodation and food are bad, and the prices are high. At the same time, there are few places in Sicily which are more worthy of a visit than Monte San Giuliano, the ancient Eryx, which rises behind Trapani. Apart from the magnificent view which the summit commands or the mediaeval castle and cathedral of the town, the Phoenician remains which still exist there possess the highest archaeological interest. On the north side of the town the mediaeval walls rest on courses of huge stones, which are bevelled and laid in the same peculiar fashion as the colossal stones at Baalbek, or the large stones in the south-eastern angle of the Harâm well at Jerusalem, and in the fragment of early wall at Tyre. No one who has seen the stones of Baalbek can doubt for a moment that they have been shaped by the same architects as the stones of Mount Eryx. That these architects were Phoenicians is made evident by a fact which I have not seen noticed elsewhere, and which may therefore have not been previously observed. At one point in the walls of San Giuliano, where the original builders erected a tower and a sort of postern gate, the lintel of which consists of a single slab of stone, the stones of the primitive wall are less weathered than elsewhere; and here upon the outer surfaces of most of them I found a mason's mark deeply engraved in the shape of a Phoenician *beth*. The letter has the same form as in the famous tariff of sacrifices found

at Marseilles. At another point in the old wall, a little farther to the west, where, again, the stones showed less weathering, I also found the same letter cut upon them. This discovery, if discovery it be, settles the origin and date of the early walls at San Giuliano, as well as of the great stones at Baalbek. In the garden of the castle at San Giuliano is an immense cistern, cut out of the rock, which forcibly reminds one of the cisterns of the Harâm at Jerusalem. The castle occupies the site of the temple of Astarte or Venus, and the walls of the Roman temple are still visible in two places. Systematic excavations on the spot would no doubt bring to light many relics of the Phoenician period; as it is, the little museum in the public library of Trapani contains several interesting Phoenician objects found there (among others, a terra-cotta image of the Phoenician Bee, and the horns of Astarte in bronze), while Prof. Salinas showed me, at Palermo, a Phoenician inscription recently brought from Trapani. It is a dedication to Baal Khammân, with the figure of the dedicatory and the usual symbols above. I may add that the collection of objects from Selinus at Trapani is far more interesting and important than that in the miserable little museum at Castelvetro, where the only thing worth noting that I saw was an archaic vase with the *swastika* upon it. At Selinus itself there is no museum at all.

On our way to Sicily, my companions and myself passed through Magna Graecia. I found that since my last visit to Taranto, three years ago, all traces of the Roman forum and amphitheatre had disappeared, new streets of houses having been built upon their site. At Metapontum, on the other hand, excavations are going on quietly among some tombs situated near the railway, and not far from the temple which was disinterred with so much care by the Government a short time ago. The ground round the tombs is covered with objects thrown away by the excavators, consisting chiefly of terra-cotta weights and broken vases. There is now a good restaurant at the railway-station, so that it is easy to spend a day on the site of the old Greek city. Nothing has been done in the way of digging near Corigliano since I was last there, though the mounds which cover the ruins of Thurii and Sybaris must contain much that is valuable. Excavations, however, would be both costly and troublesome. At Otrone, the ancient Otrona, and Torre di Gerace, the ancient Lokri Epizephyrii, it is plain that excavations would be as useless as at Castro-giovanni, the ancient Enna, in Sicily, which we passed on our way from Messina to Palermo. In all these places there is little or no deposit of soil. At Otrone, nevertheless, when we were returning from an excursion to the Lacinian promontory, one of my companions, Mr. Myers, noticed remains of ancient glass manufactories, such as I have seen at Tyre and Arsûf, in the ground through which a new road has been cut. As these manufactories must have been just outside the city walls, the site of the ancient town cannot have been far off.

By the courtesy of Dr. Bollig and the Cavalier Descomet, I was allowed to examine the cuneiform inscriptions recently discovered by the latter in a case of the Vatican Library, where they had remained unnoticed for the last forty years. Unfortunately, I was so pressed for time that I was unable even to handle two terra-cotta "olives" contained in the collection, and could take only a hurried copy of an interesting text of Nebuchadnezzar describing certain of his buildings "in the land of Babylon." I further copied the fragment of a clay cylinder containing the annals of an Assyrian king, and a seal which gives the names of an early Babylonian viceroy and his father. In the collection is also a fragment of

relief of the inscription found on the bricks of Nebuchadnezzar, as well as the fragment of an alabaster vase, with the words "of one *barsa*" upon it. I hope I may have the opportunity of examining the collection at greater length on my way home. A. H. SAYCE.

THE OLD HOUSES OF WEST YORKSHIRE.

STANDING dark and solid against the sky-line of the wild moorlands of Yorkshire, or nestling in the wooded valleys that separate them, are many mansions of the seventeenth century, of which the like can scarcely be seen elsewhere. These houses, lying in the heart of the stone district, in the midst of heathery moorlands and wastes, were made by their builders in natural accord with the scenery that surrounds them, and they were also the truthful expression of the feelings and requirements of those who lived in them. For these reasons they are entitled to the consideration of students of art, as the outcome of a particular phase of English social and domestic life. They were built during the seventeenth century—under the characteristic impulse of the successful Englishman to establish his family in its ancestral home—either by the younger sons of greater families, or by men who had attained a substantial position by commerce.

A great "house-body," occupying the middle of the building, a gable at each end, containing the retiring rooms of the mansion, and the domestic offices behind—these were the simple features of the plan. The large hall-window, occupying one side of the room, rose to its longitudinal roof, and was divided by many mullions and transoms into diamonded lights, often filled with stained glass. The gable at each end, of two stories, had likewise its mullioned windows, deeply recessed, and casting fine shadows from their curious water-tables, with the quaintly carved terminations. The porch was a remarkable feature of the house, its doorway having Ionic pillars at its jambs, and often on its arch a date and coat-of-arms, while the chamber above had frequently a rose-window of rich tracery, and was surmounted by a pinnacled gable. But these simple characteristics of the building were subjected to endless modification and change. Sometimes the hall, instead of being open to the roof, had rooms constructed above it, and then one gable or more replaced its longitudinal roof externally; and sometimes these pinnacled gables rose on every side of the building. Nevertheless, however the hall was changed, the generic features of its appearance were preserved; built of millstone grit of the hardest, its details were necessarily simple, whence its window-mullions had usually plain splay, but sometimes cavettoes, and more rarely ogee mouldings and fillets. Its stories, generally two in number, though in rare instances three, were separated by projecting string-courses of simple mouldings; and each gable had a pinnacle, often in the shape of a ball. Grim yew-trees stood around it; and quaint hedges, out to fantastic shapes and prim, led up to its doorway, where often a moral phrase or classic quotation marked the taste of its occupant. Its door was a mighty piece of oak, of iron hardness, studded with prodigious nails, that bears to-day the seams of centuries, and looks as if it yet might well defy all the blasts of time. When the wayfarer knocked thereat, he might be scrutinised, if haply he were a Puritan or Roundhead, through the window at its side; but, his credentials delivered, it swung on its hinges, and opened the wide and hospitable passage to the hall. The apartment that lay then before him, the largest in the house, with, as we have said, the great window occupying one side, was wainscoted, to the height of about six feet, in

* See ACADEMY, December 16, 1882.

square panels, whereof the upper ones were filled with flat carving. The staircase, a distinctive feature of the room, was the ascent to the gallery, which ran along three sides of it, with oaken rail and banister. The hall was paved with flags set diamond-wise, and had a great English fireplace with its chimney-nook; and, above, the royal arms and those of the King's commanders, together with a date, and many a loyal inscription, such as "Fear God, Honour the King," and the like. The room had generally an open timber roof. The furniture was in perfect accord with the house: under the window stood the immense hall-table with its thick legs; opposite, was the dresser, covered with plate; the chairs were heavy and solid; and the mantle was frequently supported by caryatides. It was here, when the great logs crackled on the fire by winter, that the gay dames and cavaliers of the neighbourhood assembled for their amusement; here, that they danced the stately minuet and sang the loud song of loyalty. For the owners of most of the houses we describe appear to have been followers of the King. Perhaps in this hall was the family assembled when news came of Naseby and Marston Moor; perhaps from that porch sallied forth the lord to take his share in the combat, from that rose-window that his lady waved her adieu; and perhaps here that his widow received tidings of the slain. The upper rooms of the house, which were approached from the gallery of the hall, were wainscoted like it, and frequently had wonderful ceilings of geometrical plaster-work. When our visitor went to rest at night, he retired to a great bed of state, magnificently carved, with a heavy canopy supported on the thickest of pillars, and a long chest standing at its foot, where, let us hope, he slept a wholesome sleep blown upon him by the fresh moorland air. Perhaps in the morning he looked through the window upon the long lines of the distant hills, and then, descending, bade farewell to the house-master and his lady, and, passing through the tall pillars at the gate, went on his way.

So, in due course of a generation or two, passed likewise through that portal the glory of the house. Its owner was dead, his children departed, his wealth perhaps confiscated, or at any rate, by some ill turn of fate, his substance done away with entirely. *Nunc meo, mox hujus, sed postea nescio cuius*, is the motto on Barkisland Hall—a fit motto, indeed, not only for that house, but for most of its fellows, for neither cavalier nor yeoman knew for whom he built. In fact, there are few of these houses that have not fallen from their old position. However, it happened that when the gentry were departed, the toilers came in—men who ploughed, perhaps, the fields by day, and plied the shuttle by night. The hall now was filled with hand-loom, and the passer-by at night might hear the weaver's song tuned to the throw of his shuttle. His cloth made, pressed, and finished, he placed it upon the back of a pack-horse, and sent it to the nearest market town to be sold. It was a hard life the hand-loom weaver led, from 5 in the morning to 8 or 9 at night, working indoor and outdoor, without a change the whole year round. But a change did come at last, whereat the hand-loom weaver was amazed, and rebelled; the power-loom was invented, and he, his trade departed, fled to the towns, there to seek in other ways his scanty livelihood. And this departure of the hand-loom weaver marked a further degradation in the house he had occupied. Out up now into miserable tenements for farm-labourers, an insecure floor placed across its hall level with the gallery, and the whole place given over to a cruel and careless vandalism, the house we have endeavoured to picture remains in many forms in West Yorkshire, some richer and many poorer than we have described; but there are none too

poor to contain much of interest to the architect. Good examples are the Howroyde, and the Halls of Barkisland, Shibden, Woodsome, and Oakwell, the latter the residence of Shirley in Miss Brontë's novel. Most of the Yorkshire hall-houses fell into decay long ago, and so they yet remain, memorials of a state of things entirely departed, of which they are the truthful interpreters. The modern improver has had a hand in their destruction, no doubt; has cut out their diamond panes to let the light in, and then shrouded them with curtains to shut it out; an agent from Wardour Street has bought up their old furniture; and their only inhabitants now are the poor peasant and his wife, whose children at the earliest dawn toil across the moorland to the nearest mill, there to labour for their daily bread.

And yet they have other inhabitants; but these are not of the flesh; old traditions of their greatness, strange stories of their owners—how they fought for the King, what kind of lives they led, and what manner of deaths they died. And then there is the "silken lady," in hoop and farthingale, who rustles through the house when the autumn winds blow; and the old gentleman, too, in tie-wig, snuff-brown coat, and knee-breeches, who stands at the hall-window when the moonlight falls through its panes upon the floor. JOHN LEYLAND.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- DITTRICH, K. Hamlet, der Konstel der Vorsehung. Eine Shakespeare-Studie. Hamburg: Nolte. 2 M.
HALLER, J. Alpenländische Sprichwörter u. sprichwörtliche Redensarten aus der Zeit vor Cervantes, ins Deutsche übers. etc. 1. Thl. Regensburg: Manz. 15 M.
JAHREBUCH der kunsthistorischen Sammlungen d. allerhöchsten Kaiserhauses. Hrg. unter Leitg. v. F. Grafen Follot de Grenville vom k. k. Oberstkämmerer-Amte. 1. Bd. Wien: Holzhausen. 120 M.
LAPOLLE, A. Le Château de Pau: Histoire et Description. Paris: Morel. 30 fr.
LEVESQUE, Ch. Etude sur les Lois constitutionnelles. Paris: Marecq. 6 fr.
MARIE, A. Une Journée d'Enfant: Compositions inédites. Paris: Lannette. 25 fr.
MILCHROFFER, A. Die Befreiung d. Prometheus. Ein Fund aus Pergamon. Berlin: Reimer. 2 M. 40 Pf.
RAMEAU, J. Les Poèmes fantastiques. Paris: Baschet. 30 fr.
RÉGAMET, F. Okoma: Roman japonais illustré. Paris: Pion. 30 fr.
RUHMELIN, G. Die Theilung der Rechte. Freiburg-i-B.: Mohr. 8 M.
SALOMON, G. Die Statue d. belvederischen u. vatikanischen Apollo. Stockholm: Salomon. 10 Kr.
SILVERSTEIN, A. Le Conte de l'Archer. Paris: Lahure. 25 fr.
THURNER, A. Les Reines du Chant. Paris: Hennuyer. 12 fr.

THEOLOGY.

- LAGARDE, Ph. de. Die lateinischen Übersetzungen d. Ignatius, hrg. Göttingen: Dieterich. 6 M.

HISTORY.

- CHRONICON Leobense. Eisleber Stadt-Chronik aus den J. 1530-1738. Nach der Urschrift hrg. v. H. Grödel u. F. Sommer. Eisleben: Mühlert. 4 M. 50 Pf.
COMBA, E. Storia della Riforma in Italia. Vol. I. Introduzione. Firenze: Bemporad. 6 M.
GOTTLIEB, A. Karls IV. private u. polit. Bezehn. zu Frankreich. Innsbruck: Wagner. 2 M. 50 Pf.
MAYR, F. M. Die Gethenken Alpenländer im Investiturstreite. Innsbruck: Wagner. 4 M. 80 Pf.
MITTHEILUNGEN aus der Civilindischen Geschichte. 13. Bd. 2. Hft. Riga: Kymmel. 3 M. 40 Pf.
QUELLER u. DARSTELLUNGEN zur Geschichte. Niedersachsens. 1. Bd. Hannover: Hahn. 6 M. 40 Pf.
REPERTA diplomatica historica danica. T. 1. Copenhagen: Høst. 5 Kr.
URKUNDENBUCH der Stadt Lübeck. 7. Thl. 3. u. 4. Lfg. Lübeck: Grunthoff. 3 M.
WEINULL, M. Gustav II Adolf. Stockholm: Linnström. 4 Kr.
WILLIAMS, P. Le Sénat de la République romaine. T. 2. Les Attributions du Sénat. Louvain. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- KROENKE, die wissenschaftlichen der Vega-Expedition. Hrg. v. A. E. Nordenskiöld. 2. Lfg. Leipzig: Brockhaus. 3 M.
LEHRKRAFT, O. Th. Idealismus od. Realismus. Eine erkenntnistheoret. Studie zur Begründg. d. letzteren. Leipzig: Felscher. 3 M.
KELLER, C. Die Fauna im Suez-Kanal u. die Diffusion der mediterranean u. erythräischen Tierwelt. Basel: Georg. 3 M. 20 Pf.
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CORRESPONDENCE.

"HOBBS" IN CLOUGH'S "BOTHIE."

Bromley, Kent: Dec. 23, 1882.

In Mr. Morshead's article on Mr. Waddington's book, he says that most people will find Clough, "as Mr. Hutton does, in Adam, not, as Mr. Waddington seems to do mainly, in Hobbes." Mr. Waddington is certainly wrong. Hobbes, "the glory of headers," is G. Ward Hunt, who was afterwards Chancellor of the Exchequer and First Lord of the Admiralty. He was a member of the reading-party on which "The Bothie" was founded; and I first saw the poem on the table of his family soon after its publication, where the identity was accepted as beyond doubt.

SAMUEL R. GARDINER.

THE GREAT PYRAMID.

Braystone House, Kew, Surrey: Dec. 23, 1882.

Miss Edwards accepts so very nearly all that I have endeavoured to establish in my treatise on the Pyramid that it seems to me desirable to state how much that she advances as apparently not agreeing with my views I fully concede. Taking Miss Edwards' numbered objections *seriatim*—

1. Unquestionably each tomb was for one occupant.

2. I attach no importance whatever (though I quote it) to the suggestion that Chaldaean visitors may have suggested the building of the pyramids of Ghizeh, still less to the idea that Abraham had anything to do with the matter. We have recently obtained evidence of intercourse between Chaldaea and Egypt across Palestine at a very remote period; but probably the Egyptian astronomers had little to learn from the Chaldaean.

3. Here Miss Edwards omits to notice the distinction between a horoscope of a king's son planned by the father and such a horoscope planned by the son when himself a king. A rule by which the linear dimensions of a son's horoscope should be less in a certain ratio than the father's would have led to very small pyramid-tombs being made in a few generations. But a king planning a series of pyramids for himself and members of his family not themselves kings would be apt to adopt some such proportions as we see in the pyramids of Ghizeh.

4. I have no opinion as to the relative im-

portance of the horoscopic and tombic uses of a pyramid, except that, as a rule, men think more of this life than of their abode in the tomb. I know Egyptologists regard the tomb as of primary importance, if not all-important, to Egyptians. Yet Egyptians were men, and I suppose this life counted for something with them. Whatever importance the Egyptians attached to their tombs, the horoscopic use of the edifice would be proportionally important, by enhancing the completeness of the dedication of each part of the building to its appropriate astronomical relation.

5. All that is known of ancient astronomy assures us that it was astrology based on star worship, which in some cases was the primary form of religion, in others was only a part of nature worship. No one who considers what astrology meant to men in old times can doubt that it was a part of their religion. Yet it would suffice for all I have sought to show that for some reason—pure zeal for science, if any one can believe it—the Egyptians were careful astronomical observers.

6. Mariette's words support my view. If a pyramid were only a tomb, its sides might face any way; but that it is more than a mere tomb is shown by the dedication of its faces, "par des raisons mythologiques," to the cardinal points. What those "raisons mythologiques" were is tolerably clear to all who know the nature of astrological superstitions.

7. Find out *why* the Egyptians—kings, rulers, princes, priests, stewards, and so forth—required each a tomb, "une enveloppe extérieure et à jamais impénétrable de la momie," and we shall have learned something much more interesting about them than the mere fact that they did require such tombs, which is obvious.

Mr. Cope Whitehouse's theory seems so extravagant that I would rather object to its fusion with mine, which simply shows that every single feature of the pyramid is such as an astronomer would be almost certain to have given to such a structure built, to begin with, on a certain astronomical plan.

No non-existent pyramids, however great they may have been, can compete in interest with the great pyramid of Khoofoo.

RICHARD A. PROCTOR.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 1, 5 p.m. London Institution: "Tourists and Travelling in the Early Days of the Roman Empire," by Prof. J. P. Mahaffy.
8 p.m. Victoria Institute: "The Argument from Design in Nature, with Some Illustrations from Plants," by Mr. W. P. James.
- TUESDAY, Jan. 2, 3 p.m. Royal Institution: "Light and the Eye," III., by Prof. Tyndall.
- WEDNESDAY, Jan. 3, 7 p.m. Society of Arts: Juvenile Lecture, I.
8 p.m. British Archaeological: "The Myth of the Week," by Prof. Hodgkin; "Redstone Hermitage, Worcestershire," by the Rev. J. P. Hastings.
- THURSDAY, Jan. 4, 8 p.m. Royal Institution: "Light and the Eye," IV., by Prof. Tyndall.
7 p.m. London Institution: "Thought-Reading, True and False," by Prof. W. F. Barrett.
- FRIDAY, Jan. 5, 8 p.m. Library Association: "The Distribution of Public Documents to Libraries in the United States," by Mr. E. C. Thomas.
8 p.m. Carfax.
- SATURDAY, Jan. 6, 3 p.m. Royal Institution: "Light and the Eye," V., by Prof. Tyndall.

SCIENCE.

SOME WORKS ON PHONETICS.

Grundzüge der Phonetik. Von Eduard Sievers. (Leipzig: Breitkopf.) This work is a second edition of *Grundzüge der Lautphysiologie*, by the same author, which appeared in 1876 as an introduction to the series of Indo-Germanic Grammars now in progress. It has, however, undergone so much recasting and supplementing as fully to justify its appearance under a new title. The most important feature in the

new edition is the attitude of Sievers towards the English school of phonetics. He says himself, in his Preface, that he has derived but little benefit from the German reviews of his first edition: the reviewers were either too indulgent, passing over the weaker parts of the work, or else approached it with prejudices and demands which it expressly refused to meet. He professes to have learnt all the more from the works of the English-Scandinavian school of phonetics, and admits that even the first edition would have taken a very different form if he had at that time been acquainted with the two works which had laid the foundation of modern phonetics—Bell's *Visible Speech* and Ellis's *Early English Pronunciation*. One cannot but agree with the author that his original principle of giving, as far as possible, only his own results and ideas, unmodified by those of others, had many advantages; but, as he himself says, the consequence was that he sometimes overlooked outside work which had more or less anticipated his own. He instances the theory of "glides," or transition-sounds, on which only a few scanty observations are to be found in his first edition, while the whole subject had been made clear by Bell and Ellis many years before. Hence, also, his retention of the antiquated classification of the vowels by pitch, instead of according to their mode of formation. Sievers complains with reason of the inaccessibility of Bell's works, and states that he would not even now be able to utilise Bell's investigations, had they not been made accessible in Ellis's *Early English Pronunciation*, Storm's *Engelske Philologie*, and my own *Handbook of Phonetics*. He says: "The phonetician who is in earnest about the matter will have to draw mainly from these works as his sources. It is a point of honour for the German school of phonetics to acknowledge this without reserve." He reproaches German phonetic science with having too long ignored the results of "her less loftily theoretical but all the more vigorous daughter." It is hardly, perhaps, correct to say that the present school of English phonetics is the daughter of the German one, for Bell's vowel-system is entirely original; although, on the other hand, every English phonetician will hasten to acknowledge the debt he owes to those German researches (especially in laryngoscopy) which were first made accessible to English readers by Mr. Ellis. With not less readiness will he acknowledge the fitness of the designation "English-Scandinavian" school; for, although the participation of Scandinavia in the more modern phonetic investigations dates from the appearance of Storm's *Engelske Philologi* (1879), that work has contributed more than any other to the minutely accurate physiological determination of the elementary sounds of the chief literary European languages which is now the main aim of practical phonetics. But, while Storm and his young Norwegian pupils accept the English system as a whole, this is not the case in Sweden; and it is hardly correct to class Lundell, Norren, &c., with them. The only Swedish phonetician, as far as I know, who fully accepts the English vowel-system is Dr. Fr. Wulff, of Lund, from whom we may expect good work in Scandinavian and Romance phonetics. The other Swedes, in spite of the lead they have taken in systematic dialectology, still retain a very imperfect and antiquated vowel-system. Sievers states that the only general point of importance in which he differs from the newer school is his negative attitude with regard to the attempt to form a general system of sounds. In this I think he goes too far. It is quite true that the setting up of rigid schemes like Brücke's and Bell's vowel-tables has often a retarding influence; but it is also clear that a mere collection of isolated facts without any common basis of comparison can never constitute a science.

Phoneticians are now coming to recognise generally that the sounds even of a single language cannot be studied scientifically without constant comparison with those of other languages; and these comparisons cannot be carried on or made accessible to others without a general system of notation and terminology, which necessarily imply some general theory of the relation of sounds. The best general system that exists at any one period is nothing else but a stepping-stone, to be discarded for a better one when it has done its work. If the time comes when Bell's vowel-system is no longer a help but a hindrance to progress, it will then be time to seek for a better one on some other principles, and, when we have found such a one, to discard the older one. Sievers expressly disclaims any intention of providing an introduction to general phonetics. His book is an introduction to the study of the phonology of the Indo-Germanic languages; and, being written for philologists, it must necessarily be somewhat conservative in character, especially as regards nomenclature. The chapter on the general principles of sound-change will be especially welcome to this class of readers. The subject is treated in a thoroughly sound and scientific spirit, although an English reader will be apt to consider the author's style as somewhat too abstract. The chapter on the phonetic structure of syllables, words, and sentences deals with the problems of what may be called "higher phonetics," and the views laid down in it are very similar to those in my own paper, "Words, Logic, and Grammar" (*Phil. Soc. Trans.* 1875-76). Sievers adopts the term "sprach-takt" to designate what I call "stress-group." The work abounds with interesting details, into which I cannot enter here. They show such a power of observation as to make us regret that the author's limited opportunities and variety of other pursuits do not allow him to give more detailed investigations of special languages and dialects.

Engelske Philologie. Von Joh. Storm. I.—"Die lebende Sprache." (Heilbronn: Henninger.) We have here a translation (made by the author himself) of *Engelske Philologi*, which appeared in 1879, in Norwegian, and was reviewed at the time in the ACADEMY. In its present form the work has not only been made more generally accessible to English as well as foreign readers generally, but has also been considerably improved and enlarged. The object of the work is to give a guide to the scientific study of English, mainly for young students of philology, but also for wider circles. Storm, like Sievers, is at the same time a scientific philologist and an ardent phonetician, but the spirit in which he brings phonetics to bear on philology is totally different. We see, in Storm's work, how closely akin the Norwegian scientific spirit is to the English. Although the Norwegians partially resemble the Germans in possessing genuine universities and an organised system of scientific training, yet their work distinctly shows the more practical character of that of England; and this is proved most unmistakably in the way in which the results of English phonetics have been taken up by Storm and his young disciples. We can even trace the weak side of the "practical" character in a certain want of cohesion and method in Storm's book which, however, instead of detracting from its usefulness and interest, rather adds to them, for Storm's practical mastery of modern languages is such that we cannot afford to lose a single one of the details massed together in this volume. Of that dilettantism and shallow popularity-hunting which is the curse of English philology there is, it need hardly be said, no trace. Storm's introductory chapters on the general method of studying English,

and on general phonetics, are no doubt destined to exercise a most weighty influence on the practical study not only of English, but also of modern languages generally. The two main articles of his educational creed are—(1) begin with the living language, and work gradually back to the older stages, leaving historical and comparative studies till a solid foundation of facts has been laid; and (2) base the study of pronunciation on a practical mastery of general scientific phonetics. It is a great merit of the book that these principles are brought forward in a sober and cautious way. There is no attempt to sweep away the present system and to set up an ideally perfect one in its place—its general tone is, indeed, almost conservative; while leading the reader up to higher ideals and methods, it shows him how to make the best use of the existing helps. For this purpose Storm gives detailed criticisms of the chief works on general phonetics (this chapter being, in fact, a valuable contribution to the history of the science in its latest stage of development), English pronunciation, lexicography, phraseology, &c. He has chapters on colloquial and vulgar English, which will be full of interest to English readers also. He has collected the material himself for the greater part from novels and other sources, and his treatment of it shows an astonishing command of English in all its stages. The section on American-English, though less original, is equally welcome. That on the language of the eighteenth century, again, is based on original reading. Tudor English, and especially Shakspeare's English, are also treated of fully. From a purely scientific point of view, the most valuable feature of the work is the number of accurate sound comparisons and identifications it contains. Storm has long been regarded in France and Italy as a foremost authority in Romance phonetics; and his minute comparisons of the elementary sounds of English, French, Italian, Spanish, German, and the Scandinavian languages, together with those of several other languages, have contributed as much as anything to give practical phonetics that secure basis which is indispensable for any sound progress. To Storm also is due the credit of being the first foreigner to take account of the work of the English school of phonetics. It was he who first induced me to write the *Handbook of Phonetics*, which, with Storm's own book, has been the means of making Bell's discoveries known on the Continent. Now that Sievers has approximated to the English-Norwegian position, it is to be hoped that the younger generation in Germany will follow his example; and in this way we may hope to see the present isolation of phonetic investigation broken down, for phonetics can never be successfully cultivated except on an international basis.

Bidrag til dansk-norskens lyd lære. Af K. Brekke. (Christiania: Fabritius.) This carefully worked-out analysis of the phonology of Danish-Norwegian as spoken in the East of Norway (especially in Christiania itself) is by one of the most promising of Storm's pupils. It is noteworthy as being the first treatment of a living literary language on a rational phonetic basis by a native. The author got the idea of his essay from my own "Sounds and Forms of Spoken Swedish" (Phil. Soc. Trans. [1877-79], to which he frequently refers. He has completely adopted the English system, and even partially retains Bell's English terminology (with the slight modifications and additions given by me in the *Handbook of Phonetics*), at least as regards the vowels. The work begins with a full analysis of the sounds of the language, which resemble those of Swedish very closely, agreeing with Danish only in features which are common to the Scandinavian languages generally; then comes "sound-representa-

tion" (Lydbetegnelser), in which the different letters and letter-combinations are enumerated, with their various pronunciations; and, lastly, *accent*—both the stress-accent, which Norwegian has in common with other languages, and the peculiar modulative (musical) accent, which is shared only by a few other European languages, notably Swedish and Lithuanian. The pronunciation is consistently expressed throughout in a practical and convenient notation. The only fault I find in it is that the application of the dotted and the crossed o is exactly the reverse of that adopted by the Danish phoneticians, which is somewhat confusing. The author has wisely followed Mr. Ellis's plan of enclosing all phonetic writing in parentheses—a practice which saves many misunderstandings. This little work deserves the attention of all who are concerned either with Scandinavian phonology or the practical study of spoken Norwegian. For the latter class of students it is, indeed, indispensable. We hope to meet the author again on some wider field of phonetic research.

HENRY SWEET.

PHILOLOGY NOTES.

M. PAUL MARIÉTON is engaged upon an important work, entitled *La Renaissance latine et les Provençaux*, which will give a history of the dialects of Southern France since the crusade against the Albigenses.

M. DE ROSNY has almost ready the fourth and concluding part of his work upon the Decipherment of the Hieratic Writings of South America. His system of interpretation has met with a good deal of criticism.

FRENCH officers have discovered in Tunis, at a village called Henjir-ed-Duamia, several Latin inscriptions which identify it with the Roman colony of Uchitani Majores, mentioned by Pliny (v. 4). The inscriptions are dated from Severus to Constantine.

At the last meeting of the Société asiatique, M. Halévy announced that he had succeeded in deciphering the Thamudite inscriptions brought back from Arabia by M. Huber. The Thamudites are a prehistoric tribe, whose destruction by a divine intervention is recorded in the Koran.

THE École française d'Athènes has lost two of its members by death within three months. This has led to the comment that too much work is expected from the young students on their first arrival in Greece; and the Chamber has immediately voted a larger grant towards their travelling expenses.

It is proposed to found a Chair of Catalanian at the University of Barcelona.

DR. VON BÄHDER, of Leipzig, has published a new edition of Hoffmann's *Grundriss der deutschen Philologie* (Paderborn: Schöningh, xvi.—456), of which the first edition appeared in 1836. He follows, on the whole, Hoffmann's arrangement, but has made several alterations and additions. He has confined himself in "Literature" to Old-High-German and Middle-High-German; on the other hand, he has added two highly important chapters, "Volkskunde" and "Altertümer," covering nearly one hundred pages, and has included the Dutch language throughout, although the information which he gives on this branch is not very full—we miss, among others, F. C. Donders' *De Physiologie der Spraakklinken*, &c. (Utrecht; 1870). Dr. von Bähder's references to the more important articles in periodicals are especially valuable to the student; yet, to take one subject—viz., folk-etymology (p. 135)—we looked in vain for Förstemann's second paper in Kuhn's *Zeitschrift*, vol. xxiii., and O. Weise's contributions to the question in the *Zeitschrift für Völkerpsychologie*, &c., vols. xii. and xiii. A

few other books seem to have escaped his notice, such as Engelien's *Grammatik der neuhochdeutschen Sprache* in § 44, and Laubert's *Die französischen Fremdwörter in unserm heutigen Verkehr* in § 75, &c.; and No. 1849 might, with advantage, be transferred to § 52. But these are minor points. Every student of German philology will welcome this new edition.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES OF SCOTLAND.—

(Monday, Dec. 11.)

DR. ARTHUR MITCHELL, V.-P., in the Chair.—The first paper read was "An Examination of the Newton Stone Inscription, Aberdeenshire," by the Earl of Southesk. The Newton Stone has been known to antiquaries for seventy years, and yet its double inscriptions have not been satisfactorily read. Through the kindness of Mr. Gordon, the proprietor of the estate on which it stands, the Earl of Southesk had enjoyed ample opportunities of studying the monument, and he had also had the advantage of photographs taken from new points of view. After an elaborate investigation of both inscriptions, letter by letter, he came to the conclusion that the Ogham inscription answered to the first part of the literal inscription only; that both these were renderings in a Celtic dialect of a brief sepulchral formula; but that the concluding part of the literal inscription was mythological—a religious invocation. The characters in which it was written were analogous to the Greek letters written by Irish scribes in such early Irish MSS. as the Book of Kells. The rendering of the inscription which was the result of his investigation in some respects closely agreed with that of the late Mr. Brash, and made it commemorative of "Eddi, daughter of Forrar, of the race of Jose," the last word being equivalent to Huan, the solar god, who was the same as Dionysus and Bacchus. The Ogham part of the inscription, he thought, was for the priests, and the other part for those initiated in the mysteries.—The second paper, by Dr. Daniel Wilson, was "A Notice of the Runic Inscriptions in St. Mollo's Cave, Holy Island, Argyleshire." After referring to the interest excited by the discovery of the remarkable series of Runic inscriptions carved on the interior walls of Maeshow, in Orkney, Dr. Wilson remarked that the series in St. Mollo's Cave, though fewer in number, were specially interesting as being, in his opinion, memorials of some of those who were engaged in the memorable Battle of Largs. The roof and sides of the cave are covered with rude marks, crosses, monograms, and other carvings of different periods, and among these are several inscriptions in Runes, which were copied and deciphered by Dr. Wilson in 1850 and 1863. They consist chiefly of the names of individuals, with the addition of the formula "carried this," but one seems to be of a satirical description. Dr. Wilson devoted part of his paper to a critical examination of the style and lettering of the inscriptions, and concluded with a description of St. Mollo's chair, or stone bench, a projection in the cave thus named, which recalls many other memorials of early Celtic saints of a like kind, which he instanced and described. He also called attention to the fact that the cave has attracted the attention of visitors, and that some of its interesting inscriptions have already been defaced.—The third paper was "A Notice of the Battle of Glenshiel, June 10, 1719," by Mr. Alex. H. Millar. While collecting materials for his history of Rob Roy, Mr. Millar had discovered among the MSS. of the Duke of Marlborough a plan of the battle by Lieut. John Bastide, which gave not only the disposition of the Jacobite and Hanoverian forces, but also detailed with great fullness the different movements of the troops on both sides. A tracing from this plan was exhibited, and by reference to it Mr. Millar was enabled to present a clear and detailed account of the conflict, of which so little was known that the most recent accounts given by the historians are brief and imperfect.

ROYAL ASIATIC SOCIETY.—(Monday, Dec. 18.)

SIR BARTLE FRERE, BART., President, in the Chair.—Mr. Arthur Lillie read a paper on "The Buddhism

of Ceylon," in which he combated the ideas advanced by a section of writers, headed by Dr. Rhys Davids, that the ancient books of Ceylon teach nothing but annihilation, non-existence of the soul, and Atheism. He cited the *Tevigga Sutta*, in which Buddha is questioned on the subject of that union with Brahma which it was the great object of the Brahmin ascetic, in Buddha's day, to gain. Buddha, instead of answering that the Supreme Brahma is non-existent, and that those who sought union with him were unwise, proclaimed distinctly the contrary proposition. Mr. Lillie then urged that the charges of annihilation, &c., brought against Buddha by Dr. Rhys Davids were founded on an erroneous reading of the Buddhist ideas about *Karma* and the *Skandas*; these, he stated, cease not on the death of the individual, but on his attaining spiritual awakening. A passage in the Brahma jala Sutta much relied on by Dr. Davids was then compared with its context, and it was shown that the doctrine of the annihilation of human beings was pronounced no less heretical than that of future conscious existence. Mr. Lillie, in conclusion, expressed the opinion that the Northern and Southern systems should be compared together, as by these means alone could the archaic and true Buddhism be detached from its later accretions.

FINE ART.

NOW ON VIEW.—BEAUTIFULS OF SURREY SCENERY, being an EXHIBITION of Mr. SUTTON PALMER'S SKETCHES and DRAWINGS made this past Summer.—MESSRS. DOWDRAWELL, 133, NEW BOND STREET (two doors from the Grosvenor Gallery).

In MARCH NEXT Messrs. DOWDRAWELL will exhibit Mr. STREET FOSTER'S DRAWINGS of the CATHEDRAL CITIES OF ENGLAND and WALES, which it is proposed shall be engraved.—Particulars on application.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

Japan: its Architecture, Art, and Art Manufactures. By Christopher Dresser. (Longmans.)

THIS book is a notable instance of the danger of delay in publishing. Had it appeared some two or three years ago, it would have been a much more substantial addition to our knowledge of Japan and its art. Dr. Dresser arrived in Japan on December 26, 1876, and might easily have expanded and published his notes of travel before the world had read what Miss Bird, Sir E. J. Reed, Mr. Dixon, and many more had to say on the subject. He might have had the start of the second edition of Audsley and Bowes; of the native report on Japanese pottery edited by Mr. Franks; of Mr. Cutler's splendid volume; not to mention many another work by which our knowledge of Japan and its arts has been largely increased of late years. As it is, though his volume is not without interest, it contains very little that is new.

Moreover, the book is not without signs that the delay has been injurious to its literary quality. It seems to be written rather as a task than a pleasure, as though the responsibility of the author's exceptional advantages compelled him to throw his materials into book form when he would rather have let them slumber in his notebook. We fear that this sense of effort is partly due to the "long and painful illness" of which he speaks in his Preface; but it is impossible not to feel that the book would have been much more lively if he had written it while his memory was warm.

The first portion is occupied with an account of four months spent by him in Japan; the second deals with arts and art manufactures. As the bearer of presents

from some leading firms in England to the Japanese Government, he was very well received, and had exceptional opportunities afforded him for studying both ancient and modern Japanese art. He had the honour of a reception by the Mikado, and had two Japanese gentlemen told off to conduct him about the country. He enjoyed unusual experiences of real Japanese hospitality, and was even privileged on one occasion to eat slices of a live fish that was still gasping on the table. He saw strange dances and stranger processions. He was not only allowed to see, but to examine and handle, the Mikado's famous collection of curiosities at Nara. Sacred precincts forbidden to foreigners were open to him; he was allowed to partake of what he calls the "Shinto sacrament," and was a guest at one of the celebrated select tea-ceremonies. An entertainment was arranged for his benefit at which some of the most skilful Japanese artists made drawings in the presence of himself and other illustrious guests. He saw, and evidently studied, workmen of various kinds while employed at their labour; and of potteries he visited no less than sixty-eight.

Dr. Dresser is well known as a gentleman of considerable experience both artistic and commercial, and as an ardent and successful collector, so that altogether we had a fair reason to expect a volume of no ordinary interest. It may be that our expectations were too high, or that Dr. Dresser has not done justice to himself; but in either case the result of his some years' gestation and some months' production is disappointing. Dr. Dresser himself seems to have little confidence in his power of description, for he evades as often as he can the task of putting into words his impressions of the scenery he passed through and the sights he saw. He tells us of his wonder and delight, how such a thing exceeded even his dreams, and how he never saw anything like something else; and often, after arousing our curiosity, he puts us off by saying that a view reminds him of one he saw at Salt Lake City or some other place where comparatively few persons have ever been. Of details which we should not miss he is prodigal. When, for instance, he takes us to Nikkô, we learn how he turned to the right or the left, followed the course of a stream and went up a hill and had a glorious walk. But when we get to the temple we are told that, "in dealing with a shrine like that of Nikkô, words are altogether inadequate;" and the famous carvings are thus described:—

"Birds, flowers, clouds, water, and animals are out with a boldness which the finest of European carvers could scarcely equal. I doubt, indeed, whether we have in Europe any artists who could arrange such compositions with half the vigour exhibited in these panels."

In describing the temple at Shiba he is still more indefinite and still more enthusiastic. But even a panegyric like that we are about to quote only tantalises our sight while it raises very serious doubts as to the soundness of the author's taste and judgment in matters of art.

"The impression which I now receive upon first beholding the magnificent temples and shrines standing before me as we step from our carriage is most delightful. Buildings so rich in colour,

so beautiful in detail, so striking in symbolism, I have never before seen, or even dreamt of. Had a Gibbons been employed on the wood-carving, had the colourist of the Alhambra done his utmost to add to forms, which in themselves are almost perfect, a new charm through the addition of pigments, and were the whole of such details subordinated to fitting places in a vast architectural edifice by the architects of the Parthenon, no more worthy effect could be produced than that of the buildings on which my eyes now rest."

It must not, however, be supposed that Dr. Dresser never attempts to give positive information about the temples of Japan. He is, for instance, very anxious that we should know not only the buildings that at present constitute the temple at Nara, but the changes that have been caused by fire and reconstruction; and this is what he tells us:—

"Originally the garan or complete temple (or, as we should say, group of temples) consisted of a number of buildings, one of which was the main temple or kon-do, one a pagoda or tō, one the eating-house or shioku-do, one the lecture-room or saidono, and one the bath-house or yuya. Some of these have been destroyed by fire, while one, the southern round temple or nanyen-do, has been rebuilt. From time to time buildings have been added, and if the whole were now standing they would consist of a pagoda or tō, a southern round temple or nanyen-do, an eastern golden temple or tokin-do, a western golden temple or saikin-do, a chief temple or kon-do, a lecture-room or ko-do, a northern round temple or hokuyen-do, a bath-house or yuya, a building termed an anteroom or hosodono, and a refreshment-house called shioku-do; but of these all that now remain are the pagoda, the eastern golden temple, the northern round temple, and the southern round temple which has been rebuilt, but the three old buildings which still remain have been in existence about twelve hundred years."

Dr. Dresser was commissioned by the Japanese Government to make a report on Japanese commerce with Europe, and he devotes a chapter to the mistakes made in translating it into Japanese. If his report was written in the same style as his travels, these blunders are not extraordinary. At the same time, it would not be fair to condemn Dr. Dresser's book on account of its style or its failure in picturesque narrative. When he is describing processes of manufacture or specimens of art, he has often something to tell us, and tells it intelligibly, if not with much literary skill. Perhaps the freshest and best-written passages in the book are those which contain an account of that meeting of Japanese artists which we have already mentioned. How a young man made a drawing of a flying duck, and a middle-aged man another of a train of rats, is very clearly described, and with much graphic power, as the following extract will show:—

"A brush of considerable breadth was dipped in water, and drawn between the fingers of the artist till nearly dry. It was then dipped in a thin wash of Indian ink, the central portion of the brush being bent outwards, so that the hairs of the brush assumed a crescent-like form. The convex or centre portion was now hastily dipped into dark Indian ink, and the brush allowed to straighten itself. Two or three hairs were now separated from one side, and dipped into dark ink, but these remained detached from the other part of the brush. By a dexterous movement the artist produced with one stroke the shaded body of the duck and an outline,

the few separate hairs making the latter, while the shading resulted from the darker ink of the centre not having fully spread to the sides of the brush. A bill is now drawn, then feet, and then tail-feathers. An eye is added, then follow a neck, legs, and a few finishing touches, when an admirable sketch of a flying duck is before us."

A few nuggets like these may here and there be picked out of the book, especially in the latter half, which is devoted to the arts and manufactures. The description of the way fabrics are figured is so good and interesting that we should like to quote it, but the relative proportions of good and bad writing in Dr. Dresser's book are, we think, generously represented by the extracts we have already given. Even in regard to arts and manufactures we are as frequently surprised by the *naïveté* of his discoveries as we are by the poverty of his reflections. The profound consideration which he gives to the connexion between the religion and art of the country results in nothing more than tracing excellence of work to Shinto and love of Nature to Buddhism. And we are expected to be surprised at the fact that hardness is a test of the quality of lacquer. The mention of "storks" as a favourite object of Japanese art and some other little mistakes of the kind seem to prove that Dr. Dresser's knowledge of Japan and its arts is discursive rather than thorough.

The book is well printed and prettily bound, and the illustrations are excellent; some of them, especially those of the temples and their complicated bracketings, are not only beautiful, but give us a better idea of the general appearance and peculiar structure of Japanese architecture than any we have seen.

COSMO MONKHOUSE.

THE BOOLAK MUSEUM.

MOST of the old rooms, now entirely re-arranged, and one of the large new *salles* containing upwards of five hundred stelæ and statues, are now open to the public of Cairo; and there is every reason to hope that the whole building will be ready by the beginning of next year. The new rooms will contain only new objects, including, of course, some thousands of relics from the famous tomb at Dayr-el-Baharee. One hall, devoted entirely to masterpieces of art of the Græco-Roman and Byzantine periods, is so nearly completed that by this time it is probably already on view. The "Salle funéraire" will contain more than forty sarcophagi and mummy cases. The Hall of the Royal Mummies is painted, panelled, and so far advanced that the last touches of varnish are being laid on. In a day or two it will be ready for exhibition. Meanwhile, carpenters and glaziers are busy finishing glass cases, putting up shelves, and arranging hangings; while Prof. Maspero, hard at work from morning till night, is cataloguing, ticketing, designing, superintending, and putting his hand to everything with an energy that knows neither rest nor fatigue. The additions which (despite difficulties, dangers, rebellion, and war) have been made to the building since the great discovery of 1881 are equal in extent to the whole of the former structure; so that the amount of exhibition space is actually doubled, and the warehouses, wherein for years have been stored thousands of objects which it was found impossible to display to the public, are now emptied of their contents.

AMELIA B. EDWARDS.

GLASGOW LOAN EXHIBITION OF ITALIAN ART.

A VERY interesting loan collection has been brought together by the Parks and Galleries Committee of the Corporation of Glasgow, with the liberal co-operation of many private owners. This committee has already done much by exhibitions like the present and in other ways to foster a love of art in the West of Scotland; and it has recently decided upon a scheme which will result in extended usefulness—the acquisition, namely, of property adjacent to its present premises, for the erection thereon, at a cost of about £200,000, of commodious buildings for a museum, library, galleries, and school of art.

No doubt some incitement towards this worthy undertaking is due to the recent report of Mr. J. O. Robinson, which pronounced so authoritatively on the great artistic value of the works by ancient masters contained in the Graham-Gilbert and McLellan bequest collections, which have for years been under the charge of the committee. The walls of the galleries that contain the present exhibition are hung with a selection from these paintings, which, supplemented by a series of Braun's excellent photographs and some thirty water-colours executed by Herr Stohl for the late Empress of Russia, represent Italian art on its purely pictorial side; while the work of the Southern engravers is displayed in selections from the portfolios of the Duke of Buccleuch and in reproductions presented by the British Museum. The department of graphic art is completed by a noble series of fifty drawings, lent by Mr. Malcolm of Poltalloch, including such well-known examples as the "Abundance" of Botticelli and the splendidly passionate profile "Bust of a Warrior" by Leonardo.

When opening the exhibition, Lord Balfour of Burleigh made some excellent remarks as to the good influence which the examples of decorative art contained in the rooms might have on the craftsmen of our time. But perhaps the most obvious and immediate effect of the display will be to impress on the picture-buyers of Glasgow a sense of the unity and completeness of the art-life of old Italy, and to lead them to consider that, if art is to be real and vital, it must not be a local thing—the culture of a mere corner of our nature; that we must look for and recognise beauty, not only in squares of coloured canvas, but in every adjunct of our daily life. Turning from the paintings to the examples of art more or less strictly decorative, we find that here, too, "love is still at work with the artificer. Throughout his quaint devising;" that the men who designed the garments and armour which the Italians wore, the coffers that held their household linen, the plates and cups from which they ate and drank, were artists no less truly than those who embodied their dreams of heaven and recorded the faces of their heroes. The collection is rich in examples of arms and armour, including the so-called "Orellini" shield sent from Windsor, and a singularly fine helmet with oreillettes attached, the property of Sir Robert Hay. From an educative point of view—educative so far as art is concerned—the preponderance of late Renaissance examples is to be regretted. With all their ornate richness, they are too often overloaded and tasteless; the production of a luxurious and decadent period, they are suggestive of foolish pageants rather than of the stress and storm of noble war, and contrast painfully with the exquisite modelling and chaste reticence of line and curvature characteristic of Gothic armour. From the collection of Mr. W. E. Gladstone comes a valuable series of ivory-carvings, and a case of brooches and pendant ornaments—lovely fantasies of the goldsmith expressed in the most delicate division of precious filigree and the fair

colours of varied enamels. In the same room are numerous examples of old bronzes, and near them—as though to prove the decay of Italian design in metal and its present pretentiousness—is placed the "Helicon Vase" of Morel-Ladenil. Among the coffers are admirable examples of ivory inlaid on wood, and a chest of brass lent by the Marquis of Lothian, with tempera-painted panels introduced on the sides, the largest representing a triumph, with the victors borne along under golden canopies and attended by dainty boy-riders, which recall the processions that Gozzoli delighted in. The specimens of lace, vestments, and majolica are all worthy of examination; and the musical instruments sent from South Kensington include a most curious and *bizarre* spinnet, with blue and white keys and decorated with many-coloured adornments of the spun and moulded glass-work of Murano—said to have been made for the Queen of Bohemia who was daughter of James I. Finally, we have to mention that Mr. J. O. Robinson has lent his superb and well-known collection of Italian medals—some of them, we observe, such as the "Malatesta Novello" of Pisano, being finer and better preserved impressions than those in the national collection. They will for the first time introduce the public of Glasgow to the noble medallio art of Italy, while the smaller, but very interesting, collection of Sir Wm. Fettes Douglas is doing a similar service at the Science and Art Museum in Edinburgh.

The exhibition may be pronounced to be the finest yet held out of London, and one whose educative influence it is almost impossible to over-estimate.

J. M. GRAY.

NOTES ON ART AND ARCHAEOLOGY.

PROF. C. T. NEWTON will begin on Friday next, January 5, a course of five lectures at University College, London, on "Greek Myths as illustrated by Ancient Paintings and Other Monuments." This first lecture will be open to the public without payment or ticket. Prof. Newton also purposes to give a third course next term on "The Useful and Decorative Arts of the Greeks and Romans."

The *Great Historic Galleries* will, to the regret of many, not appear in January or February 1883, but the reasons are good. In the first place it is now to be published quarterly instead of monthly; and, in the second, delay has been caused by the perfection of a new process of photography, which is to be used in future. It is said to be like *photogravure*—only better. The prints will be pressed off on thick drawing-paper in sepia or Indian ink. If the new illustrations are only as good as the old ones, this will be a great improvement, for mounted photographs always warp and cockle when bound, even when they do not peel off their cards.

THE Messrs. Blackwood have just issued *The Gladstone A B C*, a political squib, with illustrations apparently designed by Mr. G. B. Halkett, the draughtsman of the previously published and singularly popular *Gleanings from Gladstone*. It is with the art, not with the politics, of the brochure that we are concerned; and in this respect such of the subjects as "Independence" and "Reform" show a marked advance on the artist's previous work, while the "Nemesis" and the "Revolution" are marked by a touch of tragic power such as is not infrequent with caricaturists—as witness some work by both Leech and Cruikshank—and which might find a more worthy field for its display than the dusty and disturbed one of party politics.

For some months past the Athenian Archaeo-

logical Society, with the support of the Greek Government, have been excavating on the site of Eleusis. Up to the present the results have been disappointing, consisting only of a few statues, vases, and coins of little value, and about forty inscriptions, mostly mutilated.

THE second number of the *Journal* of the National Society for Preserving the Memorials of the Dead (W. Reeves) contains details about many monuments in churches which are almost past preservation. The secretary of this most deserving society is Mr. W. Vincent, Belle Vue Rise, Norwich.

MR. MORAN is one of the most original and thoroughly national artists that America has produced, and his etchings are characterised no less by suggestiveness of light and space than by ready seizure of landscape character. That given in the thirteenth number of *American Etchings* is quite representative, and gives that interest to the meagre country at "Three Mile Harbour, L.I.," which can only be seen by an artist, and expressed by rare skill in selection of line.

THE Japanese collection of Dr. Gierke, which we have before noticed as forming the greater portion of the recent Japanese exhibition in Berlin, has been purchased by the Berlin Museum for the sum of £1,800.

THE *Revue critique* does not altogether welcome the newly founded Ecole du Louvre. It complains—and with some appearance of justice—first, that the new courses of lectures will be to some extent rivals of those already delivered at the Collège de France and the Ecole des Hautes Etudes; second, that the money at the disposal of the Department of Fine Art would have been better expended in rendering more efficient the regular work of the museums; and last, that what is really wanted in the cause of learning is the consolidation of all the schools scattered about Paris into one organised university. In London, despite the good work done by University College, we have not yet got even the scattered schools.

DR. SCHLEMMANN has published, with Brockhaus, of Leipzig, a catalogue of the contents of the Polytechnic Museum at Athens. These consist of the treasures from Mycenae (numbering 701 objects), and what has more recently been found on the site of the Heraion at Argos, at Spata, Nauplia, Menidi, and a few other places.

THE Swiss are not a little proud of boasting that two of the best masters of modern line-engraving, Friedrich Weber, of Basel, and Johannes Burger, of Burg, in Aargau, though popularly reckoned as Germans, are really Switzers. Weber died last spring, but Burger is still living in Munich. Both artists have devoted themselves to the reproduction of the works of Raphael. Weber's noble rendering of the "Vierge au Linge" is well known in England. Burger has completed an engraving of the still more famous "Madonna della Sedia" of Florence. Prof. W. Lubke, in a notice of Weber's work, gives it the preference over the previous reproductions by R. Marpen, Calamatta, Schäffer, Mandel, and others. "It will doubtless be asked," says Dr. Lubke,

"whether a new copy of this Madonna was not an artistic superfluity. But the very first glance at Burger's work will convince the expert that he has before him one of the very noblest products of the modern graver, which will not merely endure comparison with all its foregoers, but carry away the palm from them all."

Burger has chosen a larger size for his reproduction than his predecessors, not excluding Schäffer, whose engraving is thirty-seven centimetres in diameter. The new "Madonna della Sedia," says Dr. Lubke,

"is without doubt the masterpiece of Burger, and

will secure him a place of honour among the very first engravers of our time. The fidelity and force of his drawing, the sovereign freedom with which he uses and governs all the technical aids of his art, and the power with which he has transferred to his plate the effects of enamel and colour unite to produce a completeness such as is rarely attained."

HERR E. A. SEHMANN, of Leipzig, has published "A Poem in Six Songs" by R. Hamerling, called *Cupid and Psyche*. This is charmingly illustrated with fanciful designs by P. Thumann, and forms one of the prettiest German gift-book of the season.

THE new volume in the series of the "Grands Maitres de l'Art" (published by Quantin) is *Jean Bologne*. This great sculptor of the sixteenth century, though better known by his Italian name of Giovanni da Bologna, was born at Douai, in France. The writer of the present book is M. Abel Desjardins, dean of the faculty of letters at Douai; and the materials upon which it is mainly based were collected by the late Fouques de Vagnonville, a rich amateur of Douai, who bequeathed his gallery of pictures to his native town.

M. HENRY HOUSSAYE has collected into a volume—*L'Art français depuis Dix Ans*—the articles on the Salon which he contributed to the *Revue des Deux-Mondes*, with an Introduction dealing generally with the most notable of the painters and sculptors.

THE STAGE.

THE PERFORMANCE OF "THE RIVALS."

IF the present revival of "The Rivals" at the Vaudeville were an attraction of a moment it might be necessary to apologise to the readers of the ACADEMY for being a week or two late in noticing it; but it is one of the most complete things done recently on the stage, and it will be an attraction for a long time to come. Indeed, it is likely to attain little short of that share of public favour which fell to the lot of the famous revival of "The School for Scandal" at the same theatre about eleven years ago, when Mr. Farren, now an incomparable Sir Anthony Absolute, was an incomparable Sir Peter Teazle, and when one of the most delightful and unassuming personalities of the modern theatre—Miss Amy Fawcett—revealed for the first time a talent fated to charm, but never destined to mature. The present revival of "The Rivals" is a quite worthy companion to that other revival of which I have spoken, though it may be that in the future history of the stage its place will be less distinguished; but this will only be because, during the last half-score years, the conditions and circumstances of the English theatre have changed—we have grown more exacting, we have grown more accustomed to have things decently and in order. We have passed from the upholstery of the Tottenham Court Road to the upholstery of the *bric-à-brac* shops, and from the upholstery of the *bric-à-brac* shops we have gone on to demand some completeness in the cast.

One of the most remarkable features of the present performance is the Mrs. Malaprop of Mrs. Stirling. Enacted with the authority with which Mrs. Stirling endows it, the part becomes not only a leading character as far as the women are concerned, but one of the principal personages of the play. Nothing can be sunnier or more genial, more accomplished or more shrewd, than the char-

acter as Mrs. Stirling portrays it. You feel so distinctly the cleverness of the character and its charm that the "derangement of epithets" which has become proverbial is accounted an accident, and Mrs. Malaprop's is a case in which pure brain power supplies the deficiencies of a wretched education. If Mrs. Malaprop was not born to be correct, she was born to be a lady, and nothing on earth can prevent such a woman from being influential in her world, wherever that world may be. Mr. William Farren's Sir Anthony is as thorough as an old-world picture, and Gainsborough's brush might have been fittingly employed in recording a bearing so dignified and emotions so profoundly natural. Mr. Henry Neville, too, adapts himself most skilfully to the part of Captain Absolute. An unwonted air of lightness—an air of genial comedy—attends upon his performance. Mr. Frank Archer, quiet, studious, painstaking actor as he is, was not made for Falkland—but was anybody ever made for Falkland since sentimentality ceased to be the fashion? Mr. Thorne is perfectly good as Bob Acres. Without being farcical he is funny, and something of an eighteenth-century squire while yet not wholly a boor. There is accomplishment in his roughness, and in his grotesqueness finish. The performance of Sir Lucius O'Trigger brings very much to the front a capable actor often relegated to the second rank. I am speaking of Mr. John Maclean, the wide range of whose artistic intelligence does not place within his control the sources of deep emotion or of exuberant merriment. Thus Mr. Maclean is very much accustomed to contribute his full share to the perfection of an *ensemble*, while but little adapted, apparently, to be the sole or chief occasion for one's visit to the theatre. Sir Lucius O'Trigger, however, gives him a somewhat rare opportunity of prominent display in a part wholly within his means—a part full of Irish humour and mild and engaging cynicism—a part that he acts with a completeness, a neatness, a discretion, and, to be brief, a success which it would be impossible to surpass. The smaller male characters are in their way well played. It was Sheridan, and not John Leech, who first discovered the impertinent self-importance of the pampered English menial; and Fag in "The Rivals" is a proof of the discovery.

As yet nothing has been said of the ladies, save of Mrs. Stirling, whose Mrs. Malaprop is so remarkable. Yet the ladies all deserve well of the public; and a wise selection has fitted each part with its proper representative. It may be dull for the reader, but it must be pleasant for the intending spectator, that we are reduced to a monotony of praise. Everyone knows that the strength of "The Rivals" is no in its female parts; but, that being allowed, it must be admitted that little could be better than the present performance of those parts, whose deficiency in absorbing interest is yet of course sufficiently apparent. Miss Winifred Emery is as elegant and as bright as could be desired in Lydia Languish; nor is the girlish wilfulness of the character suffered to be overlooked. Miss Alma Murray, aided by excisions of a very liberal kind, makes it possible to believe in the reality of Julia. That something of her sentimental

utterance is cut out is indeed an advantage. The unconscious pertness of the confidential waiting-maid, and the low standard of her facile morality, are appreciated at their proper value by Miss Kate Phillips, almost the only *soubrette* of authority now on the English stage. The performance, then, is satisfactory from beginning to end. Of course "The Rivals" does not demand—nay, can hardly permit—the exhibition of genius. It calls, however, for an abundant display of the often more agreeable quality of charm.

FREDERICK WEDMORE.

STAGE NOTES.

AMONG the theatrical events of the present week, the production of the Pantomimes may stand first, even though at the Globe Theatre Mrs. Bernard Beere has given us nothing less important than an adaptation of "Jane Eyre" (admirably performed by herself and Mrs. Kelly, and other actors), the result of the literary labours of an elegant playwright, Mr. W. G. Wills. For the moment, however, Pantomime invites attention. Pending the opening of the Pandora in Leicester Square, the management of that playhouse has taken Her Majesty's, and produced the "Yellow Dwarf." At the Avenue, where light operatic music, and the exertions of M. Marius and Miss St. John, assume a subordinate place during the Christmas season, there is a Pantomime for children by children—several scores of little people being engaged in the piece, in all parts, from those of principals to those of supers. But it is at Drury Lane that Pantomime asserts itself with the greatest success. It is firmly housed there, and will be housed there till March. Mr. Augustus Harris is a model manager, when it is a question of producing the Christmas annual. He is equally lavish of labour and of money; and well-directed labour and well-spent money ensure the triumph of Pantomime. This year the piece is "Sindbad the Sailor;" and the author, we are glad to say, is again Mr. E. L. Blanchard, who has written Drury Lane Pantomimes all through one generation. Probably no one in London knows the business quite so well, or does it so adroitly. As familiar with the stage as with the palms of his own hands—if the French phrase be allowed us—he knows how to accommodate his literature to the exigencies of theatre and company, and, while doing so, still to be literary. Generally, too, Mr. Blanchard sets to such of his brethren as write Pantomimes the excellent example of keeping pretty close to the original story. This year, it is true, the demands of the varied show may have led him farther afield than has been his wont. Still, Sindbad's tale is, in the main, told. Of the characters, and their performers, we must speak but briefly. Mr. Harry Parker plays the Old Man of the Sea; Mr. Harry Jackson the Uncle of Fatinitza, and, in the great procession, which is the chief of the interpolated scenes, he represents Napoleon Bonaparte, with no speech, but with appropriate action—his extraordinary likeness to that strategist having doubtless prompted the impersonation. Mr. Fawn appears as a "female cook." The only cook quite welcome on the stage would be the cook of Molière in "L'Avare"—unless it be the cook of Disraeli in *Tancred*. Arthur Roberts plays Sindbad's Servant, and Mr. H. Nicholls the Father of a Young Khedive. Sindbad is represented by Miss Nelly Power, with infinite *bonhomie*, and all the old vivacity. Miss Constance Loseby, a vocalist of position, plays Fatinitza; and the other women's parts are well filled. But now, of the show proper. Nothing

better has been done, even under the recent experience of a management extraordinarily enterprising in spectacle. The scenery, painted by some of the best English scene-painters, and by at least one of the best in Vienna, is not only striking and ingenious, it is often sufficiently artistic. There is, in particular, a panorama of changes of hour, as well as of scene, at sea, while Sindbad is on the waters, which is quite a unique thing. The ill-fated Alhambra was famous for its dances, but we never saw a prettier dance in that popular resort than the Rose-dance now at Drury Lane. Mdlle. Zanfretta is a good principal, and in "Luna" and "Stella" there is real grace. But it is not so much in the single dances as in the action and costume of the *corps de ballet* that the success is most marked. Very dignified people, indeed, will no doubt find that the Transformation scene is a trivial affair; but it is surprisingly ingenious and well contrived, and welcome enough to those of us who are not too exalted to enjoy the pleasures of the eye in line and hue. No doubt the comic business is funny as well as noisy, for "Sindbad" from beginning to end is a success, and into this one establishment, Drury Lane, there are concentrated the resources that used to be scattered over half-a-dozen.

MR. REECE's long after-piece, "Valentine and Orson"—an after-piece with which, on the first night of its production, the evening was begun and ended—is, save for the unlimited occasion it affords for the display of the attractions peculiar to the theatre, much less worth seeing than the recent performances of "The Critic" at the same house. No one would pretend that "The Critic" has been done at the Gaiety as "The Rivals" has been done at the Vaudeville, but then "The Critic" is itself in great measure a burlesque, in which the lines of true comedy are over-past, and Mr. Hollingshead doubtless felt free to go farther in the path of burlesque than even the author had intended. His company, who do not know how to be serious, knew how to be diverting; Mr. E. J. Henley gave an observant study of character as Sir Fretful Plagiary—there was more of comedy in his performance than in anybody else's in the cast; Mr. Edward Terry made the accustomed and acceptable show of his quaint humour in Don Whiskerandos; Miss Gilechrist was the First Niece; and Miss Farren was as spirited as ever in the part of Tilburina. To the frequenters of the Gaiety, old comedy may be a pill which would be resented in comparison with the toothsome draught that can be concocted by the producers of modern burlesque, but they must do Mr. Hollingshead the justice to admit that when he gives the pill he gives it silvered. The recent performances of "The Critic" cannot have put too severe a mental strain upon even the limpest of loungers in that theatre where the audience is the idlest if, as we have so often been assured, the company is the very busiest in London.

WE hear that M. Sardou's newest play, despite the marvellous acting of Mdlle. Sarah Bernhardt and the excellent performance of M. Berton, is not found so attractive as it was expected to be. "Le Roi s'amuse" of Victor Hugo, again, though it may have been a political success, was an artistic failure. Altogether the French stage is not exactly "looking up." The greatest living writers who write for it, Emile Augier, Sardou, and Dumas, have, of course, already done the greater part of their work. Sardou, the youngest of them, is a fully middle-aged man, and there is not one of the three whose literary position is better to-day than it was ten years ago. And who is to succeed these three to-morrow? Where are the young French dramatists of serious talent—the men with the capacity for a career?

MUSIC.

RECENT CONCERTS.

AT the last Saturday Popular Concert before Christmas Mdlle. Haas made her second appearance, and performed Chopin's *barcarolle* in F sharp (op. 60). On December 11 she chose this composer's impromptu in the same key. Her mechanism is excellent, her style unaffected; and the pieces were interpreted in a clear and intelligent manner. Yet she scarcely rendered full justice to the tender beauty, poetry, and passion of the Polish pianist's music. We must, however, state that on both occasions she was well received, and, according to "Popular Concert" custom, encored. The programme last Saturday included Beethoven's septett, which was magnificently played by Messrs. Joachim, Hollander, Lazarus, Wendtland, Wotton, Reynolds, and Piatti. A thirty-sixth performance at these concerts says much for the undiminished popularity of this work. Mendelssohn's beautiful *andante* and *scherzo* (fragments from an unfinished quartett) were admirably performed. Herr Joachim and Mdlle. Haas played with much finish and brilliancy four numbers from the Joachim and Brahms "Hungarian Dances." They were originally composed as pianoforte duets by Brahms, but arranged, with the author's consent, for piano and violin by Herr Joachim. Herr Paschmann will be the pianist on January 8, and Mdlle. Sophie Menter on Saturday, January 13.

The fourth and last of Mr. E. Dannreuther's concerts took place on Thursday, December 21. Eight *Novelletten* by Kirchner, for piano, violin, and violoncello, were played by Herr Ludwig, M. B. Albert, and Mr. Dannreuther. The various numbers are short, graceful, and pleasing; from first to last we trace the hand of the accomplished musician. It is well known how strongly either Mendelssohn or Schumann has influenced the composers of the present day such as Bargiel, Gernsheim, Reinecke, Gade, and many others of less note. Kirchner forms, indeed, no exception to this general rule; his music has the name of Schumann written in large letters over its pages. No charge of plagiarism can be brought against the composer; but there is often a lack of originality or individuality of style—in fact, no sign-manual. Nos. 5 and 6, in D and D minor, two very short numbers, pleased us best. Mr. Dannreuther played Beethoven's sonata in O minor (op. 111). His reading of the first movement was not altogether satisfactory; but in the difficult variations his fine *technique* was displayed to great advantage. The programme contained three interesting songs by Mr. C. H. H. Parry and one by Mr. O. V. Stanford. Brahms' pianoforte quintett concluded the concert. We have not been able to notice the three previous evenings. The programmes were all well chosen; of novelties announced and performed we may mention a pianoforte trio in E minor by Goldmark, six vocal duets by Tschaiakowsky, and the Kirchner pieces noticed above. The next series, consisting of four evenings, will commence on February 8.

We may also add a few words about the autumn series of "Musical Evenings" under the directorship of Mr. Henry Holmes, which has just been brought to a close. The last concert was given at the Royal Academy of Music on Wednesday, December 20. The programmes, selected principally from the standard works of the great masters, are of uniform excellence; while the performances are such as naturally result from careful and continuous rehearsal. Mdlle. Haas has been sole pianist at all the concerts, and deserves great praise for the ability and intelligence which she displayed in the concerted music. Her rendering of the Bach concerto in D minor at the first concert (November 1) was very successful; and

in the quintetts of Raff and Algernon Ashton on other evenings her playing made a most favourable impression. Mr. Holmes' associates throughout the series have been Messrs. Parker, Gibson, Hill, Howell, and Ould.
J. S. SHEDLOCK.

BOOKS ON MUSIO.

The Life and Letters of Berlioz. Translated from the French by H. Mainwaring Dunstan. (Remington.) Berlioz was not only a great musician, but a literary writer of considerable merit and originality; and his letters, like his fascinating *Mémoires*, give us a wonderful insight into the man's character. He was vain, and of an excitable nature, but withal a keen-visioned and honest man. In these two volumes we learn much of the musical history of the last fifty years from one who played no unimportant part therein. We have always to take into consideration the ebb and flow of opposing feelings which were constantly agitating the heart of Berlioz. The first volume contains a short biographical notice of the composer, and 146 letters. The translation of this notice is very free and not always correct. Whole sentences, portions of sentences, and even single words have been omitted from the French without any particular reason, and without any indication of the fact. Gluck's "Orfeo" is spoken of, whereas, in the French, "Orphée" is mentioned. The first name refers to the opera written at Vienna in 1782; the second, to the opera adapted from "Orfeo," and produced at the Paris Académie in 1774. The list of names and style of the letters show that Berlioz was on very friendly terms with the greatest musicians of his time; thus we find him writing to Glinka, Schumann, Hiller, Bulow, Liszt, and even Wagner. In a letter to the last-named he says: "If we live a hundred years longer I imagine we shall know many things and many men. Old Demourgus must laugh from behind his gray beard at the farce he makes us play." The second volume contains the private letters to his friend M. Humbert Ferrand, with an interesting Preface by Charles Gounod.

Wagnerism: a Protest. By Major H. W. L. Hime. (Kegan Paul, Trench and Co.) "Every time an author touches upon the subject of music," says Major Hime, "he runs a considerable risk of losing his head." The Major, we fear, forms no exception to his own rule. He informs us that, having had Handel, Haydn, Mozart, Beethoven, and Schubert, he is thankful and satisfied. Then, again, he astonishes us with the piece of information that Wagner owes his success to a "clique of critics;" we had always thought that Wagner had made his way in spite of the critics. He does not hesitate to declare that Wagner has announced himself as "The Musician of the Future," although this is utterly untrue. He says that Wagner has been at no pains to express or imply censure of the conduct of Siegmund and Siegrude. Surely he cannot have read the scene between Fricka and Wotan. Again, Major Hime has a most unfortunate habit of misquoting. He is very hard on Mr. Hueffer, but he need not misrepresent his words as he has done on p. 35. Mr. Prout is also quoted, and we are led to believe that he considers Wagner's music "uproar." Mr. Prout, however, in his writings, entertains no such opinion of Wagner's orchestration. "The real point of attack by Herr Wagner and his friends is Mozart," says Major Hime. Space will not permit us to quote several sentences of Wagner in praise of the author of "Don Giovanni." He has criticised certain passages in his writings, but he has acknowledged, in the clearest terms possible, Mozart's transcendent genius. Major Hime translates a passage from Berlioz, and makes nonsense of it. Lastly, what faith can we place in a writer who speaks

of the third epoch of Beethoven as that of a "poverty-stricken old man, broken in mind and body"?

Richard Wagner et son Œuvre poétique. Par Judith Gautier. (Paris: Charavay Frères.) The authoress of this interesting little book has for many years been an ardent admirer of Wagner and of his works. The French public before all seek amusement in art; the masterpieces of Calderon, Goethe, Schiller, and Shakspeare, are rarely given in France, and, when performed, excite but little enthusiasm. Mme. Gautier, therefore, sees but little hope for Wagner's great music-dramas there. The success of "Lohengrin" she thinks probable, but adds, "The great Scandinavian epic poem, the metaphysical loves of Tristan and Isolde, the mysticism of Parsifal, will never reach us." The account given of Wagner is very graphic; and the peep into the private life of the composer at Lucerne and at Baireuth, and the conversations between Wagner, his wife, and our authoress, will prove attractive to many readers. In Paris it was reported that Wagner had a seraglio filled with women from all parts of the world, and dressed in magnificent costumes; but Mme. Gautier found him living at Lucerne in a simple house near to the lake, spending his time on books, musical composition, his garden, and his great black dog, Rus. The description of Wahnfried (Wagner's house at Baireuth) in September 1881 is full of interesting and minute detail. Mme. Gautier carries hero-worship somewhat to excess, but she writes with lively talent and genuine enthusiasm.

Böhm on the Flute. (Rudall, Carte and Co.) This pamphlet was written in English in 1847 by Böhm, the celebrated flute-player. He died last year at the advanced age of eighty-six. After his death, certain public attacks were made upon his character, and the originality of his alterations and improvements in the construction of the flute denied. Mr. Carte, representative of the firm of Rudall and Rose, gave Böhm's MS. to W. S. Broadwood, by whom it is published. It shows conclusively that he had been unjustly attacked, by thoroughly explaining the facts relating to Böhm's connexion with Mr. Gordon, whose inventions the former was said to have appropriated. The book will also be read with interest by flute-players, professional or amateur, for it gives a clear and succinct summary of those principles of acoustics which are applicable to the construction of all wind instruments.

The Proceedings of the Musical Association during the eighth session (1881-82) have just been published by Messrs. Stanley Lucas and Co. This society, founded in 1874 for the investigation and discussion of subjects connected with music, counts among its members some of our principal musicians and writers both on the art and science of music. The volume before us gives the papers read at each meeting, with the ensuing discussions. As we cannot here enter into any detail, we propose to give a list of the contents. The papers read from November 7, 1881, to July 3, 1882, were as follows:—"On the Arrangement of the Stops, Pedals, and Swell in the Organ," by R. H. M. Bosanquet; "On the Beats of Mistuned Harmonic Consonances," by R. H. M. Bosanquet; "The Cultivation of Church Music," by W. H. Monk; "Songs and Song-Writers," by E. J. Brakespeare; "On Some Italian and Spanish Treatises on Music of the Seventeenth Century," by Rev. Sir F. A. Gore-Ouseley; "Consecutive Fifths," by F. E. Gladstone; "Sir W. Sterndale Bennett," by A. O'Leary; "Some Remarks on 'Tristan und Isolde,'" by H. F. Frost; "From Rhythmic Pulsation to Classical Outline," by H. Hiles; and on "Extemporaneous Playing," by T. L. Southgate.
J. S. SHEDLOCK.

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